FILMS RADIO VIDEO MUSIC STAGE

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VARIETY

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SPECIAL 'TV-PROOF' THEATRES

Blood Donation as Admission 'Price' To Gala Exclusively for Show People

By ABEL GREEN

Show business will go all-out with a blood bank drive—at least 3,000 pints of it by Memorial Day eve—with an all-star gala by, with and for show people only. Admission to the May 29 midnight benefit at the Center theatre in Radio City, N. Y., will be a pint of blood.

An organizational meeting yesterday (Tues.) in RCA veepee Manie Sacks' office, attended by all network representatives, talent unions, and sparked by Mrs. Richard (Dorothy) Rodgers, Tex McCrary, and actor John Glendenning, set the modus operandi to embrace every element of show business. The post-11 p.m. time for the gala—an unusual benefit whereby cream talent will entertain exclusively for show people—was set because that is generally after working hours for the top names, who might otherwise be employed in legit, radio-TV or other theatres. Nitery names could be scheduled early in the proceedings and film names would fly east for a show which, it is hoped, may set the pattern for similar Red Cross blood bank benefits in other key cities across the country, with lesser quotas and perhaps less-pretentious shows.

The radio networks, the ad agen-

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Hospital's 50G 'Fee' For Setting Thomas On Las Vegas Date

Las Vegas, April 3.

Los Angeles Cancer Hospital turned booking agent last week—and collected a $50,000 fee for delivering Danny Thomas for a one-weeker at the Flamingo here starting Thursday (5).

Thomas had nixed a Flamingo bid this year, although he had played there the last two years. Hostelry contacted the L. A. Cancer hospital, offering the entire week's take if it could arrange the booking. Thomas then agreed to the date, turning over his $10,000 salary to add to the Flamingo's $40,000 guarantee.

Strip Tease in Reverse Packaged by Framer

Walt Framer, creator of "Strike It Rich," has packaged a video stanza, "The Big Payoff," in which the jackpot prizes will be mink coats.

Show is a kind of strip tease in reverse. Women participants, who are proposed for the "Big Payoff" by a male they've helped, get a pair of shoes for answering the first question correctly. Then they get stockings, undies, dress, purse, etc., until they win a mink coat for coming up with all the correct answers.

Alda May Time-Out From 'Guys' to Do Par Pic Role

Robert Alda may take a 10-week flyer back into pictures to play Benny Fields in "The Blossom Seeley Story," at Paramount, which George Seaton-William Perlberg are producing this summer. John Payne would sub for Alda in the legit "Guys and Dolls," on Broadway, during the sabbatical. Betty Hutton plays Miss Seeley.

Tony Martin playing Fields was nixed because the role calls for "Benny Fields" to be, at first an "unknown quantity" as a vocalist, as he nervously essays "Melancholy Baby," etc. Martin's impact as a radio and recording vocalist is such that the public wouldn't accept the fiction.

Odd Quirks in N.Y. Drama Crix Picks

"Darkness at Noon," Sidney Kingsley's dramatization of the Arthur Koestler novel, is the winner of the N. Y. Drama Critics Circle award as the best play of the 1950-51 season. Christopher Fry's "Lady's Not for Burning" is the choice for the best foreign play, and the Frank Loesser-Jo Swerling-Abe Burrows "Guys and Dolls" is top musical. The selections were voted yesterday (Tues.) at a special Circle meeting at the Algonquin hotel, N. Y.

"Darkness" won out with 10 of a possible 25 votes. The Fry comedy copped the foreign honors with 23 votes and "Guys and Dolls" became the musical selection with 17 nods. Under the system of voting adopted by the Circle several years ago, the choice in each category is determined by a single ballot.

In winning the award as the best American play, "Darkness" topped "Billy Budd," Louis O. Coxe-Robert Chapman adaptation of the Herman Melville novel, which received eight votes. "Rose Tattoo," by Tennessee Williams, and "Autumn Garden," by Lillian Hellman, with three each, and "Country

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Benton Asks Amus. Aid In Dramatizing Inflation

Washington, April 3.

Creation of a national committee from the motion picture, TV, radio and newspaper industries to dramatize the dangers of inflation was called for yesterday (Mon.) by Sen. William Benton (D., Conn.).

Benton's proposal was made in connection with a report of the Joint Congressional Economic Committee on the National Economy.

MAP HOUSES FOR 'DIFFERENT PIX'

Nationwide circuit of "TV-proof" theatres — small, low-overhead operations for specialized pictures, akin to art houses—is beginning to develop in the U. S. Such theatres were seen as long ago as 1946 as the possible succor of the business, no matter how strong the competition from TV or other forms of entertainment, but they've only now begun to develop on a significant scale.

Eventual mushrooming of this type operation is foreseen as tele inroads get deeper. The houses attract a faithful audience for such product that doesn't sell in ordinary theartes. It's an audience that doesn't particularly go for TV and that will go out of its way to see pix of its choosing.

Development has not been one of the industry's choice but, like evolutions in most industries, a matter of economic force. Producers with pix that failed to prove attractive in regular runs gradually turned to the sureseaters. As more product thus became available, additional theatres went for this type film or solidified otherwise vacillating policies.

Among pix that have recently become available to such theatres

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Eye Coin Machine In Subscription To Home Pix Via TV

Major company execs who have been keeping their eyes on the Phonevision experiments in Chicago are also highly interested in another form of subscription video. It hinges on a slot-machine device which is controlled by Hollywoodites David Loew and Carl Leserman.

Loew and Leserman have gone to some length to keep their gadget under wraps and even to submerge their own connection with it. It is known, however, that they have been in huddles with top execs of various major companies.

Device has been compared to the old-fashion gas quarter meter. Coin inserted in a slot fastened to a tele set opens a circuit which permits reception of a film being aired by the sponsors of the system. Idea being talked is to have a series of pix being broadcast over a period of quite a few hours of the day. One coin would permit a certain number of minutes of watching and by continued insertion of coins, a family could regulate payments to what it wanted to see.

Loew and Leserman were formerly associated in picture production, but have reportedly given up all plans in that direction in order to work on development and financing of the TV metering system.

TV's Policy of Immediacy, Role In Peace Move Cited By RCA Prexy

By FRANK M. FOLSOM

Television's great power of immediacy has been brought home to millions of Americans with impressive frequency during the past few months. One major event after another is being transformed by this swiftly expanding art into a living personal experience for mass audiences that often aggregate more people at a single sitting than have attended all of Broadway's biggest hits in the last 10 years.

When television turned its eyes on proceedings of the Senate Crime Investigating Committee in New York, all records of television viewing were shattered, not only in the metropolitan area, but everywhere in the country reached by transmission from the courthouse in Foley Square. Hour upon hour, from early morning until late at night, an intrigued citizenry kept its own eyes open and its sets tuned to the proceedings.

Television's capacity to inform, as well as to entertain a vast portion of the populace, places the art itself in the forefront as a vital service to the nation. An informed citizenry is imperative during such a period as this, when swiftly changing events may otherwise

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NBC 'Annuity' Dickers For Schnoz, Skelton

NBC-RCA is proffering one of those Milton Berle "annuity" deals to Jimmy Durante. It will be worked out when the Schnoz's agent, Abe Lastfogel, comes to New York next month.

Another NBC dicker of similar longrange packaging is with Red Skelton, who is one of the few picture contract players who has retained his video rights, although under a Metro picture pact. Skelton is currently a CBS radio personality.

Bias-Free Units For O'Seas USO

USO-Camp Shows will cast units on a non-segregation basis for the first time in its history. First unit slated for Korea will have a Negro act, the first to play in an otherwise white unit. Hitherto, Camp Shows followed the Armed Services policy of segregation, but since changes have been made in this direction, Camp Shows is following suit.

First Negro act to play in a mixed unit is the tap team of Conway & Parks. They'll work in the first package to be cast for the current Korean campaign. Unit will also include drummer Jack Powell, vet vauder who worked overseas during World War II; magician Paul Le Paul, dancer Dorothy Wenzel, accordionist Evelyn Hamilton and instrumentalist Bill Roberts. One other act is still to be set.

Camp Shows is planning a series of three units to be sent to Korea and Japan. They'll leave the U. S. four weeks apart, with the first slated to depart around the end of April. Packages will tour about two months before returning to the mainland.

The first setups will comprise acts that can play hospital wards as well as large auditoriums and impromptu showings for troops near the front lines.

Disney as Disk Jock On WNBC Daytimer

Walt Disney is the latest to join the ranks of disk jockeys, having signatured a deal with Ted Cott, general manager of WNBC, N. Y., for a weekly Saturday morning half-hour stanza. It preems April 28 in the 9:30 to 10 segment, giving the station a kiddie-slanted deejay block programming parlay of June Winters' "Lady in Blue," Jackie Robinson and Disney.

Cartoon impresario will do the running continuity, and intros, via transcription, on the spinning of his multiple albums.

Summer Hiatus of Video Seen Easing Shortage Of Names for Cafes

Summer hiatus of top video shows will make additional headliners available for vaude and cafes. Example is seen in the roster of bookings for the Riviera, Ft. Lee, N. J., which has pacted Danny Thomas and Paul Winchell. In addition, this spot has lined up Tony Martin, who has been doing occasional tele shows.

Riviera has set Winchell on the opening show with Billy Daniels, Nancy Crompton and Boliano Ivanko troupe. Thomas will go in on the following display with Martin taking over after Thomas.

Bigelow, Y&R to Test Da Silva Vidpic Oldie

Hollywood, April 3.

Bigelow-Sanford and its agency, Young & Rubicam, have decided on a test run of "My Heart's in the Highlands," vidfilm starring Howard da Silva, here Monday (9) night. Due to the actor's involvement in un-American Activities Committee hearing, both the agency and client were hesitant about televising the film at this time.

It was finally decided to show it in certain locations, with Hollywood one of the first spots chosen. William Saroyan play originally was filmed last year in the "Silver Theatre" series but is being played back as reissue in the "Bigelow Theatre" collection.

CBS, NBC, Ponder on Wisdom of Pouring Coin Into B'way Musicals

Just as Hollywood off and on went on a bankrolling binge for Broadway legits, the two major networks, NBC and CBS, are exploring anew the values of underwriting costly musical productions in the future. NBC established a precedent by underwriting 100% the Irving Berlin current click, "Call Me Madam," for $225,000 as an investment more than anything else since Decca had Ethel Merman under contract, thus defeating one of the basic property rights, an album with the original Broadway cast.

Currently CBS has a $100,000 investment in the George Abbott (with Robert Fryer) musical, "A Tree Grows In Brooklyn," starring Shirley Booth and Johnny Johnson. NBC has a lesser investment in "Make a Wish," based on Ferenc Molnar's "The Good Fairy," which Harry Rigby and Jule Styne (with Alexander H. Cohen) are producing from a book by Preston Sturges and score by Hugh Martin. "Brooklyn" songs are by Dorothy Fields and Arthur Schwartz, with book adapted from Betty Smith's novel by her and Abbott.

In both musicals, concurrently in Philadelphia, and opening on Broadway in two weeks, a day apart (April 18 for "Wish" and

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Whines About Wines

While Gotham went all-out to roll out the hospitality carpet for the visiting French President, Vincent Auriol, one small detail was neglected.

Dinner Monday (2) evening at the Waldorf-Astoria served, not the famous wines of La Belle France, but strictly American vintages.

AMUS. BIZ REBOUNDS, GOVT. TAXES REVEAL

Washington, April 3.

Nation's amusement business is on the rebound, on the basis of excise tax figures reported last week by the Bureau of Internal Revenue.

General admissions tax receipts for February, which generally reflects January at the boxoffice, were $22,962,436, which was substantially above the $21,431,143 for the same month of 1950. Due to the normal seasonal dip it was, however, considerably behind the $26,865,000 tax take reported by Uncle Sam last month. About 80% of the levy is estimated to come from film theatres.

Sharp pickup in nitery biz was also notable. The 20% tax on nightclub tabs brought the Government $3,603,317. This was more than $300,000 above the preceding month and nearly $650,000 better than the same month of last year.

MALTZ OUT OF PRISON; 6 OTHERS FREE THIS MO.

Albert Maltz, screen writer and novelist, left Mills Point, W. Va., Federal prison Monday (2) after completing a one-year sentence for contempt of Congress. One of the "Hollywood 10," he drew the jail term after he refused to say whether he was a Communist on the grounds that such a question violated his Constitutional rights.

Maltz will make his first public appearance following his release at a mass meeting to be held at the Riverside-Plaza hotel, N. Y., April 12. Conclave is sponsored by the National Council of the Arts, Sciences & Professions.

Six other members of the "Hollywood 10" are also scheduled to be discharged from prison this month. They're John Howard Lawson, Dalton Trumbo, Ring Lardner, Jr.; Alvah Bessie, Lester Cole and Samuel Ornitz. Edward Dmytryk and Herbert Biberman were released last December after serving six-month raps. Still in prison is Adrian Scott, who started his stretch last September.

Singer Gets 50G Free Ride Under New WM Pact

Singer Champ Butler has signed one of the most unusual contracts with the William Morris Agency. Under a pact negotiated by Butler's personal management, agency agrees that the 10% commission fee will not start until the singer has earned $50,000, a figure that must be reached in the first six months if they are to hold him.

Clark recently signed a pact with Columbia records. He's currently on the Coast and will be brought east shortly. Negotiations are on for a date at the Paramount theatre, N. Y.

Durante Commercializing His Name With Mdsing.

A discovery that moppets relish Jimmy Durante's antics on TV as much as their parents has prompted the comedian to invade the merchandising field via licensing tie-ups with a half-dozen-odd manufacturers. The Schnoz has been approached before during his long career in vaude, niteries, films and radio, but up until now had spurned commercializing his name or phiz on gadgets.

In capitulating to the license-seekers, Durante emphasizes that "dere's a million good-lookin' guys, but I'm a novelty." Dick Hyman, a publicist who's repping the comedian in product tieups in association with attorney Jerry Perles, declines to estimate the potential gross through this newly-tapped source of revenue. It's too early, he said, to make any predictions.

However, observers feel, it's safe to say that the Durante profile on sundry goods will pay off solidly. To date, Hyman and Perles have lined up a vinyl-inflated Durante roly-poly with honking nose which the Kestral Corp. of West Springfield, Mass., is making; a metal bottle cap opener by Central Equipment Co. of Chicago; rubber puppets and masks by Bayshore Industries of Elkton, Md.; toy balloons by Oak Rubber Co., Ravenna, O., and novelty candy packages. Also in the works is a canasta book.

Wartime shortages may prevent some tieins. Hyman is currently dickering with a candy concern for a Durante package. However, deal is up in the air inasmuch as manufacturer doesn't as yet know whether he'll be able to get the necessary cardboard.

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WILL MAHONEY

THE INIMITABLE

Charlie Dawn in the Chicago Herald-American headlined: "Will Mahoney Great Star . . ." and further wrote: "Mahoney with his ageless comedy . . . proving a show stopper deluxe . . . Mahoney—wastes no time getting to the point . . . comedy."

Currently Empire Room
Palmer House, Chicago
Second Week
Represented by
ASSOCIATED BOOKING CORP.

Riviera's Biggest Tourist Rush

Paris, March 27.

The French Riviera has seen a tourist Easter rush such as hasn't taken place in years. Hotels from Cannes to Mentone have been packed to such an extent that many visitors had to try and get shelter in roadhouses in the hills, or to sleep in their cars.

Prevalent railroad strike didn't affect business at all, evidencing that tourists are increasingly depending on cars and planes. Air France increased the number of planes on the line and handled the traffic in an exemplary way. The Riviera roads were jammed with cars. Cannes saw the biggest

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Wash. Won't Ask Added Amus. Tax This Year—Snyder

Washington, April 3.

The Administration will not ask any increase this year in the 20% admissions tax or 20% tax on nightclub checks, Treasury Secretary John Snyder made clear yesterday (Mon.) in an appearance before the House Ways and Means Committee.

Committee has under discussion the Administration's recommendations of two months ago to raise an additional $10,000,000,000 in new revnue this year. At that time, the President and Secretary of the Treasury said they would come to Congress later in 1951 for a "second bite," an extra $4,000,000,000 or $5,000,000,000.

Snyder's statement, as the Ways and Means Committee wound up its open hearings on tax legislation, was that the "second bite" will not be required until at least next January. This, explained Snyder, was because revenue has been higher than expected and Government spending for rearmament has been less thus far.

Snyder did warn, however, that Congress must expect to be asked for additional taxes next year as the rearmament program gets close to its peak. He urged that the $10,000,000,000 worth of new taxes asked for at the beginning of February be given by Congress.

Philippe May Pitch Woo At Ingrid in Roberto's Pic

Rome, April 3.

Ingrid Bergman's vis-a-vis in the new Roberto Rosselini film may be Gerard Philippe, young French actor seen in the U. S. in "Devil and the Flesh." Producer is negotiating with Philippe for the role of Miss Bergman's lover in the pic, while for that of her husband the two candidates are Jean-Louis Barrault and Charles Trenet.

Rossellini is understood to have his financing all arranged and the script ready to start shooting later this month. Outdoor work will be done in and around Paris, while the interiors will be shot in Italy.

Ultra-Reformed

Coblenz, Germany, March 27.

Local Catholic Youth groups organized a filmhouse demonstration here against the Willi Forst-Hildegarde Knef pic, "The Sinner," whose erotic cliches have reform elements considerably stirred up.

Batch of high-school kids was sent to attend an afternoon show. They were instructed to start their whistling and catcalls "when you see the naked lady." Trouble was that the feature was preceded by a documentary on great art. When shot of Botticelli's "Birth of Venus" reached the screen, the demonstration went off prematurely.

Writing Goetzes Sail For Paris 'Heiress' Bow

Having just completed a screenplay for Paramount, Ruth and Augustus Goetz sailed for Paris last week on the Ile de France to attend rehearsals for the French version of "The Heiress." Their dramatization of the Henry James novel is due to open around the middle of May. It previously was presented in London and on Broadway.

The Goetzes' Par scripting chore was an adaptation of Theodore Dreiser's "Sister Carrie." In all, they've promised to write three films for the major, Mrs. Goetz disclosed prior to her departure from New York. Couple will be abroad about two or three months, and expect to finish a new play during their overseas stay.

Others sailing on the Ile were film actress Judy Garland; Jo Bouillon, French bandleader and husband of Josephine Baker; Erik and Ludwig Charell, theatrical producers; concert pianist Robert Casadesus and radio station owner G. A. Richards.

SOVIET ENTRY WORRIES CANNES FILM FESTIVAL

Paris, April 3.

The Soviets are entering the Cannes Film Festival with three features and some shorts. The committee is discussing if it can accept a feature titled "China Liberated," which is yet unseen, but obviously carries strong propaganda.

Festival rule 7 excludes entries hurting any national feelings.

Lanza's $6,024 N. O. Check Sets Artist Record

New Orleans, April 3.

Mario Lanza, giving a recital at the Municipal Auditorium here Friday (30), grossed a whopping $10,040 (exclusive of tax, which is 28% here). Hall was sold out for two weeks, with attendance hitting 5,409, for what house manager William Coker says was largest crowd in the hall's history. Lanza's take was $6,024, which his manager, William Judd, of the Judson, O'Neill & Judd division of Columbia Artists Mgt., claims is the largest check received by a concert artist for a single night's concert in recent seasons.

Last Tuesday (27), Lanza sang in Tampa under auspices of Frank Grasso. Auditorium only seats 2,031, but with extra chairs, according to Judd, who is traveling with Lanza, the gross hit a house record of $7,926, exclusive of tax. Lanza's share was $4,755. Tenor sings tonight (3) in Milwaukee and in Chicago Saturday (7).

'Paradise' Airer May Be Prelude to B'way Play

Dailey Paskman's radio adaptation this Sunday (7) night, over NBC, of F. Scott Fitzgerald's "This Side of Paradise," may serve as a trailer to a legit version of the same novel. Theatre Guild of the Air (Carol Irwin) is doing the condensed radio version, and the Guild is also interested in possibly doing the play adaptation.

Paskman is working on another musicalization, Catherine Turney and Jerry Horwin's "My Dear Children," which served as the late John Barrymore's last legit vehicle. Rudolf Friml (with whom Paskman wrote "Chansonette," which became "The Donkey's Serenade") would do the score. Aldrich & Myers may produce.

LeBlanc's 500G Gotham Invasion

Sen. Dudley J. LeBlanc, the Louisiana state legislator whose nostrum, Hadacol, has become the hottest item in the patent medicine field since Lydia Pinkham's vegetable compound, will invade the New York area in August with a $500,000 ballyhoo campaign to be spent in 30 days.

The Senator is planning to spend the 500G in radio, video, newspapers and the medicine show caravans which helped skyrocket his product to the point where production is 1,500,000 units behind demand. LeBlanc is currently dickering for the first appearance of the Dionne quintuplets. He's also planning to use such names as Bob Hope, Jimmy Durante and any others that can be induced to perform on his medicine show.

The introduction of the medicine into the New York market will take a sizable chunk out of the 1951 advertising budget, which will run around $3,250,000. Plans include a tieup with the Bijou circuit which operates 75 Negro theatres throughout the south. In this time, 15 cents plus a Hadacol boxtop will constitute the admission price to the theatre. Savannah Churchill heading a show already played that area, and response was so strong that 325 policemen had to handle the crowds.

Mesmerizes Marketing Men

The Senator gave a prevue of his plans at a luncheon tendered him Monday (2) by the American Marketing Assn. at the Hotel Shelton, N. Y. In a talk lasting about 45 minutes, LeBlanc put on a pitch for his product and himself in a manner of the old medicine show spieler. He showed his showmanship potential in a speech which described his early life, how he came to compound his well-publicized medicine and his methods of

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EVERYBODY WANTS A KEFAUVER-TYPE SHOW

Following up on public interest in the Kefauver Crime Probe investigation, broadcasters are skedding more shows on gambling, rackets, etc. WFDR, N. Y. FM indie, has sent letters to N. Y. City and State and Federal legislatures asking for permission to broadcast their sessions. WMGM, N. Y., has invited the N. Y. City Anti-Crime Committee to present a half-hour weekly program, which it is willing to make available to other outlets.

WINS aired a half-hour show on Monday (2) in which Senators Kefauver, Tobey, Wiley and Hunt were interviewed on interstate crime by its Washington correspondent, Blair Moody. WNEW, N. Y., carried two airers on which Dr. Ernest Dichter psychologized public reaction to the hearings. WPIX, Gotham video outlet, preemed a series Monday (2) on the crime front. Sen. Kefauver guested on NBC-TV's "Meet the Press" Sunday (1) and Sen. Tobey was on CBS-TV's "People's Platform."

Meanwhile, hot network interest in new shows dealing with Congressional and other Federal investigators is reported.

NVA Cites Schnoz With Gold Life-Card

Jimmy Durante stole the show at the 35th annual benefit of the National Variety Artists Sunday night (1) at the Imperial theatre, N. Y., when the Schnoz dropped over between shows at the Copacabana, N. Y., nitery, to receive a gold-card life membership in the NVA in recognition of his past endeavors in assisting the organization. Aware of Durante's exacting sked at the nitery, Lou Handin, NVA prexy, who made the presentation, had figured Durante would merely take the time out for the citation. Instead he brought along Eddie Jackson and Jack Roth, his drummer, and went into his act to sew up the show.

Smith & Dale, Guy Kibbee, Vivian Blaine, Pat Rooney, Sr., Garry Davis, Jan Bart and Jessica Dragonette were among others who appeared on the lengthy bill.

Gross from ticket sale and souvenir journal was around $11,000, with a net of $7,000 to be turned over to the organization's welfare fund.

PROBE HOLLYWOOD'S VIDEO BAN

D.C. Lobby to Protect Pic Industry Gets O.O. After FCC's Rap Over TV

A more aggressive, bigtime Washington lobby to protect the film industry from legislative and other abuses was under active consideration by top picture execs this week as a result of the Federal Communication Commissions blast at the pic trade's stand against television.

Openly-expressed feeling in top-echelon industry circles was that Hollywood is continually getting pushed around in the capital by other industries with more forceful—and expensive—lobbying setups. Films have been notoriously timid in their Washington buttonholing, while radio and television have been equally noted for the scope and extravagance of their lobbying activities.

In this connection there was some surmising among picture toppers that the FCC policy announcement of last week came at least partially out of efforts exerted by Burton K. Wheeler, former Montana senator, who now is counsel for Eugene F. McDonald, Jr., president of Zenith Radio Corp.

Wheeler's Weight

Wheeler obviously carries plenty of weight since he fathered the law establishing the FCC. The quondam lawmaker has also con-

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Italian Three-to-One Distribution Plan Gets Flat Nix by U.S. Distribs

Proposals for a three-to-one remittance agreement brought to New York last week by the Italian film delegation have been flatly nixed by American distribs. Now being talked is a deal whereby U. S. companies would lend to Italian producers the equivalent of a sum to be saved by Rome permitting American remittances at the legal rate of exchange, instead of at the free market rate.

Four-man delegation has been pretty much convinced that the playing-time guarantees for Italian films on American circuits, which were originally sought, are unfeasible from both a legal and realistic standpoint. The new plan developed out of talks during the past week.

Following a full-day's discussion Monday (2), there was no meeting called for yesterday (Tues.). That was to allow for both the American and Italian negotiators to confab with their principals in order to determine whether to follow further the line the talks are now taking.

Yanks held a session of the Motion Picture Export Assn. board yesterday afternoon to hear the report of its negotiators. Latter in-

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Cohn Sez No Plans For Rita; Under Suspension

Columbia Pictures has no film plans at this time for Rita Hayworth, who returned to the U. S. from Europe Monday (2), Col prez Harry Cohn advised his staff that the actress is still under suspension for having ankled her contract several years ago to marry Aly Khan and said she would be treated like any other star under suspension.

Miss Hayworth plans to remain in New York for three weeks seeing Broadway shows. She'll then head for an extended vacation in one of the western states.

Flu Delays Harmon

Frances Harmon, vicepresident of Motion Picture Assn. of America, was due back at his N. Y. office Monday (2) after a long illness, but a sudden flu attack will keep him in Florida, where he has been recuperating, for another week or two.

Harmon has been away from his office since last November.

DeMille's Eastern Hiatus

Hollywood, April 3.

Cecil B. De Mille is off for a week in N. Y. and other points east, shutting down shooting on "Greatest Show on Earth" for a week.

He'll attend Ringling Circus bow in N. Y., where Paramount technical crew is now locationing, plotting angles for "show" backgrounds for Betty Hutton.

Govt., 20th-Fox Reported in Full Decree Terms

Twentieth-Fox and the Department of Justice were said this week to have reached full agreement on terms of a consent decree in the industry antitrust suit. Settlement pact, basis of which, of course, is divorcement, has been turned over to the Treasury Department, and approval of the tax aspects of the deal is now awaited.

Film company and the Justice Department have been in negotiation since last summer on an on-and-off basis. When the accord with Warner Bros. finally was reached early this year, the Department was free to give full time to 20th, leading to fixing of the final terms at this time.

Further contributing to the delay was the Department's insistence on a complex theatre-divestiture formula aiming to assure full competitive conditions in areas where 20th's subsid, National Theatres, now is operating.

Upon its clearance by the Treasury Department, 20th-Fox decree is

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2 Firemen, Under Fire Over N. Y. Bribe Row, Quit as D. A. Probes

While New York District Attorney Frank Hogan continues his investigation of alleged acceptance of bribes by inspecting firemen from theatreowners, it was learned this week that the two firemen around whom the probe originally centered have resigned. They were accused of accepting $20 a month from the Paris theatre, N. Y.

Neither the D.A.'s office nor the Fire Department would disclose the names of the men. It was said, however, that they had quit the force even before the publicity on the Paris coin-passing broke in December and January.

Bribery issue came to light during the playing of the controversial Italian film, "The Miracle," at the

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Open D.C. Hearings On Trust Suit Time Limit

Washington, April 3.

Monopoly subcommittee of the House Judiciary Committee will open hearings Monday (9) on a House bill proposing a six-year Federal statutory time limit, on monopoly actions. Bill, offered by Rep. Kenneth B. Keating (Rep., N. Y.), would directly affect the major film companies, who are repeatedly the targets of private antitrust actions instituted by exhibitors.

Obvious stand to be taken by film lawyers will be that the six-year period is excessive, particularly since it's known time extensions are granted by the courts.

At present there is no uniform Federal statute of limitations on monopoly actions. Time periods vary in each of the states.

JUSTICE DEPT.'S 'CAT-AND-MOUSE'

Dim view of Hollywood's TV nix taken by the Federal Communications Commission has brought to light the fact that the Department of Justice is underway with a study of the film companies' video ban.

H. G. Morrison, Assistant Attorney General in charge of the Department's antitrust section, told VARIETY that the pic industry's attitude regarding the new medium is "a matter of continuing interest" to the Government. He added no conclusions have been drawn as yet but made it clear that the D. of J. intends to keep its eye on the overall situation with the view of bringing to book any possible antitrust law violators.

Morrison explained his staff hasn't really intensified any investigation of the Hollywood policy barring players and pix from TV for the reason there have been no complaints lodged against the film producers and distribs. He also declared the FCC position is strictly the Commission's affair and will not have the effect of prodding the D. of J. into any fullscale probe.

Point made by Morrison was that the D. of J. would move in on the film firms if other parties claim

(Continued on page 18)

Legiters Hassle Over Benefit Pix

Announcement that Jerry Wald and Norman Krasna had made a deal to produce a pic all of whose profits would go to the American National Theatre & Academy has created a major hassle in New York legit circles. Film is very similar to one sponsored by the Council of the Living Theatre and previously announced.

Coast disclosure of the ANTA project has produced a flock of denials in New York that any deal has been closed. It is said to be only under consideration. It appeared likely that CLT's burn at the opposition project would put the kibosh on it.

An angle of the situation is that ANTA would be one of the recipients of the income from the CLT pic. Film, being produced by Lester Cowan from a story by

(Continued on page 15)

TOA May Go Into Indie Production If H'wood Supply Falters—Sullivan

Washington, April 3.

A blast at producers for creating an alleged product shortage will be delivered tomorrow (Wed.) by Gael Sullivan, executive director of Theatre Owners of America, in his annual report to the TOA board, in session here for three days. Sullivan will hurl a threat at Hollywood, hinting that TOA may become active in indie production unless more pictures are made available.

"If distribution," Sullivan's report points out, "remains complacent and content with existing markets for their curtailed product and does not come alive to the need for more pictures, new faces and new stories, TOA exhibitors will join with others in doing all possible to encourage independent production, even to the point of underwriting the financing of this independent production."

Sullivan will stress fact that some TOA leaders already are active in promoting and financing pictures for indie producers. Beefs over alleged shortage of prints also will be aired in his report.

Proposal of Federal Communica-

(Continued on page 15)

Depinet Back in N. Y.

Ned E. Depinet, RKO prexy, hops back to N. Y. today (Wed.) after three weeks in Phoenix, preceded by two weeks at the studio.

He'll go to Washington tomorrow to address the Theatre Owners of America board meeting.

Budgets-Stories Snags Cue Exit Of Capra, Stevens

Hollywood, April 3.

Failure to see eye-to-eye with Paramount on budgets and stories is back of recent decisions by Frank Capra and George Stevens to dissolve their pacts with the studio. It is understood that the five pix made for Par by the two producer-directors and their erstwhile partner, William Wyler, in the Liberty indie unit have averaged $2,100,000 each. While Par's studio average is about $1,000,000 below that figure.

Par prexy Barney Balaban and production chief Y. Frank Freeman feel that present-day industry economics call for even the prestige product turned out by the former Liberty partners to be made at prices closer to the studio average. Capra and Stevens, in turn, prefer their freedom to the shackles imposed by Par.

Wyler has given no hint yet of plans for ankling the preserve, but such a move would cause no sur-

(Continued on page 15)

Honor C. C. Moskowitz

Charles C. Moskowitz, veepee and treasurer of Loew's, Inc., will be a recipient of the Madden Memorial Award at an alumni dinner of New York U.'s School of Commerce Tuesday night (10) at Roosevelt hotel, N. Y. Moskowitz was a graduate of the class of 1914.

Award is a newly created citation for outstanding alumni and will be awarded annually in memory of the late Dean John T. Madden of the School of Commerce.

Majors Aver About Half Their Pix Make Money, Disavowing ELC's 20%

Major company financial execs disagreed this week with the statement of Eagle Lion Classics prexy William C. MacMillen, Jr., last week that only 20% of all Hollywood films wound up on the profit side of the ledger. It might be true of ELC pix, they said, but checking their own figures they came up with considerably better percentages of profitable films.

McMillen declared that his study had shown that the overall pattern was that although only 20% of films were moneymakers, most of the remainder were very close to the borderline. In addition, he said,

(Continued on page 18)

National Boxoffice Survey

First-Run Standouts of Easter Week Continue Pace; 'Wedding' Holds Lead, 'Lullaby' 2d

In the wake of the Easter week boom, first-run biz in key cities covered by VARIETY followed the pattern set by the holiday period. Pix that were standouts before and during the bunny week held their positions with little deviation.

"Royal Wedding" (M-G) continued to hold the lead spot, but was being pushed by Warner Bros' "Lullaby of Broadway" and "Mating Season" (Par) in that order. Moving up fast into fourth place was Par's "Lemon Drop Kid." Still strong, but dropping slightly was "Bird of Paradise" (20th), taking fifth position. "Born Yesterday" (Col), which has been around for some time now, clings to last week's sixth position, but probably will climb again because of the Oscar citations.

"Cyrano" because of top biz in scattered spots had the seventh place clinched, while "Valentino," "Up Front" and "The Kettles," all in early runs, were racing for positions among the top 10.

Among the runnerups, "Payment on Demand" (RKO), "Three Guys Named Mike" (M-G) "Great Missouri Raid" and "Tomahawk" (U-I) are setting a moderate pace.

"Samson and Delilah" (Par) is just beginning its general release, rating high in Buffalo and Providence during the last week. Hallmark's single offering, "Prince of Peace," continued to do good business at the Criterion, N. Y., and paving way for an extended run in Boston shortly.

Trend of linking two Oscar-rated pictures on a double bill, "Sunset Boulevard" (Par) and "All About Eve" (20th), was tried out in two keys for fair results. Two re-issues, also dualed, "Got Me Covered" and "Up in Arms," were among the better grossers in Pittsburgh.

While the Kefauver crime investigation hearings pic could not be credited with extra business in New York, the Movietone subject was responsible for bringing in added coin in a number of spots. Paradox may be due to fact New Yorkers got their fill of the subject via TV. Neither the Astor nor the Rivoli, where film played on Broadway, could see any hypoed biz.

On the slow side, but with signs of picking up, is "Lucky Cain" (20th), which is being teamed with "Sword of Monte Cristo" (20th). Pair is making good companion pieces, doing particularly well at the Coliseum, Seattle.

Another pair matching up okay for twin bills are "Enforcer" (WB) and "Redhead and the Cowboy" (Par), which, although now mainly in second run, are getting bookings in first runs with good results.

(Complete Boxoffice Reports on Pages 8-9.)

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DAILY VARIETY
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Ferrer's Oscar Tabs 3½G; N. Y. Takes Play Away From Coast on Awards

By HERB GOLDEN

Jose Ferrer celebrated his Oscar-winning last week to the tune of $3,500. That was the size of the check picked up by the actor at La Zambra restaurant, N. Y., for what started as a small supper gathering in honor of Gloria Swanson's birthday and ended up with 280 people at one of the most exciting parties New York has seen in a long time.

Guests included six Academy Award nominees — among them both top winners: Ferrer himself, kudosed for best performance by an actor and Judy Holliday for best performance by an actress. It was the first time in Acad history that both Oscar-grabbers were in New York and at the same place. Both are also legit players as much, if not more so, than film actors.

Ferrer found it not at all hard to take when he handed over the $3,500 check to famed guitarist Vicente Gomez, proprietor of the Spanish La Zambra, to cover the tab. Aside from the satisfaction of winning an Oscar, actor had among his party guests two nationally-syndicated columnists (Earl Wilson and Leonard Lyons), some 30 other newspaper, wire service and mag writers and 28 still photogs who shot a total of 1,700 pictures.

Results were apparent in the New York dailies and the wire services the following day, with mag space certain to follow. Life's two lensers, shepherded by researcher Shana Ager, alone shot 637 negatives. Look, Newsweek, Time, The New Yorker and six fan mags were also represented.

Shindig resulted in giving the awards more national newspaper space than any time in recent years. The New York pix, for instance, made front pages of three Los Angeles dailies despite the fact that the principal party was there.

Candidates Gloria Swanson, Celeste Holm, Sam Jaffe, George Cukor and Ferrer and Miss Holliday sitting side by side at a long table in front of ABC microphones

(Continued on page 13)

Good-News Awards

New Orleans, April 3.

Oscar-copping by Jose Ferrer and Judy Holliday was greeted by exhibs here as good news because they are both relatively new film personalities. Bulletin of Allied Theatre Owners of the Gulf States said:

"Of special interest is the fact that the Academy Awards to Jose Ferrer as best actor and Judy Holliday as best actress are recognition of relatively new personalities on the screen. The nationwide cry of theatreowners for new faces and talent takes on infinitely more significance when fresh talent walks away with the year's Oscars . . . Suffice to say, who knows but what infinite gains could result from a bit of purging of our washed-up and washed-out galaxy of so-called stars."

STEPIN FETCHIT

"The laziest man in the world."

Personal Manager—H. Pagels
Press Rep. George Fickelssen
St. Louis, Mo.

Holliday-'Born' B.O. Tops in March, 'Wedding' 2d, '3 Guys' 3d, 'Payment' 4th

After slugging it out with "At War With Army" (Par) in February and finishing a strong second, "Born Yesterday" (Col), with Judy Holliday, pounded its way to the national boxoffice championship last month, according to reports from VARIETY correspondents in about 24 key cities. Comedy based on the legit play of the same name overcame the pre-Easter sluggishness, which prevailed most of the month, to rack up sock after sock session. In fact, some weeks it was one of the few pictures to show consistent strength. Showing was made despite "Born" being on holdover and extended-run in many cities.

"Royal Wedding" (M-G), which really only got started the final two weeks in March, displayed such big to smash grosses it easily copped second place. Fred Astaire-Jane Powell starrer promises to be heard from further in April. Third week of this pic registered one of the alltime high grosses at the Radio City Music Hall.

Third money goes to "Three Guys Named Mike" (M-G), which did much better around the coun-

(Continued on page 18)

March Golden Dozen

1. "Born Yesterday" (Col).
2. "Royal Wedding" (M-G).
3. "3 Guys Named Mike" (M-G).
4. "Payment on Demand" (RKO).
5. "Vengeance Valley" (M-G).
6. "The Enforcer" (WB).
7. "Tomahawk" (U).
8. "Cry Danger" (RKO).
9. "Target Unknown" (U).
10. "Lightning Strikes" (WB).
11. "Call Me Mister" (20th).
12. "A. & C. Invisible Man" (U).

Seltzer Hops Kefauver Bandwagon: 'K. C. Story'

Hollywood, April 3.

Latest producer to utilize the Kefauver committee findings for a film is Frank Seltzer, whose upcoming Columbia release, "Kansas City Story," deals with the Pendergast regime. Producer and scripter George Callahan leave end of the week for Washington to confer with Alfred Klein, assistant to Committee Counsel Rudolph Halley. Latter is now hospitalized but Klein has promised to make available all sections of the report dealing with Kansas City.

Other producers working with promised committee support are Edmund Grainger, for "The Racket," and King Bros. for "The Syndicate." Additionally, Abner Greshler is readying a film based on committee probe, having registered "Senate Investigation" and "Senate Investgator" tags. Republic is preparing "Hoodlum Empire" and Monogram "The Police Story."

Krim Group May Yet Find Jackpot In Odeon Shares

United Artists' new management may find next year in its Odeon circuit holdings in Britain at least part of the jackpot it needs to assure its continued control of UA. The J. Arthur Rank chain has turned the corner on balancing costs against receipts, with the result that it is likely to pay a dividend during the fiscal year starting next June 26.

Dividends earned by holdings of American firms in England are readily convertible into dollars, so UA should find itself on the receiving end of what may be a fairly tidy sum. It is not, however, expected to be any bonanza, but present indications are that the dividends will grow over the next few years.

Odeon is understood already operating in the black, but not sufficiently to permit a cash divvy during the current fiscal semester. In any event, UA syndicate headed by Arthur B. Krim has no inten-

(Continued on page 15)

'Cyrano' Into General Release Via UA in July; Kramer's Other Plans

Stanley Kramer's "Cyrano de Bergerac," now in roadshow release, is expected to go into general distribution via United Artists at the end of July. Kramer partners Sam Katz and George Glass arrived in New York from the Coast Sunday (1) to discuss "Cyrano" plans with UA officials and with George J. Schaefer and Myer P. Beck, the indie unit's sales chief and eastern pub-ad director, respectively.

Efforts are being discussed to take advantage in present roadshow engagements and in general release of added penetration brought about by Jose Ferrer's winning of the Academy award for his performance in "Cyrano" last week. Pic grosses jumped over the weekend as a result of the Oscar honors.

Katz and Glass confirmed that Kramer's next pic will be for UA release to wash up its five-film commitment. It will be "High Noon," slated to go before the cameras in June.

First for Columbia, where the Kramer films go after UA deal is finished, will be "My Six Convicts," Glass said. It will probably be followed by "Death of a Salesman." Indie company is fully expecting to turn out six pix in the next 12 months, according to Glass.

Kramer v.p., who handles publicity-advertising matters for the outfit, said that its pub-ad activities would be carried out through Lew Smith's Columbia department on the Coast and the distrib's setup headed by Nate Spingold in the east. Col controls all campaigns and budgets.

Katz planes out of New York tomorrow (Thurs.) and will stop over in Chicago on personal matters. Glass flies to the Coast Friday (6) night.

Profit-Sharing Grows Among Theatre Setups

Practice of leasing picture theatres, by investment groups, on basis of percentage-of-gross is on the skids due to hike in real estate values and spiraling taxes. Monroe Fass, president of Fass & Wolper, N. Y. theatre brokers, who represents financial interests investing in theatres, reveals that old plan of leasing out a house at 10%, 15% or 20% of gross no longer is practical, nor is a flat-rental deal.

New setup calls for profit-sharing with exhib who takes over operation for the owners. After fixed charges have been determined, owners and lessee split 50-50 on the net.

Fass said ordinary real estate properties today have to earn 15% for safety. Indoor theatres and drive-ins are in a higher risk bracket than ordinary business properties and therefore demand higher investment returns. Lease base to exhibs on theatres purchased by the Fass interests must be predicated on the real estate return and the earning power and goodwill of the houses. This arrangement has resulted in the investors becoming partners with the operating exhibitor under a share-net profits agreement.

It was pointed out that two main stem theatres in a midwest city were about to pass to local retail outfits because the exhibitor could not pay the lease price. Deal was worked out on basis of fixed costs and split of the profits. In another case, in an eastern city, a theatre that should have brought a $25,000 annual rental was taken over for $15,000 fixed charges and a 50-50 split on the net.

Film on Seattle

Seattle, April 3.

Criterion Films here is making a pic on Seattle; its attractions for the tourist, for industry and the permanent resident.

Standard Oil is bankrolling.

Thousands of Prints 'Lost' From Last War After Service Showing

Of the 40,000 16m feature prints and 30,000 shorts subjects turned over to the War Dept. by U. S. distribs for showing to the armed forces during World War II, up to 30,000 prints have been returned to their rightful owners, or are accounted for. Thousands of the narrow-gauge pix are cropping up all over the world despite efforts to confiscate them.

Under their agreement with the War Dept., distribs were assured that the prints would be destroyed or returned after the war, but there seems to have been a slipup among the top brass. With the war's end, the pix apparently were allowed to fall into hands of illegal agents who sold them under the table.

To date, the War Dept. has made no request for a repeat of the wartime film service. If there should be, it's certain that the distribs would demand a new deal on the handling of the prints in order to protect themselves and exhibs. Screen entertainment for camps and ships are being handled through regular military channels, but these pix are in 35m. The 16m versions are restricted primarily for use in military hospitals.

Armand Denis Sues Cotlow on Ciggie Ad, Charges Deception

His endorsement of Camel cigarets in full-page newspaper advertisements caused filmmaker Lewis Cotlow to be named a defendant in a $175,000 libel suit brought in N.Y. Supreme Court this week by Armand Denis, an explorer and producer of jungle pictures. Also defendants are the R. J. Reynolds Co., makers of the ciggy, and the N. Y. Daily News.

Crux of Denis' complaint is that the Camel ads allegedly glorified Cotlow as the hero of hair-raising jungle episodes taken from a Technicolor film which the plaintiff made in Africa. Tagged "Savage Splendor," the pic was distributed by RKO in 1949. Publication of the ads, the action charges, makes it appear that Denis is guilty of deception and fraud.

Basis of Denis' fraud beef is his assertion that all of the episodes shown in the ads were produced and directed by himself in the dark continent. He also claims that during the shooting of these adventure sequences, Cotlow was in the U.S. and not only didn't take part in them but had no knowledge of them at the time.

Through his attorneys, Fitelson & Mayers, Denis asks actual damages of $150,000 plus a $25,000 punitive assessment. When "Splendor" was originally released RKO's credits listed the film as an Armand Denis-Lewis Cotlow production (Denis-Cotlow African Expedition).

Pic Pay in Feb. Dip

Hollywood, April 3.

Weekly pay checks in the film industry dipped slightly in February, according to California Labor Statistics Bulletin, hitting $99.69 as compared to $102.98 in January. It's still comfortably ahead of the $95.52 average for February, 1950.

Workers averaged 40.5 hours weekly at $2.46 hourly. Hourly rate remained the same, dip being due to fewer work hours per week.

ELC Sues James Mason In 'Twist' Home Showing

Hollywood, April 3.

Eagle Lion Classics has filed an injunction suit in Superior Court against James Mason, asking that he be restrained from showing "Oliver Twist," print of which, suit alleges, he obtained in some unauthorized manner. Plaintiff charges actor has shown it at his home and that it has been damaged by such showings.

Arbitrary figure of $5,000 damages was set in suit. April 17 is date set for taking of deposition from the actor, with attorneys for ELC now trying to serve Mason with subpoenas and summons for taking of deposition.

Mrs. Mason (Pamela Kellino) told VARIETY actor had "borrowed" the print from "somebody at Eagle Lion Classics" about six months ago but indicated it was long since returned after having been shown friends.

Laryngitis Forces Dexter to Quit Tour

Minneapolis, April 3.

Because of laryngitis, Anthony Dexter, star of "Valentino," has had to call off the rest of his personal appearance tour and return to Hollywood following his local visit.

Dexter appeared on the stage of the local RKO-Orpheum the opening day of "Valentino," but could not speak. He was compelled to cancel the St. Paul RKO-Orpheum appearance the following day. He was scheduled to go to Sioux City, Davenport and Cedar Rapids, Ia., from the Twin Cities. Instead, he flew back to the Coast for hospitalization.

N. Y. to Europe

Paul Archinard
James Barron
Rene Besson
Dominique Blanchar
Jo Boullion
Geraldine Brooks
Shirley Buchanan
Gaby Casadesus
Robert Casadesus
Leon de Guilloux
Michel Etcheverry
Judy Garland
Augustus Goetz
Ruth Goetz
Hein Heckroth
Marthe Herlin
Glynis Johns
Louis Jouvet
Marcel Karsenty
Nagamasa Kawakita
Vivian Knight
Frank LaGrande
Leo Lapara
Arthur Lubin
Howard Ludwig
Bela Lugosi
Monique Melinand
Buddy Pepper
Michael Powell
Emeric Pressburger
Fernand-Rene
Pierre Renoir
Jean Richard
G. A. Richards
Georges Riquier
Robert E. Sherwood
Ludmilla Tcherina
Gordon West
Maurice Winnick

Europe to N. Y.

Jean Babilee
Yvonne De Carlo
David Lawrence
Bill McClure
Nathalie Philippart
Charles Philippe

L. A. to N. Y.

Brian Aherne
Kroger Babb
Edgar Bergen
Al Bloomingdale
Steve Broidy
Cyd Charisse
Gloria De Haven
Cecil B. DeMille
Pat Duggan
Cy Feuer
Eddie Fisher
Phil Gerard
David Golding
Stewart Granger
Coleen Gray
June Havoc
Bob Hope
Herman Hover
Dorothy Kirsten
Carl Leserman
Arthur Lubin
Mannie Manheim
Ernest H. Martin
Harrison McCann
Ken McEldowney
Murphy McHenry
Harold Mirisch
Richard Ney
Saul P. Pryor
George Seaton
Charles Simonelli
Bill Spier
George Stevens
Dorothy Stickney
Michael Strong
J. Arthur Warner
Richard Widmark
Harold Wirthwein

N. Y. to L. A.

Jim Conkling
Lester Cowan
Chandler Cowles
Anthony B. Farrell
George Glass
Sam Katz
Robert Lantz
Norman Lear
Ben Lorber
Mitch Miller
John Rodell
Ed Simmons
Harry Tyler
Joseph Walsh

MORE HUSTLE IN COIN CAMPAIGNS

B. O. Off, But Heavier Distributor Release Slates Steady Film Rentals

Despite the continued decline at the boxoffice during 1950, major company production-distribution profits appeared holding to a steady pace or were on the upgrade. With grosses down, film rentals on a per-pic basis were off commensurately. However, compensating for this was the fact majors were turning out more product at less cost. Overall film rentals for an entire year's program, consequently, held their own.

Point was brought home anew as both Paramount and 20th-Fox closed their books on fiscal 1950. Par's film rentals were on the upsweep while 20th's held close to the 1949 level.

Par reported earnings of $6,565,041 for the year, compared with $3,073,724 in '49, representing a gain of over 100%. 20th's net take fell off to $9,553,260, from the '49 profit of $12,415,146.

Big point made by observers was that while 20th's overall income was down substantially, film rentals held to a fairly steady pace. Since Par is no longer in domestic exhibition its rentals obviously were up.

Conclusion was that filmmaking and selling are holding up their end of the business impressively. Directly attributable to such offbeat earnings statements as 20th's is the continuing dip at the b.o. Its theatre business in '50 was 12% under '49, 20th reported.

Reflecting another industry trend were figures on production costs for the two firms. Average pic budget for 20th last year was $1,634,000, as against an average per-pic cost of $1,877,700 in '49.

Par spent an average of $1,300,000 on its output in '50. While no

(Continued on page 18)

Ozoners Can't Gross Enough for Top Bids, Sales Chiefs Believe

While major distribs are being swamped by drive-in operators with requests to bid for first-run product, sales chiefs believe that the bid demands will taper off as the season progresses. They see the practice dwindling to near-zero by the time the open-air period rolls around. Reason given by the sales chiefs is that ozone-owners, who were ruled eligible to bid by a Philadelphia court order, will find that they cannot nose out a conventional first-run theatre for a top pic and gross enough to warrant a high bid.

Distribs are screening the bid requests carefully. Each demand is studied individually to determine if a bid is justified, as the companies can nix a demand if potential returns are considered too low. They point out that a first-run theatre in a downtown area with heavy concentration of traffic can give a new picture greater publicity than is possible in an outlying drive-in where traffic is localized. An indoor first-run, through advertising and marquee billing, can extend a pic's lure to the subsequent-run houses after the initial run, execs say, but the same influence can't be exerted by an ozoner.

A lot of drive-in exhibs are going to get their fingers burned this

(Continued on page 13)

Einfeld to Eye So. America

Charles Einfeld, 20th-Fox veepee, in charge of advertising and publicity, leaves tomorrow (Thursday) for a tour of South America in the interest of pic merchandising. Junket is being made at request of Latin American exhib organizations which have asked Murray Silverstone, head of 20th-Fox International, for first-hand information of showmanship methods used in the U. S.

Einfeld went on a similar mission to Europe last year. He also visited company branch offices

Shain Exits 20th

Sam Shain has bowed out of 20th-Fox home office, where he was director of exhibitor and public relations for the distribution dept. He had been with company since 1943 and previously was with VARIETY and subsequently editor of Motion Picture Daily.

Shain is preparing to establish his own public relations firm in N. Y.

Lichtman Drops Veepee Title But Top Duties Go On

Al Lichtman is no longer a v.p. of 20th-Fox. It is understood that it was his own choosing that the corporate title was dropped. Reasons were said to be "personal."

Lichtman's duties and responsibilities are undiminished by the dropping of the v.p. designation. He continues, in effect, to be second only to prez Spyros P. Skouras in determining policy and directing activities of the distribution organization.

Change in Lichtman's corporate status apparently occurred during the latter half of last year, but went unnoticed until the company recently filed its semi-annual prospectus with the Securities & Exchange Commission. It is understood that Lichtman and Charles Einfeld, v.p. in charge of publicity and advertising, both got new contracts recently, but terms have not been disclosed.

Lichtman joined 20th two years ago on an arrangement whereby he was to get $60,000 the first year, during which he was to give active service, and $35,000 a year for the following four years, when he was to be on a consultative basis. He is continuing to be active, however, which apparently necessitated rewriting of the deal.

Einfeld pact is said to be a two-year extension of the earlier agreement under which he was paid $2,500 weekly.

M. P. ALLIANCE DEFERS STAND ON LARRY PARKS

Hollywood, April 3.

Definite stand by the Motion Picture Alliance on the professional future of Larry Parks will be held in abeyance until it studies the entire record of his testimony before the House Un-American Activities Committee. Roy M. Brewer, chairman of the MPA executive board, said:

"Due to the fact that a transcript of the Larry Parks secret testimony has not been released, the board has voted unanimously to withhold comment on the Washington hearing until the complete facts are known."

'Browning Version' Set For U Release in U.S.

J. Arthur Rank's "The Browning Version," Michael Redgrave-Jean Kent starrer, will be released in the U. S. by Universal, it was disclosed by Irving Sochin, who handles U's special sales division.

Film is adaptation by Terence Rattigan of his own play. Release is scheduled for next September.

Ardrey Finishes M-G Script

Hollywood, April 3.

Robert Ardrey, who has just completed a script for a Moss Hart original for Metro, leaves Saturday (7) on a European vacation, with a 10-day stopover to see the Broadway shows.

He's also been working on a new novel.

DISTRIBS MAP RENTALS PUSH

That the film companies are engaged in the hottest rivalry in years for distribution coin is being further shown in the number of sales meetings called by homeoffice execs. Distrib toppers also are figuring on stepped-up roadshows as a means of draining absolute maximum revenue from top product and other "idea" releasing schemes. These include the heavy play given the "art" circuit, which has proved itself capable of yielding good money with pix of uncertain b.o. promise in the general market. (See story on Page 1.)

The call is out for intensified effort on the part of all staffers to bring in more revenue via increased playdates and preferred booking positions as a means of offsetting the big dip at the box office. (It was reported by 20th-Fox last week that grosses in 1950 were 12% under '49).

Simple reasoning is that holding the number of accounts to the same level each year actually means a drop in income because of shorter runs and the b.o. sluggishness. The answer, of course, lies in boosting the number of licensees with each pic, plus pitching for weekend and holiday playing time.

Warner Bros., Columbia and Eagle Lion Classics have had sales huddles within recent days. Monogram starts this week. Metro is expected to call a pep conference shortly. Such a concentration of sales sessions in so limited a time period is rare in the industry.

Additionally, United Artists is getting underway with a sales drive honoring v.p. Grad Sears, and Universal is nearing completion of a 17-week push under domestic distrib topper Charles J. Feldman's banner.

Decision on calling the M-G conclave will be made by William F. Rodgers, sales v.p., when he returns to N. Y. on Friday (6). He's been on the Coast the past week looking at new product.

Film roadshows clearly were on the upbeat this week as two major pix and possibly a third were slated for that type of handling.

In addition to the two announced by Darryl F. Zanuck, Metro execs

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DIETRICH SOUGHT BY M-G; 150G PRICE SNAG

Hollywood, April 3.

Negotiations are underway for Marlene Dietrich to appear in "Man With a Cloak" at Metro. Understood actress has read and approved script, with the only stumbling block being whether studio will meet her asking price, reportedly in neighborhood of $150,000.

Role would give her less footage than star Leslie Caron although it's a meatier part.

House Probers to Decide This Week Whether to Permit TV, Reels at Quiz

Pic Parallel

McNaught Syndicate writer Holmes Alexander, in his Monday (2) column, suggested Hollywood cast Larry Parks in a documentary to be called "The Larry Parks Story." Actor recently confessed he had been a Communist but was now out of the party.

Leo McCarey, as a matter of fact, is currently making a picture somewhat along that line for Paramount. It is "My Son John," which bears resemblance, too, to the Alger Hiss case. Helen Hayes, Robert Walker and Van Heflin star in the pic, which was largely shot in Washington. Walker reportedly plays a subversive and takes the public through Commie cells in a "confession," but his mother (Miss Hayes) refuses to forgive and shoots him.

Washington, April 3.

House Un-American Activities Committee is expected to decide this week whether to permit video and newsreels at its future Hollywood hearings, and also whether to issue warrants for witnesses it claims are ducking the subpoena servers.

TV and reel reps have been aggressively urging the committee members to permit future film industry hearings, which open April 10, to be lensed. Committee barred both media from the March 21 session at which Larry Parks, Gale Sondergaard and Howard Da Silva were witnesses.

Committee claims nine Hollywooders have ducked subpoenas and are hiding out. Rep. Harold Velde (R., Ill.), ranking Republican on the committee, said "Some of these people have run off to Mexico, in the hope of being able to wait the hearings out before they return to the United States." He admitted there would be difficulty in extraditing them, but pointed out that issuance of warrants would be valuable in pointing out publicly that the nine were fugitives from the committee.

Other developments:

1. Velde said he had under consideration having Larry Parks return to give further testimony, although the congressman was not certain about this. Following the actor's appearance on the stand, Velde lauded him, and the result was a flock of protesting letters

(Continued on page 15)

TV Effect on Pix At Its Peak Now, Yates Reports

Pronounced effect that television has had on the film industry seems to have reached its peak, prexy Herbert J. Yates told some 30 individuals who attended Republic Pictures' annual stockholders meeting in New York yesterday (Tues.). But to compete with TV, he added, some film companies may have to join it.

"Motion picture industry has got to get into TV," Yates emphasized, "and this has to be soon." As far as Republic is concerned, he pointed out, "we're going to do something about it shortly." However, the company topper failed to elaborate upon his statement aside from noting that several of the majors already are active in the new medium in one way or another.

To persistent shareholder queries as to when Rep will start paying a common stock dividend, Yates observed "I'm not at liberty to say very much in that direction but I think that all Republic stockholders will begin to receive pretty good news in the near future." Meanwhile, he said, when it's safe to pay a common dividend "I will recommend it strongly."

Hour and a quarter session also disclosed that Rep has been trying to reduce its bank loans to a point where they are "extinct." Yates declared that this policy was

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Schary Doesn't Share Hedda's Vehemence In Punishing Former Reds

Film future of Larry Parks and any other Hollywoodites who admit they've been Communists but have reformed is up to the American public, Dore Schary declared last week. Metro production chief made the statement in a guest appearance on Hedda Hooper's radio show.

Schary agreed with the columnist that it was important to get the truth on leftist political beliefs of screen personnel, but indicated he shared none of her vehemence for punishing wrongdoers who've later seen the light. In this connection, he cited the quotation: "In necessary things, unity; in doubtful things, liberty; in all things, charity."

Schary also expanded on his recent speech before the Screen Publicists Guild, which Miss Hopper interpreted as a criticism of newspaper people. Schary explained he did not mean writers "should soft-pedal Hollywood dirt, but they should loud-pedal" many of the favorable activities of screen personalities. He added that the film colony's frequently bad press wasn't all due to newspaper people, but also "to antiquated studio publicity notions."

To Miss Hopper's beef on overdone superlatives in film advertising, Schary replied: "It is ridiculous to say there are no faults in motion picture advertising, but the same faults are equally true of all other advertising." He pointed out that all other products are similarly advertised as something special.

Pickman's Ear-to-Ground

Carrying out a policy of making at least one trip into the field each week, Paramount pub-ad chief Jerry Pickman was in Philly yesterday (Tues.). He visited with Ted Schlanger, Warner Bros. topper there; Everett Callow, circuit's pub-ad topper; William Goldman, Jay Emanuel and other exhibs.

Pickman hopes that by meeting with exhibs, newspapermen and Par's own exchange personnel in a different city each week, he can keep a fresh viewpoint on publicity and advertising approaches.

$38,000,000, 800 Theatres Involved So Far in Paramount Consent Deals

In the two years since the Paramount consent decree was signed, the former Par parent corporation and the present United Paramount Theatres have closed deals calling for an exchange of over $38,000,000 in cash and notes, involving the transfer of ownerships of close to 800 theatres.

Representing what is doubtless the greatest theatre buying-selling activity in the history of the industry, UPT is expected to provide stockholders with a recap of the various transactions when the outfit sends out its first annual report, due about April 15.

When the consent pact was entered in the spring of '49, Par was given a total of three years in which to split with its numerous exhib pards, on the basis of one-third of the total each year. Additionally, divestiture of 69 of the chain's wholly-owned houses was required.

Forthcoming annual report is likely to advise that the outfit is well ahead of schedule, particularly in view of the recently concluded deal by which full ownership of Interstate and Texas Consolidated chains in Texas was acquired. This constituted the biggest swap, with the 50% interest held by Karl Hoblitzelle and Robert J. O'Donnell taken into the UPT fold for a payment in excess of $10,000,000.

Other Operations

Larger joint operations which have yet to be dissolved include Jefferson Amus., comprising about 75 spots in Texas, headed by Julius Gordon, and Georgia Theatres Co., numbering close to 50 houses in Georgia, headed by William K. Jen

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Tales of Hoffmann

(COLOR)

Lopert release of London Films (Michael Powell & Emeric Pressburger) production. Stars Moira Shearer, Leonide Massine, Robert Helpmann, Pamela Brown, Ludmilla Tcherina, Ann Ayars, Frederick Ashton, Margaret Wieth, Robert Rounseville; features Lionel Harris, Philip Leaver, Meinhart Maur, Edmund Audran. Written and directed by Powell & Pressburger. Music by Jacques Offenbach; English libretto by Dennis Arundell, from original by Jules Barbier; conducted by Sir Thomas Beecham with Royal Philharmonic Orchestra; choreography, Ashton; camera (Technicolor), Christopher Challis; editor, Reginald Mills. Tradeshown in N. Y. April 3, '51. Running time, 138 MINS.

	Sung by	Played by
PROLOG & EPILOG		
Stella		Moira Shearer
Hoffmann	Robert Rounseville	Robert Rounseville
Lindorf		Robert Helpmann
Nicklaus	Monica Sinclair	Pamela Brown
Kleinsack		Frederick Ashton
Luther	Fisher-Morgan	Meinhart Maur
Nathanael	Renee Seamen	John Ford
Hermann	Owen Brannigan	Richard Golding
Andreas		Philip Leaver
ACT I		
Olympia	Dorothy Bond	Moira Shearer
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Spalanzani	Graham Clifford	Leonide Massine
Coppelius	Bruce Dargavel	Robert Helpmann
Cochenille	Murray Dickie	Frederick Ashton
ACT II		
Giulietta	Margherita Grandi	Ludmilla Tcherina
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Dapertutto	Bruce Dargavel	Robert Helpmann
Schlemil	Richard Standen	Leonide Massine
Pitichinaccio	Murray Dickie	Lionel Harris
ACT III		
Antonia	Ann Ayars	Ann Ayars
Hoffmann	Robert Rounseville	Robert Rounseville
Nicklaus	Monica Sinclair	Pamela Brown
Crespel	Owen Brannigan	Mogens Wieth
Franz	Graham Clifford	Leonide Massine
Dr. Miracle	Bruce Dargavel	Robert Helpmann
Mother's voice	Jean Alexander	

Ballet in Prolog & Epilog danced by Moira Shearer & Edmond Audran

Michael Powell and Emeric Pressburger have followed up their sock "Red Shoes" ballet picture with as distinguished an opera-ballet film in "Tales of Hoffmann." The Jacques Offenbach fantasy opera has been transformed to the screen with great imagination and taste, with an unusual amount of inventiveness and effects, for a lush, resplendent production that's a treat to eye and ear.

"Hoffmann" won't duplicate the success of "Shoes," being, for one thing, too intellectual. It's a better picture than "Shoes," with more imagination and story structure. But the story lines in the second and third episodes are confusing, except perhaps to the inveterate operagoer. "Hoffmann" lacks the everyday romance of "Shoes," is sung throughout instead of having spoken dialog, and lacks humor. Opera and ballet fans will go for it, but otherwise its appeal may be limited. For roadshowing and art house presentation, it's fine.

Film runs much too long (138 minutes), and plan is to break it up with a 15-minute intermission. Because of the extended prelog and epilog, there is even more music in the film than for the original opera, adding to the length. There is clever movement and diversion in the first two episodes, but the third is just a camera copy of an opera, filming a group of people singing, with very little action, to make that part of the film noticeably slow. Pic also lags in other parts, as in the extended lovemaking of the second act. This act also is too heavily decorated in drapes, curtains and gilt, to distract from action and song.

These are the major flaws in what is otherwise a film of distinction. (Shot of Sir Thomas Beecham at the very close, waving his baton—he conducts the Royal Philharmonic Orchestra of London for a superb rendition of the Offenbach score throughout the film—is also anti-climactic and superfluous, and ought to be eliminated). Film is a brilliant integration of dance, story and music. Fantastic nature of its story is brought out more sharply by the excellent use of Technicolor.

Picture is a dazzling splash of color. Choice of actors is very good; singing parts are also superior; dancing and choreography are first-rate; and dubbing, camera work and music recording are noteworthy. Production and direction show the skilled hand throughout. There are trick camera shots, and above all tricky production effects, that are really top-drawer. Some of the cast do both singing and acting, or dancing and acting, but a good many roles call for two performers in each. For a film solely in English, there's probably never been so much dubbing done before, or so successfully.

Film, too, is notable for the excellent acting performances by talent from the ballet field. (This was the case in "Red Shoes," most of the principals from that film being used again in this one).

Plot is the tale of a luckless ex-university student and his various misadventures of love. Film, like the opera, is really a series of three different stories, employing some of the same characters in all three, with a prolog and epilog tying them together. Prolog has Hoffmann (Robert Rounseville) watching a ballet and in love with the prima ballerina, Stella (Moira Shearer), who appears to him as the embodiment of his past loves. When he thinks Stella has spurned him, he moons in a tavern, and relates to a group of students "the three tales of my folly of love."

One concerns the time, in Paris, when he fancied himself in love with Olympia (Miss Shearer), who turned out to be a life-size doll created by a magician. A squabble over sale of the doll by her master shatters that illusion, just as her enraged master shatters the doll to bits before Hoffmann's eyes. Second act, set in Venice, has Hoffmann bewitched by a beautiful courtesan, Giulietta (Ludmilla Tcherina), whose master is trying to acquire Hoffmann's soul through the girl. Femme betrays Hoffmann, but he manages to get away unscathed. Third act, set on a Grecian isle, has Hoffmann in love with Antonia (Ann Ayars), daughter of a singer and conductor, who is in danger of dying from consumption if she herself attempts to sing. Hoffmann's mysterious nemesis, who has appeared in the other episodes to thwart him, again shows up here, tricks the girl into singing, and causes her death.

These are thumbnail descriptions of plots that are elaborately detailed in the film with startling originality. Prolog has Miss Shearer and Edmond Audran dancing a graceful "Dragonfly" pas de deux. The first-act Olympia doll episode utilizes puppets to portray dancers, and intertwines wooden figures and real people fascinatingly. Beer mugs on the walls become animated figures; a curtain to end an episode comes alive with people for the next story; and scene of the doll being broken to bits is highly original, with the doll's leg still continuing to dance after the body has been dismembered, and Miss Shearer's face smiling roguishly from the floor. Trick effects throughout the film heighten its fantastic nature.

Miss Shearer, Robert Helpmann, Ludmilla Tcherina and Leonide Massine, all of them dancers who appeared in "Red Shoes," are distinguished again here. Miss Shearer is a fine actress as the doll Olympia in the first act, and dances exquisitely in that act and in the prolog. Miss Tcherina doesn't do any dancing in her second-act role as the courtesan, Guilietta, but she's very beautiful and handles minimum requirements of her role well. Helpmann does a magnificent acting job throughout, playing Hoffmann's nemesis in various incarnations, first as a rival for Stella in the prolog, then as Lindorf, Coppelius and Dr. Miracle in the several acts. His makeup, too, is richly varied. Massine does some fine dancing and some finer acting, especially as the wretched Schlemil in the second act and as the deaf servant, Franz, in the third.

Tying all these episodes together, and doing a valiant acting and singing job in each, is Robert Rounseville (leading tenor of the N. Y. City Opera Co.) as Hoffmann. He's personable, talented, and has a grade-A voice. Ann Ayars (also of the N. Y. City Opera Co.) is a gifted soprano, and as the tragic Antonia of the third act sings and acts very appealingly. Pamela Brown acts the part of Hoffmann's friend, Nicklaus, with style, while Monica Sinclair does her singing for her. Frederick Ashton, who did the choreography for the film, also shines as Cochenille in the doll episode. Dorothy Bond does an excellent job in the coloratura singing for Miss Shearer as Olympia, and Bruce Dargavel is impressive singing Helpmann's various roles.

The Offenbach score is rich in melody, including the famous Barcarolle, the Kleinsack air rousingly done by Rounseville, the Dapertutto aria, Miss Ayars' fine "All in Vain" aria, as well as other passages, expertly sung, played and recorded. The Sadler's Wells Chorus is used for ensemble effects.

Production, designed by Hein Heckroth, is lavish and distinctive. Powell-Pressburger direction, except where the static plot prevents, is unusually fluid and persuasive. Camera work is slick, and the whole affair most creditable.

Bron.

The Thing

RKO release of Howard Hawks production. (Edward Lasker, associate producer). Stars Margaret Sheridan, Kenneth Tobey; features Robert Cornwaithe, Douglas Spencer, James Young, Dewey Martin, Robert Nichols, William Self, Eduard Franz, Sally Creighton, James Arness. Directed by Christian Nyby. Screenplay, Charles Lederer; based on story, "Who Goes There," by John W. Campbell, Jr.; music, Dimitri Tiomkin; camera, Russell Harlan; editor, Roland Gross; special effects, Donald Stewart. Previewed in N. Y., March 30, '51. Running time, 87 MINS.

Nikki	Margaret Sheridan
Capt. Patrick Hendry	Kenneth Tobey
Dr. Carrington	Robert Cornwaithe
Sheely	Douglas Spencer
Lt. Eddie Dykes	James Young
Crew Chief	Dewey Martin
Lt. Ken Erickson	Robert Nichols
Corporal Barnes	William Self
Dr. Stern	Eduard Franz
Mrs. Chapman	Sally Creighton

"The Thing," an "exploitation special," lacks genuine entertainment values but hep hoopla should help it pay off.

Strictly offbeat subject matter centers around a weird, outlandish interplanetary space-hopper (see title) which descends upon earth in what's referred to as a flying saucer. Scripters gave their imaginations a full workout.

Christian Nyby's direction sustains a mood of tingling expectancy as a small group of U. S. airmen and scientists stationed near the North Pole learn that a new, mysterious element is playing tricks with their compass-readings, etc. Tension develops effectively as the expedition takes off to reckon with the unearthly intruder. Hawks' production also scores in its depiction of the bleak, snow-swept Arctic region. The background layout, shot in Montana, conveys an air of frigid authenticity.

But the resourcefulness shown in building the plot groundwork is lacking as the yarn gets into full swing. Cast members, headed by Margaret Sheridan and Kenneth Tobey, fail to communicate any real terror as the "Thing" makes its appearance and its power potential to destroy the world is revealed.

Screenplay by Charles Lederer, based on the story "Who Goes There" by John W. Campbell, Jr., shows strain in the effort to come up with a cosmic shocker in the name of science fiction. The monstrous creature they've molded from out of this world is too unlikely, even in the land of make-believe where a rocket trip to the moon can be, and has been, fashioned into good copy.

On the basis of the few ephemeral and fuzzy shots of the "Thing," it somewhat resembles Frankenstein's monster in physical appearance, but sans nuts and bolts and crew haircut. Dialog conveys it's composed of vegetable matter, is not vulnerable to man's conventional lethal weapons, subsists on animal blood, and has far greater mental and physical power than homo sapiens.

There's more. When the "Thing's" arm, ripped from its socket by a pack of sled-dogs, is placed before the scrutinous eyes of the scientists, it becomes animated on its own. Further, "Thing" multiplies rapidly through supersonic egg-laying powers.

Plot within the plot pits the airplane pilots against the scientists. Latter want to preserve "Thing" in the hope of expanding their interworld ken. More hep to the big danger, the fliers give all thought to self-preservation. Airmen win out and the final battle culminates with "Thing's" destruction as it's lured into a high-voltage electrical current and melts into nothingness.

Dimitri Tiomkin's music background, camera, editing and special effects all are good. *Gene.*

Riptide

"Riptide," French import which will have its U. S. preem Friday (6) at the Art theatre, N. Y., was reviewed from Paris in the July 6, 1949 issue of VARIETY under the title of "Une Si Jolie Petite Plage" (Such a Pretty Little Beach). It was appraised as a "realistic" film directed by Yves Allegret and a "fine entry for art house partonage."

Yarn revolves around a youth who has just killed his mistress. He returns to the scene of his younger days to find the reason for his lost existence. Lad tries to cleanse his own sins by helping another young man who pursues the same sordid life but he discovers there's no solution to his dilemma except death. Gerard Philippe makes an "excellent, impassioned, doomed youth" while Allegret's direction was rated as "fine." Films International is releasing in the U. S.

Miniature Reviews

"Tales of Hoffmann" (Lopert). Lavish Offenbach fantasy opera-ballet in Technicolor, with chief appeal for roadshow and art houses.

"The Thing" (RKO). Out-of-this-world curiosity shows b.o. promise with exploitation.

"The Fat Man" (U). Fair mystery melodrama for general situations, based on characters in radio series.

"La Taverne de New Orleans" (Corona). Errol Flynn, Micheline Presle in so-so domestic drama.

"Whirlwind" (Col). Okay Gene Autry hoss-opera for action market.

"Saddle Legion" (RKO). Okay Tim Holt sagebrusher for western market.

"The Lion Hunters" (Monol). Weak jungle pic for juvenile market.

The Fat Man

Hollywood, March 30.

Universal release of Aubrey Schenck production. Stars J. Scott Smart; features Julie London, Rock Hudson, Clinton Sundberg, Jayne Meadows, John Russell, Jerome Cowan, Emmett Kelly. Directed by William Castle. Screenplay, Harry Essex. Leonard Lee; from story by Lee; camera, Irving Glassberg; music, Bernard Green; editor, Edward Curtiss. Previewed March 28, '51. Running time, 77 MINS.

Brad Runyan	J. Scott Smart
Pat Boyd	Julie London
Roy Clark	Rock Hudson
Bill Norton	Clinton Sundberg
Jane Adams	Jayne Meadows
Gene Gordon	John Russell
Lt. Stark	Jerome Cowan
Ed Deeje	Emmett Kelly
Lois Gordon	Lucille Barkley
Fletcher	Robert Osterloh
Happy Stevens	Harry Lewis
Shifty	Teddy Hart

Radio's "The Fat Man" has been put on film to fair results. It's a loosely contrived, talky mystery melodrama with enough suspense moments to see it through the more general situation to about average returns.

J. Scott Smart (nee Jack), who does "The Fat Man" chore in radio, brings his gourmet tastes and tonnage to Universal's film version and carries off the celluloid assignment satisfactorily. Character has enough basic interest to indicate a picture series for the program market if story and footage are tightened in following entries.

It takes quite a while for the Harry Essex-Leonard Lee script, based on a story by the latter, to hit a good mystery pace, even though footage opens with the murder of a California dentist in New York for a convention. Death is made to look like suicide, but Jayne Meadows, the dentista's secretary, isn't fooled and calls in Smart, the Fat Man, to investigate.

Trail leads back to Los Angeles, and uncovered is another murder, that of Rock Hudson, young hood who has sought to collect his share of a robbery after having done time for the crime. There's another killing before Smart is able to get his facts together, uncover the murderer and the robbery partners who doublecrossed Hudson.

Scripting permits some confusion and uncertain picture-making by permitting flashbacks within flashbacks as Smart searches out the various facets of the plot. Screenplay also is inclined to talk too much and the humorous lines tossed to Clinton Sundberg, handyman to Smart, are not always as funny as intended. Much to-do is made of Smart's gourmet tastes.

Julie London shows up well, creating an impression as Hudson's wife. Hudson also impresses in his best assignment to date. The pair add some interest to their characters as developed in flashbacks. John Russell and Harry Lewis, the doublecrossing partners of Hudson; Miss Meadows, Teddy Hart, an uncredited comedy bit by Marvin Kaplan, are among others furnishing acceptable support.

The circus clown, Emmett Kelly, is credited by Universal with making his film debut here, and gets over strongly as the psychotic sawdust mummer who kills to achieve his ambition to own a circus.

Within script limits, William Castle's directorial guidance shapes up some good suspense sequences, best being the finale as Kelly is hunted down under the big top of the circus he has acquired. Physical setup for the film has been expertly valued by Aubrey Schenck, and Irving Glassberg's photography does a firstrate job of showing off the settings and players. "The Fat Man" theme music by Bernard Green fits in with meller intentions. *Brog.*

La Taverne de N. O.

(FRANCO-AMERICAN)

Paris, March 27.

Corona release of Silver films production. Stars Errol Flynn, Micheline Presle; features Vincent Price, Agnes Moorehead, Victor Francen. Directed by William Marshall. Screenplay, Flynn; camera, Marcel Grignon; editor, Henri Taverna. At Berlitz, Paris. Running time, 100 MINS.

Fabian	Errol Flynn
Lea	Micheline Presle
George	Vincent Price
Brisset	Victor Francen
Jezabel	Agnes Moorehead

Though this pic has some name calibre in Errol Flynn, Vincent Price and Micheline Presle, contrived scripting, static direction and generally weak production values give this slight chance for scoring in firstruns. It would do as a top half of a dualler or for slotting in lesser situations. Word-of-mouth won't help this oft-told tale of the fiery Creole who wanted the best home in town.

Miss Presle is the fiery Creole who would marry the weak son of the town's rich man. Circumstances give her a hold on the weakling and the marriage takes place. She finds this isn't what she wanted, for she's really in love with Flynn, a sea captain out to avenge his father on the rich family who sold him out. Plot unfolds slowly and obviously.

Miss Presle doesn't have the temperament to portray the rapacious half-breed. Flynn gets a small share of the footage and doesn't have much to do. Price plays his usual weak meanie, and Agnes Moorehead and Victor Francen are wasted in lesser roles. Lensing is harsh and editing can't overcome the stagey handling of the megging reins. Pic is showing in both versions here. Music is loud and strident and builds to many false climaxes. *Mosk.*

Whirlwind

(SONGS)

Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Gail Davis, Thurston Hall, Harry Lauter, Dick Curtis, Harry Harvey, Gregg Barton. Directed by John English. Screenplay, Norman S. Hall; camera, William Bradford; editor, Paul Borofsky; musical director, Mischa Bakaleinikoff. Tradeshown, N. Y., March 30, '51. Running time, 70 MINS.

Gene Autry	Gene Autry
Smiley Burnette	Smiley Burnette
Helen Lauther	Gail Davis
Big Jim Lauther	Thurston Hall
Wade Trimble	Harry Lauter
Lon Kramer	Dick Curtis
Sheriff Barlow	Harry Harvey
Trail Trash	Gregg Barton
Johnnie Evans	Tommy Ivo
Slim	Hanna Duncan
Burt	Al Wyatt
Carl	Gary Goodwin

Gene Autry's latest hoss opera, "Whirlwind," is composed of familiar oater ingredients but manages to gallop across the finish line as satisfying outdoor fare for the action market. In evident fine fettle, the star gives out a wealth of hard riding, fisticuffs and song that will please patrons of the secondary situations.

For this one scripter Norman S. Hall reached down in the bag and pulled up the story about the postal inspector who foils the crooked rancher. Autry plays the inspector who goes about his mission with a businesslike dispatch for which he's earned himself the label of the "Whirlwind."

Assisting Autry in getting the goods on the outlaws is Smiley Burnette. An undercover agent, he poses as a hoodoctor. Between the two they unmask Thurston Hall as the head of a frontier crime syndicate and also recover the stolen estate of winsome Gail Davis.

Autry turns in a performance that his fans will look upon favorably. Burnette, per usual, scores with his comedy antics. Hall does a bangup job as the outlaw leader, and Miss Davis is pleasantly appealing in the lone femme role. John English directed at a breezy pace, William Bradford's lensing captures the mountain terrain to advantage, and the film's three tunes are okay mesa melodies. *Gilb.*

Saddle Legion

Hollywood, March 22.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Dorothy Malone, Robert Livingston, Maurice Rugg, James Bush, Movita Castaneda, Cliff Clark. Directed by Leslie Selander. Written by Ed Earl Repp; camera, J. Roy Hunt; editor, Desmond Marquette. Tradeshown March 16, '51. Running time, 61 MINS.

Dave Saunders	Tim Holt
Dr. Ann Bolling	Dorothy Malone
Ragan	Robert Livingston
Kelso	Maurice Rugg
Gabe	James Bush
Mercedes	Movita Castaneda
Warren	Cliff Clark
Chief Layton	Stanley Andrews
Rurales Captain	George Lewis
Sandy	Dick Foote
Hooker	Bob Wilke
and	
Chito Rafferty	Richard Martin

Tim Holt fans will find "Saddle Legion" an acceptable entry in his series of western actioners. Some fresh twists to the oater formula, direction that pays the proper attention to pacing, and okay performances set it up for its intended release.

As usual, Holt and saddle pal

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PHONEVISION'S STEADY B.O. PULL

Phonevision's Firm 12th Week

Chicago, April 3.

Phonevision continued to hold a steady pace in subscriber requests for service during the 12th week (March 9-25) of the 13-week test period here. Orders for the stanza totaled 458, down only 23 from the previous seven-day period, despite the fact that this was Holy Week. Figure was exactly the same as that of the 10th week. The 458 figure represents 21.8% of the total possible audience of 300 families who are participating in the experiment. Statistics are based on reports by Zenith Radio, owners of the PV system, to the film companies supplying product.

During the 12th week, Zenith switched from daily 2 p.m. picture showings to midnight, as an experiment. Results were not particularly good. Majority of subscribers continued to prefer the 9:30 p.m. show, with the 7 p.m. runoff the second-best draw. PV got calls for a total of only 18 viewings of the midnight shows during the five days they were tried, as against 25 for the 2 p.m. show during the same five days of the previous week. Figure of 18, however, was the same as the 2 p.m. performance for the parallel period of the 10th week and just one less than the ninth week.

Twelfth round's most popular picture was Samuel Goldwyn's "Pride of the Yankees," which with 99 subscriptions reached 33% of the potential audience. Second most popular picture was Walt Disney's "Bambi," which chalked up 74 subscriptions in only two performances (third was given the following week). That was followed by Columbia's "Arizona" (73 in three performances), Columbia's "Prince of Thieves" (66), Paramount's "Sainted Sisters" (62), Metro's "Rage in Heaven" (50 in two performances), Col's "I Love Trouble" (47) and Metro's "It Happened In Brooklyn" (43).

Following is a breakdown by the time of screening each day for the 12th week:

	2 p.m.	7 p.m.	9:30 p.m.	Midn'ht	Total	% of Families Who Saw One Film
March 19 (Mon.)	..	14	36	2	52	17
March 20 (Tues.)	..	16	36	1	53	18
March 21 (Wed.)	..	23	25	5	53	18
March 22 (Thur.)	..	12	38	3	53	18
March 23 (Fri.)	..	33	30	7	70	23
March 24 (Sat.)	34	31	37	..	102	34
March 25 (Sun.)	7 (3 p.m.)	40	28	..	75	25
Total	41	169	230	18	458	

Japanese Pic Biggie Sees Exhibs Benefiting by End of MPEA Selling

End of joint selling of films in Japan by the American distribs via the Motion Picture Export Assn. at the end of this year will come as a boon to Japanese exhibs, Nagamasa Kawakita said in New York this week. Kawakita is adviser to Toho Film Corp., which controls some 500 of Japan's 2,500 theatres, a production unit which turns out three films a month and a distributing organization. He also heads Towa Shoji Kaisha, another distrib outfit.

Nipponese exec declared that the joint selling through MPEA by American companies enabled them to get rentals which he charged were "exorbitant." He said theatremen were looking forward to the stiff competition that would open up between the American companies when MPEA ceases operations in Japan as of Dec. 31.

Kawakita said that average film rental on an ordinary American film in Japan was 55% and that on better pix it went to 70%. This, in addition to a government admission tax that takes 50 yen out of each

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Coast Technicians To Try Suspended Execs on Funds Rap

Hollywood, April 3.

Sound Technicians Local 695, International Alliance of Theatrical Stage Employees, will hold a trial in the near future of charges that Richard Van Hessen and Harold Smith, suspended prexy and business agent, respectively, withdrew substantial sums from union's funds without putting up sufficient collateral. Charges were filed at meeting Sunday (1) at which members were given full report on status of union's emergency fund.

Pair were charged with putting to personal use some $129,000. Also involved is an estimated $10,000 to $12,000 in other items which local is investigating. An effort will be made to recover the funds.

Members hotly criticized the pair at a meeting presided over by Roy M. Brewer, IA international rep in Hollywood, and unanimously voted Dolph Thomas, sound mixer, to the post of temporary business manager pending general election.

Mary Pickford to Present Canadian Pic Awards

Ottawa, April 3.

Mary Pickford will present Canada's annual film awards sponsored by the Canadian Assn. for Adult Education, in a ceremony at the Odeon theatre, Ottawa, on April 22.

Invitation was extended to Miss Pickford, who was born in Canada, by the Canadian Film Producers' Assn. Theatrical and nontheatrical Canadian films are eligible.

Studio Painters Defy Exec Bd., Back Sorrell

Hollywood, April 3.

Painters Brotherhood Local 644, in defying the International executive board, gave business agent Herbert K. Sorrell a unanimous vote of confidence. It passed a resolution demanding executive board and International prexy L. P. Lindelof to reconsider an order barring Sorrell from official activity in the local, claiming complete responsibility for Sorrell's action which led to the ban.

Board charged Sorrell with left wing associations and activities during abortive 1946 strike started by carpenters in jurisdictional fight with the International Alliance of Theatrical Stage Employees. Locals in the old Conference of Studio Unions, of which the painters unit was a member, supported the carpenters in the battle. Sorrell is currently em-

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'Twist' in N.Y. Deal

New York opening of J. Arthur Rank's "Oliver Twist" has been set in a deal which provides Eagle Lion Classics, the distrib, with cash of $25,000 plus gross percentage.

Film goes into Walter Reade's swank Park Avenue theatre around Labor Day, launching the spot's fall season.

BUT FILM COS. STILL DOUBTFUL

Chicago, April 3.

With windup of the 90-day Phonevision experiment here Sunday (1), Zenith appeared to have proved that its subscription tele could create a fairly steady audience for feature films. The second and third months of the tests showed a rather stable pull, with an average of between 20% and 25% of the 300 participating families seeing each picture.

Totals for the first four weeks were much higher than for the remainder of the test run, but that was expected, since much of the audience was viewing the televised films purely as a novelty. First week saw a total of 927 subscriptions, which dropped to 569 the second week, 561 the third, 505 the fourth and 456 the fifth. There was a rise during the sixth week to 470 and then a see-saw as the PV audience leveled off. Seventh was 442, eighth 432, ninth 493, 10th 458, 11th 481 and 12th 458.

Thirteenth week's figures had not yet been supplied to the film companies supplying the test product at VARIETY's press time. All figures cited here are those provided by Zenith to the major distribs, who loaned their films for free.

Major distribs, who were at first loathe to allow use of their product and then finally joined in the tests with considerable enthusiasm so they could really find out what Zenith had, read varying meaning into the results. Most of them were pretty well impressed with the results, although the more scientific-minded of the execs were withholding their judgment for further study. They felt that Zenith's 300-family sample was not a fair one, since all had expressed more than average interest in PV before a set was installed in their homes. Film companies would like to see

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$41,921,000 NETTED FROM THEATRES IN '47

Washington, April 3.

The film theatre business' 2,538 partnerships had a total net profit of $41,921,000 in 1947, Secretary of the Treasury John Snyder reported today (Tues.).

He said 889,831 partnerships had reported to the Treasury Department, of which 14,708, including those in motion picture theatres, were in the amusement business. The amusement partnerships netted an aggregate of $119,902,000 during the year. All the amusement partnerships grossed $669,020,000, of which $182,428,000 was the share taken in by pic exhibitors. Amusement business had total expense and deductions of $194,985,000 in 1947, with the theatre portion of the partnerships having expenses of $39,062,000.

Of the 14,708 partnerships in the amusement biz, $11,702,000 reported a profit, while in pictures 2,215 of 2,538 partneships had a profit.

Among the profitable firms, 181 said they grossed under $5,000 apiece. Forty-eight partnerships in the amusement biz grossed anywhere from $1,000,000 to $5,000,000 apiece. Of these, four were film exhibitors. One partnership in amusements grossed over $5,000,000. It was not a picture theatre firm.

L. V. Burrows Named

Washington, April 3.

Lincon V. Burrows has been named consultant on sensitized film, motion picture and photographic equipment in the motion picture-photographic products division of the National Production Authority. Appointment was made by Nathan D. Golden, chief of the division.

Burrows, who is with Eastman Kodak, was chief of the photographic section in the consumer durable goods division of the War Production Board.

Big-Ballyhoo Preems Get New Life From Major Companies; 20 Due Soon

So-called gala "world premieres" of important pictures, a practice that's been experiencing a gradual revival since 1948, are blossoming into new life on a hypoed scale. Around 20 pix will get the gingerbread treatment during the next few months.

Distribs are finding that an elaborate, personality-studded, floodlighted preem has boosted biz by more than 25% over what could be expected by an ordinary opening in the territory in which the debut is held. Attendant publicity also bolsters grosses in other parts of the country, ad-publicity men say.

Saturation bookings, fanning out from the locale of a film's world bow in key city, capitalize on the ballyhoo. This gimmick, coupled with p.a.'s of screen notables in the sub-keys, is becoming a rich source of revenue. Players making stage appearances in connection with a premiere are not limited to cast members. In many cases, contractees of a studio are sent out to the sub-keys to ballyhoo a pic in which they do not appear. But the public doesn't seem to care whether they are in the particular picture or not. A screen celeb, even though a minor one, draws the crowds to spots where p.a.'s are rare occasions.

World War II put the kibosh on star-spangled premieres after a flurry of them in the late '30s and early '40s. Universal-International started the ball rolling again in 1948 with "Feudin', Fussin' and a-Fightin'," and then, a year later, launched a major campaign on "Life of Riley" in the Cincinnati territory. Since then, the sugar-

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908G Antitrust Suit By Beaumont Exhib

Los Angeles, April 3.

C. L. James, film house owner, filed a $908,760 antitrust suit in Federal Court against nine major distributors and two chains, charging unfair practice in bookings. He owns the Beaumont theatre, Beaumont.

Named in the suit are 20th-Fox, National Theatres, Warners, Paramount, RKO, United Artists, Columbia, Loew's, Universal, Republic, Fox-West Coast and Principal Theatres.

TV Rights Seen Key to Solution On SWG-Indies

Hollywood, April 3.

Possible serious rift between the Screen Writers Guild and Independent Motion Picture Producers Assn. may occur when reps of both groups meet again April 19 to discuss a new contract. At initial session, March 15, both sides exchanged proposals for consideration.

SWG in proposing a new agreement is demanding participation in television rights and revenue for members. It's known indies will balk at this proposal, especially since the video question was put off by the majors in their pact until such time as the problem arises, when joint negotiations will be carried on with the three talent guilds.

Reason for SWG demand for television participation from the indies is claim that indies already are drawing revenue from video. Guild leaders also have noted that Lippert Productions has made a deal with the American Federation of Musicians for tele. Another reported proposal of SWG to indies, which is not included in majors' pact on separation of rights, asks that on straight employment deals where film later is released to television, writer is to receive a percentage of the video revenue.

Although there's a basic agreement between SWG and most companies, the majors are holding up delivery pending clarification of certain working rules set up by

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GEORGE SEATON IN N.Y. TO MAKE PLAYER TESTS

George Seaton (& William Perlberg Productions) is in New York for three weeks in connection with tests for his Paramount unit. The indie producing team virtually has "Rhubarb," from H. Allen Smith's novel, completed; and Claude Binyon kicks off "Aaron Slick of Punkin Crick" April 9 from his own screenplay, with tunes by Jay Livingston and Ray Evans. Alan Young, Robert Merrill and Dinah Shore are in the musical, which is one of those American hinterland perennials that invariably has several companies constantly touring the Ozarks and kindred mountain and prairie sectors.

Seaton recalls that when he played the south with a city slicker Broadway legit troupe they were dying at the b.o., while "Aaron Slick" with its bumpkin humor was turning them away. It's for that reason there is still debate on the Par lot about retaining the icky title, although Y. Frank Freeman, Par studio head, avers "that title will bring us an extra $500,000 in the south."

On June 15, Perlberg-Seaton kick off "Anything Can Happen," their third production. This is from a 1949-50 bestseller by George and Helen Papashvilys.

'Star Discovery' Test Slated by Warners In Western Pa., West Va.

Pittsburgh, April 3.

In line with Jack L. Warner's quest for new story material and faces, M. A. Silver, zone manager for WB here, has just announced launching of a Hollywood "Star Discovery" contest, using Western Pennsylvania and West Virginia as a test area. If it's successful in this region, idea will be expanded on a national basis to other Warner zones.

Co-sponsored locally by Hamburg Bros., RCA Victor distributors here, contest offers as top prizes two six-month WB screen contracts and a deal for the best vocalist in the elimination to make two Victor records. Thirty-five Warner theatres are tied up in the promotion. Also, independent operators are being invited to participate.

Arrangements with RCA Victor were worked out by Joe Feldman, Silver's assistant, and Lester Hamburg. Suggestion for experiment came originally from Harry M. Kalmine, Warner theatres' head. Special production trailers were produced at WB studio by Mort Blumenstock and Harry Goldberg.

A series of five weeks of individual theatre eliminations and semi-finals will be held starting April 28 in most houses. Pittsburgh zone theatres are to be divided into four districts and winners of the semi-finals will travel to four regional finals in Erie, Greensburg, Clarksburg, W. Va., and Pittsburgh, with those who cop in these later competing at a grand final at Stanley theatre here. Judges will be Harry Mayer, of WB talent department, and representatives of Carnegie Tech Drama School, Pittsburgh Playhouse and RCA Victor.

Winners of weekly theatre contests and regional finals will receive $25,000 in prizes of RCA Victor products, ranging from portable radios to deluxe combo radio-phonograph consoles. Grand final is expected to hit around last of June, possibly with week-long stage show at the Stanley.

L. A. Mild; 'Payment' Best In 2 Spots, $29,000, 'Mating' 20G in 2, 'Target' 23G in 5, 'Fury' 9½ in 2

Los Angeles, April 3.

Only a moderate pace is being registered for the current frame in first-run situations. Holdovers are predominating. "Payment on Demand," in two locations, is clocking the best sales and is going for a good $29,000. "Mating Season" is just a fair $20,000 in two spots as is "Target Unknown" with $23,000 in five sites. "Sound of Fury" shapes up as a very small $9,500 in two locations.

Fairly good $23,000 looms for th second round of "Royal Wedding" in two spots. But second rounds for both "Lullaby of Broadway" and "Bird of Paradise" are only a thin $20,000 each. Jose Ferrer's Oscar win is upping the 19th frame of "Cyrano" to a handsome $5,000. Other holdovers are modest.

Estimates For This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Bird Paradise" (20th) (2d wk), with Kefauver film added. Thin $20,000. Last week, mild $30,500.

Hollywood, Downtown, Wilters (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Lullaby of Broadway" (WB) (2d wk). Mild $20,000. Last week, below hopes at $30,900.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Royal Wedding" (M-G) and "M-G-M Story" (M-G) (2d wk). Fairly good. $23,000. Last week, snappy $33,500.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Payment On Demand" (RKO) and Flame Stamboul" (Col). Good $29,000. Last week, "Vendetta" (RKO) and "Gasoline Alley" (Col) (2d wk), $25,400.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-$1) — "Mating Season" (Par) and "Silver City Bonanza" (Rep). Just fair $20,000 or near. Last week, "Redhead and Cowboy" (Par) (2d wk) and "September Affair" (Par) (3d wk), $14,900.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-$1.10)—"Sound of Fury" (UA) and "Ride, Ryder, Ride" (EL). Sparse $9,500. Last week, "Vengeance Valley" (M-G) and "Insurance Investigator" (Rep) (2d wk-4 days), $7,700.

United Artists, Ritz, Vogue,

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'Wedding' Big $20,000 And Holding, Denver

Denver, April 3.

"Royal Wedding" is doing royally at the Orpheum and holding. "Inside Straight" is big at the Broadway and holding. "Mating Season" did better at the Denham on its second weekend than the first.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Lullaby of Broadway" (WB) and "Three Desperate Men" (Lip) (2 days, 2d wk) also Paramount, Tabor. Fair $2,500. Last week, big $10,000.

Broadway (Wolfberg) (1,500; 40-80)—"Inside Straight" (M-G). Big $12,000 and holding. Last week, "Mrs. O'Malley and Mr. Malone" (M-G), nice $9,000.

Denham (Cockrill) (1,750; 40-80)—"Mating Season" (Par) (2d wk). Okay $11,000. Last week, nice $12,500.

Denver (Fox) (2,525; 40-80)—"Enforcer" (WB), day-date with Esquire. Fine $17,000. Last week, "Bird of Paradise" (20th) and "Once a Thief" (UA), big $18,000.

Esquire (Fox) (742; 40-80)—"Enforcer" (WB), at Denver. Fine $3,000. Last week, "Bird of Paradise" (20th) and "Once a Thief" (UA), big $4,500.

Orpheum (RKO) (2,600; 40-80)—"Royal Wedding" (M-G). Big $20,000 and holding. Last week, "Cry Danger" (RKO) and "Fingerprints Don't Lie" (Lip), fair $12,500.

Paramount (Fox) (2,200; 40-80)—"Lullaby of Broadway" (WB) and "Three Desperate Men" (Lip), at Aladdin, Tabor (2 days, 2d wk). Fair $3,000. Last week, big $15,000.

Tabor (Fox) (1,967; 40-80)—"Lullaby of Broadway" (WB) and "Three Desperate Men" (Lip) (2 days, 2d wk), at Aladdin, Paramount. Fair $2,500. Last week, big $10,500.

Webber (Fox) (750; 40-80)—"Bird of Paradise" (20th) and "Once a Thief" (UA) (2 days, 2d wk). Nag $1,000. Last week, big $4,500.

Broadway Grosses

Estimated Total Gross
This Week $628,200
(Based on 18 theatres)
Last Year $488,000
(Based on 19 theatres.)

'Bird'-Kefauver Nice 13G, Boston

Boston, April 3.

Plenty of holdovers along the rialto this stanza with newcomers not shaping too sturdily. Exception is "Bird of Paradise" at Astor, which looks okay but "Abbott & Costello Meet Invisible Man" at Boston, and "Ma, Pa Kettle on Farm" at Memorial so-so. Holdovers, "Royal Wedding" at Orpheum and State, "Lemon Drop Kid" at Met and "Lullaby of Broadway" at Paramount and Fenway shape up fair.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Bird of Paradise" (20th) and Kefauver Crime Investigation newsreel (20th). Should bring this to a nice $13,000. Last week, "Payment on Demand" (RKO) (5th wk). Okay $6,000.

Boston (RKO) (3,200; 40-85) — "A&C Meet Invisible Man" (U) and "Train to Tombstone" (Lip). Not to bad at $10,500. Last week, "Groom Wore Spurs" (U) and "My

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Indpls. Biz Levels Off; 'Lullaby' 12G, 'Bird' 9G

Indianapolis, April 3.

Biz has levelled off at first-runs here, after Easter splurge. Rain and cold over weekend discouraged theatregoing. But "Lullaby of Broadway" is showing well at Circle to lead town and "Royal Wedding" is okay for second stanza at Loew's. "Bird of Paradise" is getting mild play at Indiana.

Estimates for This Week

Circle (Cockerill-Dolle) (2,800; 44-65) — "Lullaby of Broadway" (WB) and "Wicked City" (ELC). Stout $12,000. Last week, "I'd Climb Highest Mountain" (20th) and "Short Grass" (AA), nice $10,000.

Indiana (Cockerill-Dolle) (3,200; 44-65)—"Bird of Paradise" (20th). Tepid $9,000. Last week, "Abbott and Costello Meet Invisible Man" (U) and "Navy Bound" (Mono), extra good $13,000.

Loew's (Loew's) (2,427; 44-65)—"Royal Wedding" (M-G). Nice $9,500 on top of hefty $14,800 for first week's take.

Lyric (Gamble-Dolle) (1,600; 44-65)—"Redhead and Cowboy" (Par) and "Insurance Investigator" (Rep). Okay $6,500. Last week, "Korea Patrol" (ELC) and "Rogue River" (ELC), fair $5,500.

'Samson' 15G, 'Valentino' 11G, 'Woman' 12G in Buff

Buffalo, April 3.

Biz is humming here this week. "Samson and Delilah" is tops with "Valentino" and "Second Woman" also doing well among the first-runs.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Royal Wedding" (M-G) (2d wk). Doing $12,000. Last week, dandy $18,000.

Paramount (Par) (3,000; 40-70)—"Samson & Delilah" (Par), $15,000. Last week, "Mating Season" (Par) and "Fingerprints Don't Lie" (Lip), over $12,000.

Center (Par) (2,100; 40-75) — "Lullaby of Broadway" (WB) (2d wk). Topping $8,000. Last week, neat $13,000.

Lafayette (Basil) (3,000; 40-70)—"Valentino" (Col) and "Flame of Stamboul" (Lip). Bettering $11,000. Last week, "Ma and Pa Kettle on Farm" (U) and "Operation Disaster" (U), hit paydirt $13,500.

Century (20th Century) (3,000; 40-70)—"Second Woman" (UA) and "Rogue River" (Rep). Over $12,000. Last week, "Tarzan's Peril" (RKO) and "Bowery Battalion" (Mono), same.

Janitors' Strike Ends, Frisco Up; 'Missile'-'Yank' 12G

San Francisco, April 3.

With end of janitors' strike in theatres, and pickets no longer parading, biz is boosted considerably at United Artists and Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Cause for Alarm" (M-G) and "The Lion Hunters" (Mono). Barely $8,000. Last week, "Tarzan's Peril" (RKO) and "Footlight Varieties" (RKO) $10,000.

Fox (FWC) (4,651; 60-95) — "Bird of Paradise" (20th) and "Insurance Investigator" (Rep) (2d wk-4 days), okay $7,500. Last week, a big $20,000.

Warfield (Loew's) (2,656; 60-85) —"Royal Wedding" (M-G) (2d wk), big $15,000. Last week, a sock $23,300.

Paramount (Par) (2,646; 60-85)—"Lullaby of Broadway" (WB) (2d wk). Husky $12,500. Last week, $13,000.

St. Francis (Par) (1,400; 60-85) —"The Lemon Drop Kid" (Par) (2d wk). Strong $10,500. Last week, hefty $14,000.

Orpheum (No. Coast) (2,478; 55-85)—"Flying Missile" (Col) and "A Yank in Korea" (Col). Helped by preview $12,000. Last week, "Bedtime for Bonzo" (U) and "Rhythm Inn" (Mono), $11,000.

United Artists (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (12th wk). Bounced back to $8,500. Last week, $8,000.

Stagedoor (Ackerman - Rosener) (370; 85-$1.00)—"Cyrano de Bergerac" (UA) ((11th wk). Big $5,000. Last week, $5,000.

Clay (Rosener) (400; 65-85) — "Mad Queen" (Indie) (4th wk). Big $2,100. Last week, $2,300.

Larkin (Rosener) (400; 65-85)—"Blue Angel" (Indie) (7th wk) (reissue), $2,000. Last week, $2,300.

Vogue (S. F. Theatres) (365; $1-$1.20)—"Trio" (Par) (11th wk), $2,800. Last week, $3,400.

'Eve'-'Sunset' Dual Neat 15G in Detroit, 'Paradise' 22G, 'Sugarfoot'-'Voice' 17G

Detroit, April 3.

With Kefauver and Easter distractions out of the way, biz was popping back to more normal levels this week. Cashing in on Oscar Derby publicity, the twin-bill of "All About Eve" and "Sunset Boulevard" at the Madison is catching the coin. "Sugarfoot" is dipping into heavy sugar at the Palms. "Mating Season" is in tune at the United Artists. "Lemon Drop Kid" at the Michigan, and "Royal Wedding" at the Adams are holding up well in second rounds.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Bird of Paradise" (20th) and "Kefauver Crime Investigation" (20th). Fair $22,000. Last week, "Climb Highest Mountain" (20th), $12,000 in five days of second week.

Michigan (United Detroit) (4,000; 70-^5)—"Lemon Drop Kid" (Par) and "Kefauver Crime Investigation" (20th) (2d wk). Down to $15,000. Last week, $21,000.

Palms (UD) (2,900; 70-95)—"Sugarfoot" (WB) and "Next Voice You Hear" (M-G). Fine $17,000. Last week, "Enforcer" (WB) and "Blue Blood" (Rep), $14,000 in second week.

Madison (UD) (1,800; 70-95)—"All About Eve" (20th) and "Sunset Boulevard" (Par). Swell $15,000. Last week, "Sun Sets at Dawn" (EL) and "Three Husbands" (UA), $8,000.

United Artists (UA) (1,900; 70-95)—"Mating Season" (Par). Ok $13,000. Last week, "Three Guys Named Mike" (M-G) and "So Long at Fair" (EL), $8,600 in second week.

Adams (Balaban) (1,700; 70-95)—"Royal Wedding" (M-G) (2d wk). Ok $10,000. Last week, $13,000.

Downtown (Balaban) (2,900; 70-95)—"Hitler's Strange Love Life" (Indie) and "Passion's Payment" (Indie). Ok $10,000. Theatre closed last week.

Weather Crimps Mpls.; 'Mating' Good 12G, 'Cain'-Kefauver 7G, 'Valentino' 8G

Key City Grosses

Estimated Total Gross
This Week $2,474,900
(Based on 24 cities, 210 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,156,000
(Based on 22 cities, and 203 theatres)

H.O.s Top Cleve.; 'Bird' Sags, 9½G

Cleveland, April 3.

Best gate takes here are being reaped by a couple of holdovers, Allen's "Valentino" and "Lullaby of Broadway" at Hipp, but in general downtown houses are just getting by. Roadshown "Cyrano de Bergerac" took a jump on fourth week at Lower Mall after Jose Ferrer copped an "Oscar." "Bird of Paradise" will leave just a nest of eggs at the Palace.

Estimates for This Week

Allen (Warners) (3,000; 55-80)—"Valentino" (Col) (2d wk). Fine $14,000 after swell $19,000 for last stanza.

Esquire (Community) (704; 55-80)—"Bedtime for Bonzo" (U) (2d wk). Fair $3,000 following $4,500 for last week.

Hipp (Warners) (3,700; 55-80)—"Lullaby of Broadway" (WB) (2d wk). Extra good $14,500 on extension, after hearty $20,000 for initial round.

Lower Mall (Community) (505; $1.20-$1.80) — "Cyrano de Bergerac" (UA). Lowering ticket scale and Jose Ferrer's ballyhooed Oscar upping biz to $5,000 or better; last week, around $4,500.

Palace (RKO) (3,300; 55-80) — "Bird of Paradise" (20th). Sagging badly, $9,500 at most. Last week, "Target Unknown" (U), $12,000.

State (Loew's) (3,450; 55-80) — "Royal Wedding" (M-G) (2d wk). Average $10,000 on stayover; last week, fine $19,000.

Stillman (Loew's) (2,700; 55-80) — "Ma and Pa Kettle Back on Farm" (U-I). Ordinary $8,000. Last week "Abbott and Costello Meet Invisible Man" (U-I), $4,500.

'Kid' Sweet $13,500, 'Eve'-'Sunset' Bright 6½G, 'Lullaby' 11G, Cincy

Cincinnati, April 3.

Downtown biz continues lively this round. "Lemon Drop Kid" in Albee is sweet front-runner. "Lullaby of Broadway," with Cincy's Doris Day rating lotsa posies, has the Palace in pleasing atmosphere. Three holdovers from Easter hatching spree, "Royal Wedding," "Mating Season" and "Bird of Paradise," are retaining winning form. Academy Award winners are fruitful at the Lyric.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Lemon Drop Kid" (Par). Sweet $13,500. Last week, "Redhead and Cowboy" (Par), moderate $9,500.

Capitol (Mid-States) (2,000; 55-75) — "Mating Season" (Par) (2d wk). Satisfactory $7,500 trailing all right $9,500 bow.

Grand (RKO) (1,400; 55-75) — "Royal Wedding" (M-G) (2d wk). Sturdy $10,000 in wake of socko $16,000 unveiling.

Keith's (Mid-States) (1,542; 55-75)—"Bird of Paradise" (M-G) (2d wk). Good $7,500 after lofty $12,000 preem.

Lyric (RKO) (1,500; 55-75)—"All About Eve" (20th) and "Sunset Boulevard" (Par). Academy Award winners encoring to bright $6,500. Last week, "Second Face" (EL) and "Sun Sets At Dawn" (EL), weak $4,000.

Palace (RKO) (2,600; 55-75) — "Lullaby of Broadway" (WB). Pleasing $11,000. Cincy press and radio joined in rousing salutes to hometown Doris Day, for whom Mayor Albert D. Cash proclaimed special day on pic's opening. Columbia Records splurged with displays in dealers' windows and Warner Bros. newsreel trailer on Miss Day got showings in RKO houses. Last week, "Tarzan's Peril" (RKO) and "Outrage" (RKO), fairish $9,000.

Minneapolis, April 3.

It's an old, off-repeated story here, where sunshine has been almost entirely missing for months. The story is that the never-failing weekend snowstorms and low temperatures made their usual appearances and put a crimp in spirits and grosses as they've been doing regularly. Public here has almost despaired of getting any spring and with the hopelessness induced by the brutal weather has come a disinclination to brave icy, rutted streets and slippery pavements to visit theatres. As a result, TV sets are getting a record play.

Formidable newcomers currently finding rough going include "The Mating Season," "Valentino," "The Steel Helmet", "Abbott and Costello Meet the Invisible Man" and the Oscar-winning "All About Eve," the last-named back for a second Loop run. The State is playing up the Kefauver crime film equally with its feature, "Lucky Nick Cain." The roadshown "Cyrano" opens at the World tomorrow (4). It's the fourth week downtown for both "Tomahawk" (now at its second downtown stand, the sure-seater Pix) and "Trio," also at a small-seater, the World. They're the only holdovers.

Estimates for This Week

Century (Par) (1,800; 50-76) — "All About Eve" (20th) (2d run). Capitalizing, of course, on Academy award, which was anticipated and is reason for picture's return downtown. Good $5,500. Last week, "Magnificent Yankee" (M-G), mild $4,000.

Gopher (Berger) (1,000; 50-70)—"Abbott & Costello" (U). Well-liked comedy demonstrating stars' pull. Fine $6,800. Last week, "Mr. Universe" (EL), slow $3,400.

Lyric (Par) (1,000; 50-76)—"Steel Helmet" (Lip). Raves for this one, but lack of cast names somewhat of a boxoffice handicap. Brisk $7,000. Last week, "Tomahawk" (U) (3d wk), satisfactory $3,500.

Radio City (Par) (4,000; 50-76)—"Mating Season" (Par). Unanimous approval for this laugh-maker. Good $12,000. Last week, "Royal Wedding" (M-G), good $13,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Valentino" (Col). Fine exploitation and advertising for this praised picture. Anthony Dexter and Patricia Medina made personal apperances opening day. Okay $8,000. Last week, "Target Unknown" (U) and "Al Jennings of Oklahoma" (Col), fair $7,000.

RKO-Pan (RKO) (1,600; 40-76)—"Company She Keeps" (RKO) and "Double Deal" (RKO). Mixed opinions on these twin-action films. Tepid $4,500. Last week, "Highway 301" (WB) and "Revenue Agent" (Col), okay $5,000.

State (Par) (2,300; 50-76) — "Lucky Nick Cain" (20th) and "Kefauver Crime Newsreel" (20th). Fifty-two minute newsreel believed to be bigger magnet than feature film because of interest for those who missed TV and because only parts of hearings were televised here. Disappointing $7,000. Last week, "Frenchie" (U), nice $7,500.

World (Mann) (400; 50-85) — "Trio" (Par) (4th wk). Has given excellent boxoffice account of itself. Satisfactory $2,000. Last week, good $2,500.

'BORN' 7TH WK. PACES TORONTO AT GREAT 18G

Toronto, April 3.

On an all-time holdover record for the Imperial (3,373 seats), largest theatre in Canada, "Born Yesterday" is still ahead of the field, with rest of the first-runs having the best business in months. Lead houses are holding over for big returns on such product as "Lullaby of Broadway," "Mating Season," "Three Guys Named Mike" and "The Kettles."

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 898; 894; 35-57)—"Stage to Tucson" (Col) and "Bowery Battalion" (Mono). Very big $18,000. Last week, "Mystery Submarine" (U) and "Blue Blood" (Mono), $15,000.

Eglinton, Victoria (FP) (1,180; 1,140; 38-77)—"Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues) (2d wk). Fine $12,000 after last week's $16,500.

Imperial (FP) (3,373; 38-77)—"Born Yesterday" (Col) (7th wk). Great $18,000 after last week's $20,000.

Loew's (Loew) (2,096; 48-87)—"Three Guys Named Mike" (M-G)

(Continued on page 20)

Chi Snappy; 'Mating'-Vaude Mild 39G, 'Kettle' 37G, 'Bird' 17G, 'Front' 20G

Chicago, April 3.

Biz uplift that came at end of Holy Week is continuing through this session, with most new product getting fancy b.o. play. Oriental, with "Mating Season" and Johnny Desmond headlining, got off to slow start but is building. "Ma and Pa Kettle Back On Farm," plus film players in for world preeming, plus vaudshow is giving the Chicago at least fair biz. Grand, with "Up Front," looks slick. Duo-bill of "Bird of Paradise" and "Hunt Man Down" is crisp at Palace. "Lucky Nick Cain" and Kefauver quiz feature look potent at United Artists.

Woods, with "Payment on Demand," is pacing warmovers with lusty b.o. in second heat. "Cyrano" roadshow is great in 11th week at Selwyn. Duo of "Lightning Strikes Twice" and "Mister Universe" looks light at State-Lake in second stanza. "Great Missouri Raid" and "3 Desperate Men" are good in second lap at Roosevelt. "Mudlark" holds strong in sixth frame at Ziegfeld. Thirteenth week of "Bitter Rice" looks tidy at World.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Ma and Pa Kettle Back On Farm" (U) and vaude show. Fair $37,000. Last week, "Call Me Mister" (20th) and Dick Contino onstage (2d wk), $38,000.

Grand (RKO) (1,200; 98)—"Up Front" (U). Neat $20,000. Last week, "Double Crossbones" (U), $11,000.

Oriental (Indie) (3,400; 55-98)—"Mating Season" (Par) and Johnny Desmond headlining onstage. Mild $39,000. Last week, "Royal Wedding" (M-G) and all-vaude show (2d wk), $36,000.

Palace (RKO) (2,500; 55-98)—"Bird of Paradise" (20th) and "Hunt Man Down" (RKO). Potent $17,000. Last week, "13th Letter" (20th) and "Showdown" (Rep), $13,000.

Roosevelt (B&K) (1,500; 55-98)—"Great Missouri Raid" (Par) and "3 Desperate Men" (Lip) (2d wk). Firm $12,000. Last week, $14,500.

Selwyn (Shubert) (1,000; $1.25-$2.40)—"Cyrano" (UA) (11th wk). Great $13,000. Last week, $10,000.

State-Lake (B&K) (2,700; 55-98)—"Lightning Strikes Twice" (WB) and "Mister Universe" (EL) (2d wk). Light $12,000. Last week, $15,500.

United Artists (B&K) (1,700; 55-98)—"Lucky Nick Cain" (20th) and "Kefauver Crime Investigation" (20th). Okay $13,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues) (2d wk), $10,000.

Woods (Essaness) (1,073; 98)—"Payment On Demand" (RKO) (2d wk). Tall $27,000. Last week, $31,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (13th wk). Holding neatly at $4,500. Last week, $4,300.

Ziegfeld (Lopert) (434; 98)—"Mudlark" (20th) (6th wk). Stout $4,500. Last week, $5,000.

'Husbands'-Ink Spots Sock 22G in Prov.

Providence, April 3.

Loew's State is carrying "Three Husbands" on its screen but it's the Ink Spots on stage who are helping it to sock gross. Next in line is RKO Albee with "Bird of Paradise," and Strand with "Samson and Delilah" in its second week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bird of Paradise" (20th) and "Wicked City" (EL). Peppy $12,000. Last week, "Gambling House" (RKO) and "Inside Underworld" (Rep.), fair $7,500.

Majestic (Fay) (2,200; 44-65)—"Sword of Monte Cristo" (20th) and Kefauver Crime Investigation pic (20th). Started Saturday (31). Expect fair $5,000 in five-day stand. Last week, "Lullaby of Broadway" (WB) and "Neighbor Next Door" (WB), solid $15,000.

Metropolitan (Snider) (3,100; 44-65)—"13th Letter" (R) and "Big Fix" (R) (reissues). Meek $5,000. Last week, "Phantom of Paris" (Indie) and "Werewolf London" (Indie), so-so $4,000.

State (Loew) (3,200; 44-65)—"Three Husbands" (UA) and Ink Spots onstage. Fine $22,000. Last week, "Three Guys Named Mike" (M-G) (2d wk), so-so $8,000.

Strand (Silverman) (2,200; 44-65)—"Samson and Delilah" (Par) (2d wk). Began Sunday (1). First sesh very healthy $11,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Tomahawk'-'Target' $17,000, Leads St. Loo; 'Lullaby'-'Born' $14,000

St. Louis, April 3.

"Tomahawk" is standout here this week, with cool, cloudy weather over the weekend hypoing biz all over town. "Born Yesterday" is cashing in on the publicity attendant to Judy Holliday getting the Academy Award. "Royal Wedding" is a sturdy holdover.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Lullaby of Broadway" (WB) and "Born Yesterday" (Col), $14,000. Last week, "Born Yesterday" (Col) and "Mr. Universe" (EL), $12,000.

Fox (F&M) (5,000; 60-75)—"Tomahawk" (U) and "Target Unknown" (U), $17,000. Last week, "Lullaby of Broadway" (WB) and "Target Unknown" (U), $14,000.

Loew's (Loew) (3,172; 50-75)—"Royal Wedding" (M-G) (h.o.), $14,000, following $17,000 for initial stanza.

Missouri (F&M) (3,500; 60-75)—"Bird of Paradise" (20th), $10,000. Last week, "Payment on Demand" (RKO) and "Lucky Nick Cain" (20th), $11,000.

Shubert (Ind) (1,500; 60)—"Girls Under 21" (Col) and "Girls of the Road" (Col), $6,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), $4,000.

'3 Guys' Boswell Tops Wash. at Sock $29,000

Washington, April 3.

General level of main stem biz is on the upswing current session. Tourist trade is helping newcomers, particularly at the two big Loew houses. "Three Guys Named Mike," hypoed by Connee Boswell as vaude headliner, tops town with best score in weeks. "Bird of Paradise" at Loew's Palace shapes up surprisingly solid. "Long Dark Hall" at Trans-Lux is unusually brisk.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Three Guys Named Mike" (M-G), plus vaude headlined by Connee Boswell. Torrid $29,000. Last week, "Meet Invisible Man" (U), plus vaude, disappointing $20,000 for holiday week.

Columbia (Loew's) (1,200; 44-74)—"Woman on Run" (U). Nice $6,000 for first-run in this small seater. Last week, "Magnificent Yankee," dull $5,000.

Dupont (Lopert) (375; 50-85)—"Adam and Evalyn" (U). Robust $4,000 for British import. Last week, "Men and Music" (20th) (4th wk), steady $2,500.

Keith's (RKO) (1,939; 44-80)—"Cry Danger" (RKO). So-so $8,000, despite extra lure of Kefauver newsreels. Last week, "Woman on Pier 13" (RKO) and "Company She Keeps" (RKO), fair $7,500.

Metropolitan (Warner) (1,163; 44-74)—"Dodge City" (WB) and "Virginia City" (WB) (reissues) (2d wk). Better than house average $5,000 after hot $7,500 last week.

Palace (Loew's) (2,370; 44-74)—"Bird of Paradise" (Par). Solid $20,000. Last week, "Mating Season" (Par), disappointing $15,000.

Playhouse (Lopert) (485; 50-90)—"14 Hours" (20th) (3d wk). Holding to even $5,000, after slightly better $5,200 last week. Stays.

Warner (WB) (2,174; 44-74)—"Lullaby of Broadway" (WB) (2d wk). Nice $9,000 for final 5 days, after sock $17,000 last week.

Trans-Lux (T-L) (654; 44-80)—"Long Dark Hall" (EL). Fine $8,000. Last week, "Cinderella" (RKO) (reissue), capitalized on school holiday to tune of firm $4,500.

'Paradise' Disappoints In Louisville, $11,000

Louisville, April 3.

Biz is spotty this week, Strand, with "Tarzan's Peril," film, shaping strongly. H.o.'s at the State and Mary Anderson are doing okay, while "Bird of Paradise," from which hefty biz was expected at the Rialto, is sluggish. "Lullaby of Broadway" at the Mary Anderson has every indication of bettering last week's mark on h.o. sesh. "Royal Wedding," in its second week at Loew's State, heading for neat biz.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Lullaby of Broadway" (WB) (2d wk). Going for solid $10,000. Last week, fine $9,000.

Rialto (Fourth Ave.) (3,000; 45-65)—"Bird of Paradise" (20th). Disappointing $11,000. Last week "Cry Danger" (RKO) and "Company She Keeps" (RKO), slow $8,500 and m.o. to Brown.

State (Loew's) (45-65)—"Royal Wedding" (M-G) and "M-G-M Story." Holding up well on 2d week at $10,000 after initial stanza's fine $13,000.

Strand (FA) (1,400; 45-65)—"Tarzan's Peril" (RKO) and "Saddle Legion" (RKO). Action picts pulling plenty of kids for likely good $5,000. Last week "Lucky Nick Cain" (20th) and "Insurance Investigator" (Rep), light $3,500.

'Wedding' Cinch For Pitt H.O., 20G

Pittsburgh, April 3.

It's all "Royal Wedding" at the Penn this week. Fred Astaire-Jane Powell starrer got away big, doesn't seem to be letting up at all and is practically a cinch to holdover. Fulton has come up with a winner in twin bill reissue of "They Got Me Covered" and "Up in Arms" while other three first-run sites, Stanley, Harris and Warner, have abbreviated holdovers on their Easter pictures and all of them only doing so-so.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Double-barreled comedy bill of oldies teed off strong and Danny Kaye-Bob Hope names expected to turn the trick. Looks like okay $7,000 or better. Last week "I'd Climb Highest Mountains" (20th) down the dumps at $6,000, particularly unimpressive for holiday stanza.

Harris (Harris) (2,200; 50-85)—"Valentino" (Col) (2d wk). Sticking for just five days in second stanza and may get $5,500 in that period. Last week it fell away after fine getaway and barely made $10,000.

Penn (Loew's) (3,300; 50-85)—"Royal Wedding" (M-G). Only brand new attraction in town and getting the lion's share of Golden Triangle biz. Crix gave Fred Astaire starrer good sendoff and they're buying, but good. Will come pretty close to $20,000, and that means another stanza. Last week, with Vic Damone ill first

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B'way Tapers Off With Holdovers; 'Lullaby'-Vaude Fine 50G Opener, 'Soldier'-McDonald-Morgan 53G

Reopening of schools after the Easter holidays, heavy rains Friday (30) and a wet Monday (2) put the brakes on the sockeroo biz enjoyed by most of the Broadway first-runs during the previous week. Exceptions to the skidding grosses were Radio City Music Hall and the Paramount. While neither matched their Easter week takes, attendance was solid, giving them most of the Broadway gravy.

Music Hall, with "Royal Wedding" (M-G) and its annual Easter stage show, will wind up current week with $150,000 after an all-time Easter week high of $170,000. Even Friday's rain couldn't prevent lines extending several blocks. On Thursday (29) the queue zigzagged over front of Radio City.

After a smash $97,000 opening stanza, "Lemon Drop Kid" (Par) and stage show headed by Billy Eckstine gave the Paramount a hefty $88,000 in its second week. "Lullaby of Broadway" (WB) at the Strand was also a strong contender. With Sonny Dunham orch, Betty and Jean Kean and Guy Mitchell onstage, first week ending Sunday night (1) hit $50,000. Monday and Tuesday were hampered by rain and threat of rain, getting around $10,000 for the two days. At the Capitol, "Soldiers Three," with Marie McDonald and Russ Morgan band onstage, hits so-so $53,000 in first week.

"Up Front" (U-I) at Loew's State held up well, pulling in $30,000 after a strong $44,000 first week. Roxy with "Bird of Paradise" and Tony Martin heading flesh show dipped to satisfactory $82,000 in its fourth week after strong third frame of $92,000.

"Born Yesterday" (Col) rolled along in its 14th week at the Victoria to potent $35,000 take. "Cyrano" (UA) wrapped up its 20-week stay at the Bijou with a hefty $9,500.

Among the newcomers, "Odette" (Lopert) was a surprise grosser, garnering a great $14,000 in its opening round at the Park Ave.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80)—"14 Hours" (20th) (5th wk). Fourth stanza ended Monday (2), hitting $14,000, poor. Last week, worse at $13,000.

Bijou (City Inv.) (589; $1.20-$2.40)—"Cyrano" (UA) (20th wk) Run ended last night (Tues.) with a take of $9,500 in bowout. Previous week, $8,500, okay. "Tales of Hoffmann" opens today (Wed.) and "Cyrano" moves to the Golden for a continued two-a-day stand.

Capitol (Loew's) (4,820; 55-$1.50)—"Soldiers Three" (M-G), with Marie McDonald and Russ Morgan heading stage bill. Opening stanza hitting $53,000, so-so. Last week, "Inside Straight" (M-G) in second and final week did $35,000, below par.

Criterion (Moss) (1,700; 50-$1.75)—"Prince of Peace" (Hallmark) (2d wk). Although dropping to $22,000, gross is hefty. First week, because of theme and Easter week, hit terrific $50,000. Holding for third.

Globe (Brandt) (1,500; 50-$1.20)—"Yank in Korea" (Col) poor $8,700. "No Orchids for Miss Blandish" finished its fifth and final week Friday (30) with $9,900, okay. "Man From Planet X" opens Saturday (7).

Mayfair (Brandt) (1,736; 50-$1.20)—"Oh, Susanna" (Rep) heading for low $12,400 for nine-day run. "Gambling House" (RKO) playing only five days of second week in previous stanza disappointing $7,500.

Palace (RKO) (1,700; 55-$1.20)—"Cause for Alarm" (M-G) and Molly Picon heading vaude show grossed fair $15,000. Last week, with "Mr. Universe" (EL) and Maxie Rosenbloom and Joyce Matthews on opening day plus regular vaude pulled $18,000, good.

Paramount (Par) (3,664; 55-$1.50)—"Lemon Drop Kid" (Par) (2d wk). With Billy Eckstine, Hugo Winterhalter's orch, Alan King, Raul and Eva Reyes onstage hitting $88,000, great. Initial stanza was good for terrific $97,000.

Park Avenue (U) (583; 90-$1.50)—"Odette" (Lopert). Opened to a strong $14,000. Last five days of "Men of Music" (20th) excellent $5,000.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Royal Wedding" (M-G) (4th wk). Annual Easter show continuing to boom and winding up fourth frame with hefty $150,000. Last week scored Easter season record with terrific $170,000 continuing.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Rawhide" (20th) (2nd wk). Heading for so-so $24,000. Last week, $31,000, good. Coming up, "Brave Bulls" (Col).

Roxy (20th) (5,886; 80-$2.20)—"Bird of Paradise" (20th) (4th wk). With Tony Martin heading Easter show, pulled satisfactory $82,000. Being replaced today (Wed.) with "I Can Get if for You Wholesale" (20th). Last week $92,000, good.

State (Loew's) (3,450; 55-$1.50)—"Up Front" (U-I) (2nd wk). Stood up well for good $30,000. First stanza drew socko $44,000. Holds for third week. "First Legion" (UA) to follow.

Strand (WB) (2,756; 55-$2)—"Lullaby of Broadway" (WB). With Sonny Dunham orch, Guy Mitchell and Betty and Jean Kean heading stageshow, first frame pulled fine $50,000 for week ending Sunday night (1). First two days of second week okay $9,500. "Abbott and Costello Meet Frankenstein" (U-I) comes in tomorrow (Thurs.).

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par). The 25th and final round ended Monday (2) to fine $6,800. "Kon-Tiki" (RKO) opened yesterday (Tues.).

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Angelo" (Indie) (2d wk). Heading for excellent $4,800 after a first stanza smash of $5,000.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Seven Days to Noon" (Indie) (16 wk). The 15th frame ended Sunday (1) and pic bows out today (Wed.). Windup for nine days will top $6,000. "Teresa" (M-G) opens today.

Victoria (City Inv.) (1,060; 95-$1.80)—"Born Yesterday" (Col) (15th wk). The 14th stanza finished Monday night to socko $35,000 after a 13th round of hefty $30,000.

'Lullaby'-'Showdown' Plus Kefauver Hot 10G, St. Loo

Kansas City, April 3.

New bills are playing the Missouri and the three Fox Midwest first-runs, but otherwise town is solidly holdover, all doing very well. "Lullaby of Broadway" at the Missouri is topping average, and "Tomahawk" in the three Fox houses likewise above average. "Cyrano" at the Kimo in second week is riding high on basis of Academy Award winner, and certain to go a third week. "Royal Wedding" having a pleasant second week at the Midland, while "Lemon Drop Kid" will stay only four days of second week at the Paramount. Three situations are showing the Kefauver Investigation films, with some boost for biz resulting in each

(Continued on page 20)

Josie Baker Ups 'Quebec' to Smash 55G, 9 Days, Philly; 'Cain' Neat 13½G

Philadelphia, April 3.

Paced by the phenomenal Josephine Baker stage show, which was held for two extra days, situation continues brisk here this week. Oscar for Judy Holliday gave "Born Yesterday," in which she stars, a big spurt in its 10th week at the Boyd, and the film continues to hold for extra sessions.

Word-of-mouth brought good biz for "Mating Season" at the Randolph, with figures slated to top opening week's stake. "Lucky Nick Cain" looks strong at the Station, and "I'd Climb the Highest Mountain" started fair at the Midtown.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Of Men and Music" (20th) (2d wk). Good $12,000. Last week, strong $16,000.

Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col) (10th wk). Fine $15,500. Last week, fine $12,000.

Earle (WB) (2,700; 78-$1.50)—"Quebec" (Par). With Josephine Baker onstage. Held over for total nine-day run, plus extra Sunday show in Camden. Smash $55,000.

Fox (20th) (2,250; 50-99)—"Bird of Paradise" (20th) (2d wk). Down to $13,000. Initial stanza drew $23,000.

Goldman (Goldman) (1,200; 50-99)—"Valentino" (Col) (2d wk). Flashy $17,000. Terrific $25,000 for opener.

Mastbaum (WB) (4,360; 50-99)—"Royal Wedding" (M-G) (2d wk). Okay $20,000. Nice $25,000 for bow-in.

Midtown (Goldman) (1,000; 50-99)—"Climb Highest Mountain" (20th). Mild $8,500. Last week, "Payment on Demand," $9,000 (5th wk).

Randolph (Goldman) (2,500; 50-99)—"Mating Season" (Par) (2d wk). Solid $20,000. Neat $20,000 for breakaway.

Stanley (WB) (2,900; 50-99)—"Lullaby of Broadway" (WB) (2d wk). Dim $14,500. Last week, $20,000.

Stanton (WB) (1,473; 50-99)—"Lucky Nick Cain" (20th). Sturdy $13,500. Last week, "Al Jennings of Oklahoma" (Col), $12,000.

Trans-Lux (T-L) (500; 50-99)—"Blue Lamp" (ELC) (2d wk). Shining $5,200. Last week, bright $7,000 debut.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (20th wk). Profitable $3,200. Last week, $3,800.

Brit. Pix Houses Gross $313,600,000 In '50; Arg. All-Time Output High

Washington, April 3.

Average weekly attendance in British film theatres during the first quarter of 1950 was 28,500,000, reports Nathan D. Golden, director of the National Production Authority motion picture-photographic products division. Golden said 4,483 film theatres are now operating in the United Kingdom and that another 109 have either shuttered or switched to live entertainment recently.

Gross of the U. K. theatres last year was estimated at 112,000,000 pounds sterling ($313,600,000). Meantime double feature attractions have proven a strong draw, with one reissue and one new pic proving a good b.o. combination. Golden also reported on other countries:

ARGENTINA: Production hit an all-time high in 1950, with 57 features completed. Prior record was in 1942, when 52 features were finished and released. The Argentine companies also set a new high last year in number of shorts and newsreels turned out. Country has seven major producers of features, but then any studio with an annual output of three features is regarded as a major. Emelco did the biggest job in 1950 by making eight features.

DENMARK: U. S. features did 60% of the business at firstrun theatres of Copenhagen last year, and it's figured that this percentage is about right for the entire nation. Danish pictures took in 23% and British films nearly 8%. The rest was split up among all the other countries.

FRANCE: Production was slightly up in France last year on the basis of the number of pictures reviewed by French censors. During the year, they looked at 108 features and 234 shorts made in that country. This compared with 101 features and 194 shorts during the preceding year. The censors continue to complain that the American pictures are overloaded with scenes of extreme violence.

AUSTRALIA: Of the 355 features released in Australia last year, 251 were made in America and 90 came from Britain. During the past few months, distributors of the Hollywood product have launched several major promotion campaigns to sell U. S. films. Campaigns have included department store window display tieups; beauty contests; dance contests, etc.

Indie Producer Fights Brit. Govt. Film Bank

London, March 27.

John Blakeley, an independent producer whose company, Mancunian Film Corp., operates studios in Manchester, has complained to Board of Trade prez, Harold Wilson at the rejection of his request for a second loan from the government's film bank. Accompanying the protest, Blakeley launches a broadside against the film bank's managing director James H. Lawrie.

According to Blakeley's letter, Lawrie was entirely uncompromising in his attitude and "his main contention was that if he had realized the type of film produced by the company he would never had agreed to the loan in the first place."

The company received an advance of $168,000 in November, 1948, and half of this has been repaid. All interest dues have been met. Blakeley warns the BOT prexy that the studios virtually have been compelled to close down since money coming in has been passed over to meet repayments to the films bank.

Rank Heads Program Of Eady Coin Kid Pictures

London, March 27.

J. Arthur Rank heads an all-industry committee appointed to supervise the production of children's films from coin to be allocated from the Eady fund.

The Eady fund committee recently decided that 5% of its film subsidy should be handed over for children's film production. It is expected this allotment will yield between $170,000 and $200,000 in the current year.

Scots Prefer U.S. to Brit. Pix, Court Case Reveals

Glasgow, March 27.

American films are more popular than British pix in Scottish industrial areas. This fact come out when the Astoria, Paisley, was found guilty of failing to exhibit its required quota of British pix and was fined $75.

A representative of British Lion Film Corp. asked if he agreed that American films were more popular than British in industrial areas, said "So far as my experience in Scotland is concerned, I think that British films are less popular because they are regarded more as English films. They have both English atmosphere and story."

He added that the bulk of British pix were unsuitable for the Astoria. They were slow in action, had too much dialog and too little story interest. Preference of patrons was for Hopalong Cassidy rather than "Red Shoes." Pix like "Caesar and Cleopatra" and "Hamlet" had no appeal at all for his cinema.

Romance of Morgan Scion, Jap Geisha Smash Hit As Musical Comedy in Tokyo

Tokyo, March 27.

"Morgan Oyuki," musical comedy based on the historic romance of George Denison Morgan, nephew of J. P. Morgan, and a Japanese geisha named Oyuki, has completed a smash run in Tokyo's Imperial theatre that set new records for attendance, duration and b.o. gross for this type of production.

Show was the brainchild of Toyokichi Hata, recently de-purged president of the Imperial. It ran 48 days, with 92 performances and nearly 100,000 admissions, grossing 24 million yen (about $60,000) including tax.

While a short run by Broadway standards, the 48-day stand set a modern record in this country, where pon stage shows traditionally are booked for a maximum of 25 days. Heretofore, only classical (kabuki) dramas have run longer than the 25-day limit in one house. Practice persists largely because "it's an old Japanese custom," but the habit wrought havoc with "Morgan," which could have run six months longer if another offering hadn't been booked into the same house on its heels.

Story was based on the high spots of the celebrated romance which began in 1901 when young Morgan came to Japan and fell in love with Oyuki in the ancient Japanese capital city of Kyoto. Morgan is reputed to have paid something like $20,000 to "buy" Oyuki from her geisha house proprietor. They were married in 1904, and after a brief and not altogether happy fling in Newport and New York, they went to France. Morgan died in 1915, but his wife remained in Nice until 1938 before returning to Japan. Oyuki is reported to be still living in seclusion in her native Kyoto.

Morgan was played by veteran Nipponese comedian Roppa Furukawa and Oyuki role was handled nicely by Fubuki Koshizi, who started her stage career with the all-girl Takarazuka Opera Co. "Morgan" was written by Kazuo Kikuta and produced by Takeo Tokai. Show had 30 fast-moving scenes which shifted in locale from Japan, to Egypt, to France and back to Japan, with some extraneous bits of slapstick, magic and cartooning thrown in for good measure. Producer also tossed in a couple of American songs, "Begin the Beguine" and "Some Sunday Morning," largely for the benefit of the Allied patrons.

N. Y. SYMPH TO SCOTLAND

Edinburgh, March 27.

Visit of the N. Y. Philharmonic Symphony orch will be a highlight of this fall's International Festival here.

Plans call for the Sadler's Wells Ballet and the Yugoslav National Ballet to also appear. Margaret Lockwood, British pic actress, will play Eliza Doolittle in "Pygmalion."

Irish Equity Asks Govt. To Establish Pic Industry

Dublin, March 27.

Claiming that it was the duty of the Irish government to contribute to the establishment of a film industry in Ireland, Denis O'Dea, Irish Equity's prexy, told members at their annual meeting here that in spite of all efforts of Equity and other bodies, the project of a native film industry appeared as remote as ever. He urged that appeals be continued, however.

O'Dea was re-elected prexy for another year.

Paris Bustling With Ballet Cos.

Paris, March 27.

The ballet season is active in Paris. At the Opera, the ballets, mostly due to Micheline Bardin, are proving such grossers that besides the regular Wednesday ballet nights, the house is now playing ballets on Mondays too. Miss Bardin will appear later in the season in "Sheherazade," also in an adaptation of "Tales of Hoffmann," in which she will both dance and sing.

Maurice Yvain is prepping a ballet adaptation of "Snow White," starring Miss Dayde, whose promotion to Opera ballet stardom resulted in easing out Jacqueline Moreau. Latter is appearing currently at the Palais de Chaillot with Yvette Chauvire, who is scoring in "Nocturne," and Jean Babilee and Nathalie Philippart, who will guest at the N. Y. Met early next month for Ballet Theatre before going to the Florence Music Festival.

At the Theatre des Champs Elysees, Pilar Lopez, Argentina's sister, is clicking, supported by Alberto Lorca, Alexandro Vega, Roberto Ximenes, Manolo Vargas, Elvira Real, Rosario Escudero, Dorita Ruiz, Pilar Calvo and singer Pepe Valencia and guitarist Luis Marvailla.

The Marquis of Cuevas company is in Paris rehearsing for a five-week season at the Empire, opening April 13, following which they are going to the Municipal Theatre, Rio de Janeiro. The house is now under management of Pierre Louis-Guerin, operator of the Club Lido. He has leased it on four walls basis to the Cuevas company.

British Exhibs Refuse To Carry Most of Cost On New Safety Stock

London, March 27.

Exhibitors in Britain have flatly rejected a suggestion that they should bear a substantial portion of the additional costs when the trade goes over from nitrate to safety stock in June. Extra annual burden on the trade will amount to $2,000,000, but it is argued that theatre men will be saved many times this amount by an amelioration of licensing regulations.

At a meeting of trade associations affected by the switchover, spokesmen for the exhibitors pointed out that the proposed new regulations had only been postponed until the changeover had been effected. Money not spent, they argued, was not money saved.

Emphasis was also placed on the introduction of new electrical regulations for theatres, and the question was posed whether the industry would be willing to share this burden with the exhibitors.

The exhibitor point of view was crystallized at the Cinematograph Exhibitors Assn. meeting when cited that it was incorrect to talk of the saving of millions of pounds. Exhibitors hadn't millions of pounds to spend.

Arg. Names in Mex Pix

Mexico City, March 27.

Argentinian names have again been enlisted for Mexican pix. Jaime Menasce, Ultramar Films prexy, back from six months' shopping in South America, mostly the Argentine, announced inking for 1952 pic chores in Mexico of Luis Sandrini, comic; Mercedes (Mecha) Ortiz, comedienne, and Delia Garces, dramatic actress.

They're due here the end of 1951.

Buenos Aires Legit Hits $3,500,150 Gross in '50; Risque Farces Draw Best

Buenos Aires, March 27.

Argentina's ASCAP has just published returns on legit shows for 1950, which prove that salacious farces get the longest runs and highest grosses of any other entertainment in Buenos Aires.

Total legit grosses for the year were $3,500,150 (U.S.), an increase over the previous year's record of $2,437,521 (U.S.) on a total of 48 shows.

Concert biz paid out $80,273 (U.S. in royalties to ASCAP, while royalties from provincial theatres amounted to $110,010 (U.S.).

The shows which enjoyed the longest runs are known locally as "picantes," meaning a kind of vulgar material. Of this type, "What a Wedding Night" ("Que Noche de Casamiento"), by Ivo Pelay, gave 488 performances, while another show of the same type by German Ziclis (the title is untranslatable) rang up the curtain 412 times.

Five legit shows ran over 100 performances each, and were rated hits. Longest was "L'Ennemie," by French author Andre Paul Antoine, translated by F. J. Bolla, which ran 299 performances. "Gringalet," by Paul Vandenberghe, translated by Nicolas Olivari, had a run of 293 performances. "La Folle de Chillot," by Robert Girsudoux, translated by Roberto Talice, although produced by an experimental theatre, gave 124 performances.

"Death of a Salesman," by Arthur Miller, translated by Manuel Barbera, had a preliminary run of 182 performances, when it folded for the summer, but has now reopened again at the El Nacional theatre. "The Heiress," which started too late in the season to enjoy a long run, as the theatre was without air-conditioning, will also reopen as soon as a theatre has been found by producer Esteban Serrador.

Legit producers are anticipating another boom year, particularly as there are some doubts as to whether even now imported films will be allowed in. Chief snag to further expansion of legit entertainment is the scarcity of theatres. Cinemactor Pedro Lopez Lagar, whose legit production of "Cervantes on el Neupuen" at the Odeon theatre, last year marked up 103 performances, has been unable to book a house for 1951 and is now rehearsing a cast for repertoire to tour other Latin-American countries.

Int'l Theatre Institute's 4th Congress in Oslo

Paris, March 27.

International Theatre Institute, a group which advises the United Nations Educational, Scientific and Cultural Organization on all matters concerning the theatre, will hold its fourth annual congress in Oslo May 31 to June 8. Session will be devoted to study of contemporary research on theatre art.

Conclave will have an exhibition of contemporary theatre decorative art. Member countries of the Institute are also scheduled to present a complete picture of stage decoration from 1937 to 1951.

Postwar Picture Prod. Soars in Italy, Japan; Nips' Imports Also Up

Washington, April 3.

Postwar film production has moved up sharply in both Italy and Japan, reports Nathan D. Golden, head of the National Production Authority motion picture-photographic products division. In 1945, the Nips produced only 38 features and by 1948 turned out 123 annually. Last year's output of features was 216. At the same time the Japs have been importing many more features. Only 43 pictures came in from the outside in 1946. Last year the number reached a postwar high of 180.

Number of film theatres in Japan has climbed from 1,014 in 1945 to 2,410 last year. However, attendance at the film houses has failed to keep pace with these advances. The Japanese Cinema Producers Assn. reports 660,000,000 attendance at film theatres in 1948 while it dipped to 540,000,000 last year.

Italy, which turned out 50 full-length features in 1948, upped the figure to 96 in 1949 and to a postwar peak of 105 in 1950. Average cost of an Italian feature last year was $128,000, says Golden.

Of the 333 imported features approved by Italian censors last year, 286 came from Hollywood. The Italian Government is pushing hard for the export of Italian pictures and last year made a series of bilateral agreements with other countries for exchange of pictures, and also co-production.

The Italian boxoffice grossed between $88,000,000 and $93,000,000 last year, including the 30% government excise.

Film production has been making some headway in South Africa. Eight firms are registered as motion picture producers although there is only one large, well-established outfit, African Film Productions, Ltd., a subsidiary of the Schlesinger theatre chain.

Current London Shows

(Figures show weeks of run)

London, April 2.

"Blue for Boy," His Maj'ty's (18).
"Carousel," Drury Lane (43).
"Consul," Cambridge (8).
"Count Blessings," Wyndh'm (4).
"Dear Miss Phoebe," Ph'nix (25).
Repertory, Old Vic (3).
"Fol de Rols," St. Martin's (13).
"Folies Bergere," Hipp (4).
"Gay's the Word," Saville (7).
"His Excellency," Piccadilly (45).
"Holly and Ivy," Duchess (47).
"King's Rhapsody," Palace (80).
"Kiss Me, Kate," Coliseum (4).
"Knight's Mad'ss," Vic Pal (55).
"Latin Quarter," Casino (4).
"Lace on Petticoat," Amb'ss (16).
"Little Hut," Lyric (32).
"MacAdam Eve," Aldwych (3).
"Madw'n Chaillot," St. Jas.'s (7).
"Man and Superman," New (7).
"Point of Departure," York's (14).
"Reluctant Heroes," Wh'th'll (29).
"Ring Round Moon," Globe (53).
"Seagulls Sorrento," Apollo (42).
"Seventh Veil," Prince's (3).
"Take It From Us," Adelphi (22).
"To Dorothy a Son," Garrick (19).
"Who Is Sylvia," Criterion (18).
"Will Any G'nt'lm'n," Strand (30).
"Worm's View," Comedy (206).

CLOSED LAST WEEK

"Penny Sons," Haymarket (5).

OPENING THIS WEEK

Shaw One-Acts, St. Martin's.
"Who Goes There?" Vaudeville.

MEXICO TO BUILD 10 LEGIT HOUSES IN 3 YRS.

Mexico City, March 27.

The theatre, which continues to struggle on its own here, is to be brought to the people by the city government which has pencilled in $2,540,000 to build 10 pop playhouses here in the next three years. Theatres will be modeled after the miniature one just completed here and named for the late Virginia Fabregas, the noted Mexican actress, who died recently. It will open soon here with a players' co-op setup. Luis Beristain heads the co-op which has pledged itself to charge pop prices only and fill the 1,000 seats daily. Prices will be 6-12c.

The government is confident that those bargain prices will really put the theatre over in Mexico. The houses will be built in crowded neighborhoods. The national actors union, on the ground that the plan promises to popularize the theatre and give steady employment to many players, supports it though private playhouse operators see it as meaning just that many more unsold seats for them.

However, some shrewd showmen welcome the idea. They see it as selling theatre so much to this public that some 3,000,000 more people will patronize the legit playhouses.

BBC'S TV DOCUMENTARIES

London, March 27.

A series of six documentary films made specially for the British Broadcasting Corp. are to be televised from London and Birmingham starting in May.

Negotiations were conducted by the Assn. of Specialized Film Producers and have the blessing of the industry's joint committee which does not raise objections to the telecasting of non-theatrical product.

Cold Weather Aids West End Pic B.O.; 'Tea' 10½G Weekend, 'Kid' 6½G in 4

London, March 27.

Cold weather during the Easter holidays gave the West End film boxoffice a much-needed fillip. With a few exceptions, biz varied from good to excellent and long lines were in evidence at most theatres.

Newcomers mostly did sock business. Warner's "Tea For Two" at their own theatre in Leicester Square got off to a rousing start with $10,500 in its opening weekend. "Lemon Drop Kid" was also strong at $6,500 in four days at the Plaza, and "Clochemerle," the French-made picture, broke a five-year record at the London Pavilion with nearly $6,000 in four days.

Strong in the holdover category were "Wedding Bells" with $20,000 in its second Empire week and "The Browning Version," which clicked to over $11,000 in the second week, equaling the gross of the first stanza.

(All estimates are net, and don't include admission tax. Admission prices listed are inclusive of tax.)

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60). "At War With the Army" (Par) and "Quebec" (Par) (2nd week). Shaping to good $6,400 after $9,500. "Dark City" follows April 6.

Empire (M-G) (3,000; 50-$1.60). "Wedding Bells" (M-G) and stage show (2d week). Strong $20,000. Stays third round with "Father's Little Dividend" opening April 1.

Gaumont (CMA) (1,500; 45-$1.60). "The Adventurers" (GFD) and "The Admiral Was a Lady" (UA). Down to a meagre $1,800 in third and final round. "Travellers' Joy" (GFD) from March 29.

Leicester Square (CMA) (1,753; 45-$1.60). "Lights Out" (GFD) and "Bedtime With Bonzo" (GFD). First round winding to $6,200, below expectations. Stays.

London Pavilion (UA) (1,217; 45-$1.60). "Clochemerle" (UA). Sock opening weekend near $6,000, and attracting big crowds. Stays three weeks before transferring for indefinite run to the Tatler.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60). "The Browning Version" (GFD). Second round holding level with the first week at over $11,000, and proving to be solid attraction. "Halls of Montezuma" (20th) follows April 5.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60). "14 Hours" (20th) and "Tougher They Come" (Col). Third round down to $5,400. "This Is My Affair" begins March 29.

Marble Arch Pavilion (CMA) (1,750; 35-80c.). "Storm Warning" (WB). Did very big $3,700 in opening weekend after transfer from Warner theatre. Stays.

Plaza (Par) (1,902; 65-$1.60)—"The Lemon Drop Kid" (Par). Started off strogly, helped more by weather than press, to finish first round at $6,500. Stays on.

Warner (WB) (1,735; 45-$1.60). "Tea For Two" (WB). First week teed off with powerful $10,400 in opening holiday weekend. Stays till April 12, with "Captain Horatio Hornblower" following.

THREE DE SICA FILMS TV'D IN ROME FOR POPE

Rome, March 27.

His Holiness, Pope Pius XII, and associates of the clergy were shown a two-hour program of excerpts from three of Italian director Vittorio DeSica's films on television recently. The Vatican television equipment, headed by French priest Pere Laval, is the only television operated in Italy at present. Forty minutes of three films were shown on the specially arranged program, including "Miracle in Milan," DeSica's latest opus, "Bicycle Thief" and "Shoe Shine."

All three films have been the subject of much discussion with news writers and film critics as having leftist leanings. However, it was learned here from Vatican sources that the Catholic church authorities in Rome feel that these films display true Christian spirit.

'RICE' SCORES IN ISRAEL

Tel-Aviv, March 27.

"Bitter Rice," the Italian picture, broke all records for number of weeks run in Tel-Aviv.

The film was shown for 13 consecutive weeks to capacity houses.

Low Prices for British Pensioners Idea Grows

London, March 27.

Low-priced matinee scale for old-age pensioners, announced recently by Associated British Cinema circuit, is compelling the J. Arthur Rank group to introduce a similar policy in its two theatre chains. R. H. Dewes, speaking for the Odeon and Gaumont-British groups, said that from the first they had deplored the action of ABC, but as a national company, had been compelled to reconsider their policy and were now following suit.

He contended that sympathetic action on behalf of old-age pensioners was not a matter for any one industry or company, but under existing conditions responsibility for them rested with the government.

Better U.S. Setup For Brit. Pix: Davis

London, April 3.

The infiltration of British pix into the American market has led to better distribution and an increasing number of playdates throughout the country, according to John Davis, chief aide to J. Arthur Rank, who recently returned from an American and Canadian tour.

The essence of their success, according to Davis, was the development of the policy of continuity of playing for British films, which had resulted in a growing number of theatres frequently screening British product.

Although declining to reveal actual picture grosses, the Rank spokesman said that on a film-for-film basis, earnings were substantially up on previous years, excluding of course, exceptional production of "The Red Shoes" calibre.

As an example of the increasing number of playdates offered British product, Davis cited "Blue Lagoon," which has already chalked up 6,000 bookings, while the average per pic would vary between 3,000 and 4,000.

The situation in Canada was regarded as being more consistent, and far from there being any decline in earnings, the country was in a state of "great prosperity." The Odeon circuit in the Dominions comprises about 160 theatres, of which nearly 120 are owned outright by the Rank Organization. Their booking extends over the entire group.

Rawstock Lack Affects Franco-German Pic Deal

Washington, April 3.

Shortage of rawstock in Germany has resulted in an interesting addition to the new Franco-German motion picture protocol. Addition provides that German import licenses for French films will be dependent upon France shipping rawstock into Germany, reports Nathan D. Golden, director of the NPA motion picture-photographic products division.

Other features of the deal: A mixed commission must meet no later than June 30 to supervise execution of the agreement and prepare groundwork for the renewal. The protocol, signed Jan. 27 last, is valid only until Aug. 31, 1951. Agreement permits unlimited importation of original language features by each side. Only films produced after Jan. 1, 1946 may be exported by the two countries and dubbing permits must be granted where authorized distributors in the countries are handling each other's films.

Plenty of Rawstock in Mexico

Mexico City, March 27.

Film producers have been freed of a worry here with assurance by rawfilm purveyors that there now is plenty of the needed stock.

However, the producers still have the headache of price hikes for rawstock, which has gone up with living costs in Mexico.

Galilee Pic Prepped

Tel Aviv, March 27.

"Holiday In Galilee," film in color, is being produced in the northern part of Israel, to run 30 minutes and show the life of Jews, Christians and Moslems in Galilee.

Chief role will be played by David Langdon, who has just arrived from England. He's a well-known British cartoonist and contributes to Punch and The Sunday Pictorial. Langdon is to play a tourist who sketches Galilee. The film is being produced by Norman Lourie.

Jap Disk Biz In '51 Upbeat

Tokyo, March 27.

Japanese record biz is on the upbeat this year, according to the nation's six diskeries. Sales, which have been sluggish all through the occupation, began picking up tempo last July and have risen steadily since. Producers say total pressings last month were 1,250,000, although the monthly average throughout 1950 was below the 1,000,000 mark.

Disk firms are Japan Victor, Nippon Columbia, Teichiku, King, Polydor and Taihei. First two are prewar subsids of U. S. firms, now operating as indie concerns. American pop tunes, released under franchise deal by the native Victor and Columbia outfits, are leading the sales parade, but all diskeries report that traditional Japanese waxings are moving well this year. All pressings in Japan are 78 rpm, since slow-speed platters haven't made their advent here yet.

London Private Theatres Status May Be Affected By Current Court Case

London, April 3.

Test case possibly affecting all London's private membership theatres and drama clubs will be heard in magistrates court today (Tues.). It involves prosecution of the Unity Theatre Society, for having given a performance Feb. 15 of "Here Goes" at the unlicensed Unity theatre. Entire setup of private membership theatres here is based on the century-old precedent that no theatre license nor Lord Chamberlain approval of the play is necessary for such performances.

Action against Unity was brought under Section 11 of the Theatre Act of 1843, which makes it an offense to present a play in any premises which is not a patent theatre or licensed as a theatre. However, the issue has never been raised before, and the numerous theatre societies and drama clubs have always given their shows in schools, public halls and other spots not licensed as theatres. It has always been assumed that the law did not apply to private performances before audiences composed of members of the sponsoring organization.

Although Section 12 of the same law requires the submission of plays to the Lord Chamberlain before public performance, and "Here Goes" was not thus cleared, that phase of the statute is not mentioned in the summons against Unity. Nor is Section 2, which makes it an offense to operate a theatre for public performances without a license from the Lord Chamberlain. And while those aspects of the law have never been applied to the membership societies, the latter are concerned lest the present case may be a forerunner of more sweeping action against them.

20% PAY HIKE SEEN FOR MEX FILM HELP

Mexico City, April 3.

New pic production is currently halted because producers want to determine just how much pay hike they must grant unionized help, who are readying labor contract revision petitions for the federal board of conciliation and arbitration. Consensus is that the help will get a pay hike, maybe as much as 20%, with little likelihood right now of a strike.

Production is continuing on pix already started, as unionists allow work on these productions under existing pay scales. Pay decision is expected before April 15.

Brit. Filmites Warned Vs. Hopes of Tax Relief; More Levies Likely Instead

London, April 3.

The next seven days will see an intensification of the British motion picture industry's all-out effore to secure alleviation in admission tax from the budget. Hugh Gaitskell, chancellor of the exchequer and former executive in the Board of Trade films division, makes his budget statement in the House of Commons next Tuesday (10).

The industry has been warned by all parties not to expect any important relief. Defense program and the rising cost of raw materials, plus subsidies for food, clothing and nationalized industries, will mean that the chancellor will have to consider additional taxation, instead.

At best, the industry will be fortunate if a compromise can be effected by an extension of the Eady plan. The exhibitor-distributor-producer proposals put forward to Sir Wilfred Eady advocated a further increase in admission prices of a penny per seat without additional taxation, and the extra coin to be divided on a 50-50 basis between theatre operators and film makers.

Small Exhib's Plight

Although the critical state of British production is widely understood and accepted, there is comparatively little appreciation of the plight of the small exhib whose maintenance costs have risen steadily, but who has not been able to raise his prices accordingly. In addition, the general rising cost of living has restricted purchasing power of the public and consequently, particularly in industrial areas, there is less to spend on entertainment. The small exhib, therefore, has been a two-way victim, but his problem is swamped by the general acceptance of prosperity in the theatre industry.

Forecasts for next week's budget indicate that certain essential commodities will be taxed further. Cigarets, which have increased in price 3½ times since the war and now cost 50c for a package of 20, are expected to be taxed by a further 7-15c per pack. Likewise gasoline, now double the prewar figure and which has increased 50% in price in the last 12 months, is expected to be 10% dearer per gallon after the budget. As this will affect distribution of the nation's supplies, the cost would invariably be passed on to the consumer in a short while.

Above all, the belief in political circles in that there will be a further rise in income tax, lifting the standard rate to 50% (10 shillings in every pound), and reducing the minimum earnings for supertax from 2,000 pounds ($5,600) a year to 1,500 pounds ($4,200). The super-tax rate is 95%.

Austrian Pix for Italy In Barter System Deal

Rome, March 27.

Italcine Co. of Rome has just obtained several Austrian products for distribution in Italy. Deal was made on the "barter system," an existing agreement between the two countries, which means, more or less, that it won't be necessary for the Austrian films to bear the tax usually existent on importing of foreign films which are dubbed into the Italian language.

Pix coming from Austria will include two in Agfacolor, "The Girl of the Danube" and "Spring on Ice." Others are "The Process," by G. W. Pabst; "Vagabonds" and "Valse Celeste." All five come under an art film classification.

Sennett Oldies Pic Wows Paris

Paris, March 27.

The Mack Sennett school has always been considered in France as the most important American film contribution to screen comedy. The film museum here, the Cinematecque Francais, always devotes a week of its showings of old masterpieces to Sennett sagas. Claude Accursi and Raymond Bardonnet have taken a group of Sennett oldies and after careful editing, dubbing and music scoring have come up with a full-length pic (90 minutes) called "Ca C'Est Du Cinema" ("That Is Films"), now playing at a firstrun house here.

On deck are such comics as Laurel & Hardy, Buster Keaton, Harold Lloyd, Ben Turpin, Monte Banks, Ralph Graves, Snub Pollard, James Finlayson, Mabel Normand and a host of others, with Charles Chaplin conspicuously absent. A zany plot in keeping with the slapstick of the originals has been embroidered as a framework for the excerpts, with some ingenious ideas in the editing and sound effects. Some sections are even dubbed in French.

Plot has Stan Laurel as a reporter who goes to America in a rocket invented by a mad professor. He is mistaken for a spy by F.B.I. man Finlayson and the chase is on. In the interim, Laurel does some journalistic work which is used to bring in the other characters, and he finally ends up out west during the gold rush. Pic ends in a hilarious knockdown battle that rages for 10 minutes.

Though they obviously did not have much to work from and the best of Sennett is missing, pic shows that the old slapstick school is still hilarious and public interest in old film is unabated. Pic is showing here at the Astor theatre and is released by Cinelda productions. Editing is by Germaine Artus.

Row Over Cast Delays 'Lucasta' Aussie Preem

Sydney, March 20.

After granting an interim injunction restraining Doris Fritton, independent legit producer, from opening "Anna Lucasta" at her Independent theatre, North Sydney, Judge Roper dissolved the injunction later in the Equity Court here following introduction of additional evidence.

Injunction was first granted on the plea of Herbert Silverberg, of Hollywood, U. S., via his Aussie rep, Sam Snider, that he (Silverberg) held the exclusive stage rights to the play, and that it was intended to produce "Lucasta" with an all-Negro cast here. Silverberg alleged that any local production with a white cast would injure the future presentation in this area.

Fritton claimed that she had obtained the non-professional rights of the play from Brett Randall, Melbourne literary agent, who had authority in writing from the Dramatists' Play Service N. Y., and had paid a royalty. Decision was that Silverberg had apparently no copyright on the play in Australia.

TELEFILM SWAP SNARL DUE FOR PARIS AIRING

London, April 3.

The use and exchange of telefilms will be discussed in Paris today (3) at a meeting of European artists unions, which will be attended by representatives of eight countries.

A prominent part in the discussion is expected to be taken by spokesmen on behalf of British Actors Equity, who have, in the past months expressed their concern at the way in which the use of films for TV has been spreading. Particularly cited was a series recently lensed in Paris for the American market and subsequently sold to the BBC.

Meantime, at the request of BBC, British Equity is reconsidering its attitude on vidpix and recorded repeats. They've turned down the BBC offer of 10% of the gross for telefilms and are insisting on 15%, and have also rejected the offer of 50% of the original fee for a live repeat. They are asking for 75%.

Shakespeare Tour of India

Dublin, March 27.

Anew McMaster, top Shakespearean touring actor of this country for many years, returned with his wife and company this week from Australia after a 20-month trek.

After a short stay in Ireland, he plans to tour Shakespeare plays in India and Pakistan.

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Best Performance By a Supporting Actor
GEORGE SANDERS in "All About Eve," 20th-Fox.

Best Performance By a Supporting Actress
JOSEPHINE HULL in "Harvey," Universal-International.

Best Direction
"ALL ABOUT EVE," 20th-Fox. Joseph L. Mankiewicz.

Best Original Film Story
"PANIC IN THE STREETS," 20th-Fox. By Edna and Edward Anhalt.

Best Written Screenplay
"ALL ABOUT EVE," 20th-Fox. By Joseph L. Mankiewicz.

Best Story and Screenplay
"SUNSET BOULEVARD," Paramount. By Charles Brackett, Billy Wilder and D. M. Marshman, Jr.

Cinematography (Black and White)
"THE THIRD MAN," Selznick Enterprises. Robert Krasker.

Cinematography (Color)
"KING SOLOMON'S MINES," M-G-M. Robert Surtees.

Best Original Song
"MONA LISA," from "Captain Carey, U.S.A.," Paramount. Music and lyrics by Jay Livingston and Ray Evans.

Best Score of Drama or Comedy
"SUNSET BOULEVARD," Paramount. Franz Waxman.

Best Scoring of a Musical
"ANNIE GET YOUR GUN," M-G-M. Adolph Deutsch and Roger Edens.

Art Direction (Black and White)
"SUNSET BOULEVARD," Paramount. Hans Dreier and John Meehan. Set decorations, Sam Comer and Ray Moyer.

Art Direction (Color)
"SAMSON AND DELILAH," Cecil B. DeMille, Paramount. Hans Dreier and Walter Tyler. Set decorations, Sam Comer and Ray Moyer.

Costume Designing (Black and White)
"ALL ABOUT EVE," 20th-Fox. Edith Head and Charles LeMaire.

Costume Designing (Color)
"SAMSON AND DELILAH," Cecil B. DeMille, Paramount. Edith Head, Dorothy Jenkins, Elois Jensen, Gile Steele and Gwen Wakeling.

Special Effects
"DESTINATION MOON," George Pal Production-Eagle Lion Classics.

Sound Recording
"ALL ABOUT EVE," 20th-Fox.

Film Editing
"KING SOLOMON'S MINES," M-G-M. Ralph E. Winters and Conrad A. Nervig.

Short Subjects (One-Reel)
"GRANDAD OF RACES," Warners. Gordon Hollingshead, producer.

Short Subjects (Two-Reel)
"IN BEAVER VALLEY," Walt Disney, RKO release. Walt Disney producer.

Short Subjects (Cartoon)
"GERALD McBOING-BOING," United Productions of America. Columbia, Stephen Bosustow, executive producer.

Documentaries (Feature)
"THE TITAN STORY: STORY OF MICHELANGELO," Michaelangelo Company, Classics Pictures, Inc. Robert Snyder, producer.

Documentaries (Short)
"WHY KOREA?", 20th-Fox Movietone. Edmund Reek, producer.

Special Awards
LOUIS B. MAYER, for helping found Metro, guiding its policies and encouraging talent and for functioning as "a powerful force in the entire industry."
GEORGE MURPHY, for his services in "interpreting the film industry correctly to the country at large."
"THE WALLS OF MALAPAGA." Outstanding foreign language film.

Irving Thalberg Award
DARRYL F. ZANUCK.

Yates Reports

Continued from page 5

motivated by a desire to place the company in a better strategic position during times of uncertainty when lending institutions may be forced to call the loans suddenly.

A program whereby a $25,000 fund was to be set aside monthly to retire certain company bonds was abandoned, Yates revealed, because it turned out to be impractical. Taxes on these acquisitions, he said, would offset any benefits. Proposed sale of the company's subsidiary, Consolidated Molded Products, has also been dropped. A plastic outfit, it racked up a $60,000 net last year on sales of $3,000,000. Biz in 1951 was said to be 70% over the preceding 12-month stretch.

Rep's efforts in strengthening its position in the world market, "where 35% of the industry's income comes from," Yates stressed. Was pointed up by development of the company's own distribution setup in Britain. Republic International prex Richard W. Altschuler asserted that in the first seven weeks of operations contracts were increased by 75% over a comparable period in the previous year.

Following inauguration of the British distribution division Nov. 28, 1950, Altschuler declared, 10 branches were established throughout Britain and Ireland. Rep's frozen British pounds were used to back the venture and Yates estimated that this investment will be wholly recovered in the first year's operations.

Toward the close of the conclave Yates told shareholders that "we are anticipating a prosperous year as far as profits are concerned, and indications are that 1951's first quarter business will be on par with last year's." He also noted that the company has the equivalent of $1,200,000 in worldwide blocked remittances. However, this amount is not carried on the company's books as an asset until the coin has actually been brought into the U. S. as dollars.

With some 77% of outstanding shares represented either individually or by proxy, stockholders re-elected five directors to the board by large pluralities. Named to the panel are Altschuler, Yates, James R. Grainger, exec veepee in charge of sales; Albert W. Lind, a partner in Sterling, Grace & Co., and Frederick R. Ryan, an attorney. They'll hold three-year terms. The full 14-man board later met and re-elected all officers.

Ozoners' Gross

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season because of their newly-found legal right to bid, one sales chief said. He added that lessons probably will be learned and that bidding will become almost extinct among the ozoners next year.

Flood of drive-in bidding requests resulted from a ruling by Judge William Kirkpatrick in Philadelphia U. S. District Court that outdoor theatres must be given the same film-licensing opportunities as regular theatres. Case had been brought by David Milgram and his family, who operate the Boulevard Drive-in near Allentown, Pa.

Par Mgrs.' N.Y. Meet

Paramount division managers will meet in N. Y. next Saturday and Sunday (7-8).

Purpose of the sessions is to plan for company's national sales convention. Conclave will be held in N. Y. but no date has been set.

MPEA Bd. Agrees To Europe Setup

Distribution setup of the Motion Picture Export Assn. in Austria and all eastern European countries within its orbit will be continued for another year following approval of the organization's directors. The new extension, which carries the period of joint operation to Aug. 31, 1952, was decided upon a couple weeks ago but signatures of all board members were not obtained until this week. Original licensing agreements were to have expired Aug. 31, 1951.

Eastern European countries include Yugoslavia, Poland, Roumania, Czechoslovakia, Hungary, Bulgaria and Soviet Russia. Of these territories, only Yugoslavia and, to a limited extent, Poland and Czechoslovakia still release American product. Meantime, a renewal of the MPEA film agreement with Yugoslavia is imminent, according to the outfit's veepee-general manager, Irving Maas.

Until the Communists took over, the Soviet satellite countries of Hungary, Roumania and Bulgaria were fertile markets for Yank pix, but these are now barred to Hollywood product as well as to films from other western pic-producing nations. Likewise, Russia is a non-buyer. It screens illegally American features which the Kremlin claims were confiscated in Germany as "trophies of war."

Jap Exhibs

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100 yen taken in at the boxoffice, makes theatre operation a losing proposition, Jap exec declared.

The only reason exhibs remain in business, he said, was the hope that the tax may be further reduced (until recently it took 66 2/3 yen of each 100 received at the boxoffice) and Yank film rentals will come down so that houses may eventually show a profit.

Doing Permanent Harm

As a sidelight of the high cost of operation, Kawakita asserted that American distribs with their high rentals were doing permanent harm to their own biz in Japan by causing bad exhibition conditions that were souring the public on films. Because theatre operation is so unprofitable, Kawakita said, theatres have no heat and are dirty and in disrepair.

Result, he said, is that patrons must wear their overcoats while viewing pix in winter, and there is general displeasure with the theatre situation, which will eventually be reflected in grosses. Plenty of coal is available for heat, he said, if the Yank companies would bring down rentals to make it possible for exhibs to buy the fuel. He pointed out that MPEA earnings were going into frozen accounts, anyway.

Another angle of the high rental situation on American pix, said Kawakita, is that, despite their popularity, exhibs are working to tout the public off on French, Italian and British films. Since rentals on these are lower, theatremen would rather play them. Thus they spend additional coin on advertising and exploiting them, and have thus succeeded in building up a good market for them.

Kawakita pointed out that an Italian film, "Bicycle Thief," topped the critics' 10 best list for 1950, and that two other Italian and one French film were also on it. J. Arthur Rank's "Red Shoes" is the alltime top-grosser in Japan, he said.

The Japanese film topper left New York by plane yesterday (Tues.) for Paris. He'll then go to London and return to Tokyo via India. He distributes Sir Alexander Korda's product in Japan. While in New York he huddled with Korda's American rep, Morris Helprin, who recently made the distribution deal with him in Tokyo. He'll also see Korda in London.

Ferrer's 3½G Oscar Tap

Continued from page 3

linked to the Pantages theatre in Hollywood, where the Academy Award ballot envelopes were being opened, were the cause of the flashbulb and floodlight storm.

Faces of the six held plenty of emotional subject matter for the cameras, particularly those of Miss Swanson and Miss Holliday, seated on either side of Ferrer. Certain before the "best actress" award was read off was that one of the two femmes must be disappointed.

It turned out to be the vet star of "Sunset Boulevard," whose face for only a moment recorded her letdown. Although her 18-year-old daughter, Michele Farmer, let go with tears, Miss Swanson quickly had the brave smile back and pointed out stoically that in a way she was glad.

"Had I won," she declared, "there would have been nothing more but to roll over and die, for I'd then have had everything. Now there's nothing else but for the old warhorse to go back to work."

Ferrer found in his Oscar "a direct rebuke to those who tried to affect the Academy voting. The Academy got up and spoke for itself." Reference was to Ward Bond, of Hollywood's extreme right-wing Motion Picture Alliance. Bond had made allegations of Communist leanings by Ferrer and admitted he had tried to influence Academy members not to vote for the actor, following subpoenaing of Ferrer by the House Un-American Activities Committee.

Miss Holm and Jaffe were candidates for best supporting actress and actor, respectively. When the femme nominee learned over the La Zambra p.a. system that she had lost to Josephine Hull and then heard that Jaffe had dropped his potential Oscar to George Sanders, she may have been disappointed, but not to the extent of losing her sense of humor. She leaned across the table to whisper to Jaffe: "Shall we dance?"

ABC cut in from Hollywood to pick up Ferrer's remarks of acceptance. When Miss Holliday's turn to make a similar speech followed, she stood in front of the mike open-mouthed. But the words of acceptance were from Ethel Barrymore at the Pantages. Someone at ABC had forgotten to pull the switch.

CBS was luckier. As a guest of ABC, which had an exclusive on the awards, it had mikes on hand to catch the words of the prize-winner. CBS' presence, incidentally, was the cause of a near-slugging match between zealous employees of the two nets. CBS agreement allegedly was that it wouldn't put a call letter sign on its mikes, so that ABC, in pictures at least, would have its exclusive. A CBS lad kept putting the call letter marker on the mike, while a determined ABC lass kept knocking it off, until the threats got so thick that both sides were shouting about calling the cops. Match ended in a draw, with the CBS tag in some pix and not in others.

The La Zambra affair started as an after-theatre birthday dinner hosted by Ferrer for Miss Swanson, his costar in "20th Century," current Broadway hit legiter. Just cast members and their respective husbands and wives were invited.

ABC called during the day to ask where Ferrer would be in the event he won the Oscar. When he said that he and Miss Swanson would be together, network asked if other nominees in New York could be invited, too, so that all could be close to the mikes. Ferrer obliged, of course.

Potentialities of such a session were too much, however, to be let pass by Dick Condon, now a partner in Ferrer's enterprise and formerly a press agent for films. He was on the phone in a matter of minutes, with the guest list of 45 quickly expanded to 110 by invitation and winding up at 280 when word-of-mouth on the party got around town during the day.

Tab on drinks downed by newsmen and other guests ran Ferrer $2,300, with the check on the Spanish dinner—not served until about 2 a.m.—another $1,200. Spanish motif resulted from Ferrer's Puerto Rican birth.

Irony

Hollywood, April 3.

Through the insistence of Katharine Hepburn, who co-starred with Spencer Tracy in "Adam's Rib," Judy Holliday got her first important screen break in that Metro picture and later went on to stardom in Columbia's "Born Yesterday."

Now a number of film house marquees bear the ironic legend: "Judy Holliday in 'Adam's Rib'."

'Eve' Paces 20th As Co. Snares 6 Acad Awards

Hollywood, April 3.

Top honors in the 23d annual Academy Awards went to 20th-Fox, largely because of "All About Eve," which won six Oscars, including the one for the best production of the year. In all, 20th-Fox took eight major trophies, not counting the Thalberg Award, a special form of encomium which went to Darry F. Zanuck for the third time. Paramount, last year's all-around champion, finished second this time with six Oscars, and Metro was third with three.

Favorites, as predicted by the DAILY VARIETY poll, made a clean sweep in the main events.

Twentieth-Fox entries copped best supporting actor prize (George Sanders in "Eve") and best director and best screenplay (both to Joseph L. Mankiewicz for "Eve"). Company also took prizes for sound recording and black-and-white costume design in "Eve"); best original story in "Panic in the Streets"; and best documentary short, "Why Korea?"

Three of Paramount's six awards were won by "Sunset Boulevard," two by "Samson and Delilah," and one by the song, "Mona Lisa." Metro scored twice with "King Solomon's Mines" and once with "Annie Get Your Gun." In addition to Judy Holliday's victory as best actress, Columbia scored as distributor of the prize-winning cartoon, "Gerald McBoing-Boing," produced by United Productions of America.

Gross for the annual ceremony, held at the Pantages theatre in Hollywood blvd., was $19,017. It was a sellout, scaled from $6 to $12. Of the 2,813 seats in the house, 700 were donated to Oscar nominees and the press. The rest were snatched the day before the show. Across the street from the theatre were 1,000 bleacher seats, which were filled early in the afternoon.

TVites' Pix Pitch

In a far cry from the time when Dean Martin and Jerry Lewis roused the wrath of exhibitors by kidding the film industry on their NBC television show, stars of two bigtime network TV programs boosted the film biz over the weekend.

Frank Sinatra, discussing the Academy Awards on his CBS video show Saturday night (31), wound up by declaring: "Don't forget—movies are better than ever." Eddie Cantor utilized the same phrase on his "Colgate Comedy Hour" show via NBC-TV the following night.

(Another TVite's kudo for the film industry was Ted Mack's encomium of the Warner Bros. as "Great Americans" on his "Family Hour" show via ABC-TV Sunday (1), as detailed in TV Followup Comment in this issue.)

GOLDWYN GABBY

Hollywood, April 3.

Samuel Goldwyn will be guest of honor and principal speaker at a luncheon of the General Federation of Women's Clubs in Houston May 15.

Federation is holding its annual convention at the Shamrock hotel at that time.

STRONG AS A LION!

Inside Stuff—Pictures

Miami (Fla.) News tipped its hat editorially to Hollywood recently when it learned that 16 anti-Communist pix were in distribution and five others in production. In a previous editorial, newspaper had given film industry a mild spanking for presumably neglecting themes dealing with Soviet-directed Communism in America. Editorial had been inspired by the Miami preem of Warner Bros.' "Storm Warning," which dealt with latent fascism in the U. S., and the paper wondered if Hollywood wasn't passing up the equally dangerous other extreme.

Mitchell Wolfson, head of the Wometco circuit, Miami, supplied the answers, pointing out what Hollywood was doing to stem the Red tide picturewise. "We gladly acknowledge," editorial stated, "that Hollywood had the answers to our questions. We thought that if the American film was to perform an educational mission—as plainly it sought to do in 'Storm Warning'—it should be about the business of balancing the education. It seems clear that Hollywood is about its business."

Council of Motion Picture Organizations has prepared 11 speeches on various facets of the film industry which can be given before civic clubs or other gatherings by persons within the biz or outsiders. Written by Dick Pitts, of COMPO's public relations staff, the addresses are designed to help motion picture people in presenting the industry's case to the public.

Subjects covered in the collection include the "real Hollywood," production code, moral contributions of the screen and the theatre's place in community life. Each speech was written to take up about 15 minutes.

Yale Cinema Assn., undergraduate film organization at the university, rolled its first picture last week on various locations in and around New Haven. Titled "The Pardoner's Tale," it's a modern dress adaptation of the Geoffrey Chaucer story. Scott Halstead, YCA chairman, is producing while Victor Whitlock, Jr., is holding the directorial reins. Latter is a onetime production assistant to the late Jane Cowl and was stage manager of the Broadway production of "Summer and Smoke." Shooting is scheduled to be wrapped up by the end of Yale's spring vacation, April 9.

Distribution and exploitation of Rembrandt Pictures' Czech film import, "The Emperor's Nightingale," is being financed by a limited partnership similar to the arrangement invariably used in presenting Broadway legit productions. Papers filed with the N. Y. County Clerk last week show that a total of $63,000 was contributed by some 24 investors. Listed as general partner in the venture is William L. Snyder, former film trade reporter. He tossed $10,080 into the kitty. Picture is an all-puppet feature.

Legiters Hassle on Pix

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Robert E. Sherwood, would send 40% of its profits into CLT coffers in return for the Council providing a series of stage names for roles in the yarn.

Wald and Krasna are leaving up to ANTA the decision on whether to go ahead with their proposed production. It would be a film memorial to the organization, if ANTA says okay. But they will defer to Cowan if the group wants it that way.

In a telegram to VARIETY from the Coast Monday (2), Wald and Krasna said that Cowan had began a "most worthwhile effort," but that they find themselves in a situation where, because of Howard Hughes' "generosity," they by group of film exhibs led by Sam Pinanski of Boston and M. A. Lightman of Memphis. Before leaving for Hollywood, Cowan was assured of top screen and stage names for the picture. Signed for the feature were Katharine Cornell, Olivia de Havilland, Jose Ferrer, John Garfield and Betty Field. Others who may join the cast are Helen Hayes, Ethel Merman, Tallulah Bankhead and Dorothy McGuire.

Both the W-K and Cowan projects have similar purposes. Sherwood's original story for the Cowan-Council production provides for the integration of memorable roles by stars into the story line. The W-K plan, too, would make a permanement documentation of the greats of the American theatre, but they have no actual story. Sherwood is turning over his $50,000 writing fee to the Council's foundation, which was set up to bolster the road and create new talent for the theatre.

For the Cowan film, special sequences will be written by prominent playwrights including Howard Lindsay, Russel Crouse, Tennessee Williams, Arthur Miller, Moss Hart and F. Hugh Herbert. Pic will be shot in New York.

Cowan Backers Burned

Backers of the Cowan project are burned over entrance of Wald and Krasna into the scene. They feel W-K group is trespassing on the trail blazed by the Council and Cinema Productions, which was set up to produce the picture.

Talks between ANTA and W-K were supposed to have been hush-hush. They had been kept under wraps until the story broke in Tom Brady's column from the Coast in the N. Y. Times, source of which has become a focal point in the strained feelings, no one will take the blame for giving out the yarn. According to reliable info, Wald contacted Robert Breen, executive secretary of ANTA, and outlined his proposal. Breen, knowing that Gilbert Miller, ANTA board member and treasurer, was on the Coast, asked him to see Wald for further details. After listening to Wald's plan, Miller said he would report the information to the board. Meantime, the story broke from the coast in the Times and the lid was off. Miller was accused of giving out the story. He denied it, since he was in New York at the time. He said yarn was released by Wald, who likewise denied it.

TOA Production

Continued from page 3

tions Commission to curb TV licenses to film companies involved in antitrust suits will come in for an attack by Sullivan.

"I had always been under the impression," he wrote, "that the question of whether a particular practice violated antitrust laws is a matter exclusively within the jurisdiction of the Department of Justice. Question of whether such a practice does violate antitrust laws is no more the concern of the FCC than of the Railroad Retirement Board or the International Pacific Salmon Fisheries Commission. In addition to the fact that this paragraph of the FCC's report attempts to exercise judgment over a field for which it has a Congressional mandate, it violates basic concepts of due process and fair play and displays an ignorance of economics of the motion picture industry which is appalling."

Sullivan will point out that those who run radio have exclusive patterns of their own through single network feeding and other closed door practices.

Among subjects on the agenda are competitive bidding, arbitration, drive-in theatres as they relate to alleged unfair admission prices and abuses in the M-4 section of the National Production Authority which prohibits construction of places of amusement.

Si Fabian will report on plans for TOA's national convention, which has been set for Sept. 23-27 at the Astor Hotel, N. Y.

Discussion of Council of Motion Picture Organizations is slated for Thursday (5) when Ned Depinet, COMPO president will be on hand. Indications here yesterday were that COMPO would be endorsed by the TOA directors.

Among the speakers slated for the sessions are Eric Johnston, head of the Office of Economic Stabilization; Michael DeSalle, price control chief, and Wayne Coy, head of the FCC.

Probers Eye Coast

Hollywood, April 3.

Special House Un-American committee investigators William Wheeler and James Andrews have returned from Washington to continue probe of Communism in films and radio.

Pair went east two weeks ago to present reports to the committee and received instructions for continued assignments on the Coast.

Reds Quiz

Continued from page 3

from people who felt the actor got too good a break.

2. Topflight D. C. law firm of Arnold, Fortas & Porter will represent Jose Ferrer when the Academy award-winner appears before the House committee on April 20. In a statement last week, the firm declared, "Mr. Ferrer has stated that he is not, has never been, and could not be a Communist or Communist-sympathizer, a fellow traveller, or in any way an encourager of any Communist Party concept or objective." Thurman Arnold, one of the partners, is former head of the Justice Department antitrust division, and another, Paul A. Porter, was formerly chairman of the Federal Communications Commission.

Ballyhoo Preems

Continued from page 7

coated openings have been on the upswing.

U-I is planning preems on at least four pictures, although locales have not been set. The big buildup will be given to "Apache Drums," "Hollywood Story," "Prince Who Was a Thief" and "Francis Goes to the Races."

Metro will unveil "Go for Broke" in Honolulu on May 4 in a big tieup with the 442d Regiment combat group, which has been reactivated. "Quo Vadis" will be given an elaborate sendoff in the fall, but no site has been selected.

Paramount is preeming "The Last Outpost" today (Wed.) in Tucson, Ariz., with board chairman and founder Adolph Zukor as the guest of honor and surrounded by Ronald Reagan, Rhonda Fleming and others. Par plans to give "Passage West" a sendoff in a southern city in June. "Ace in the Hole" will be crowned also in June in Amsterdam, N. Y.

Warner Bros. is shaping up plans for ballyhooed openings of "I Was a Communist Spy for the FBI," "Fort Worth" and "Jim Thorpe, All-American."

Columbia is prepping "Santa Fe" for late April bow in Kansas City and a 300-theatre saturation playoff in the territory. Distrib and Atchison, Topeka & Santa Fe railroad are working jointly on the preem.

Seven other pix are in various stages of being readied for brass-band openings.

Coin Hustle

Continued from page 3

on the Coast currently are discussing plans for its Italian epic, "Quo Vadis." M-G distribution v.p. William F. Rodgers left N. Y. for Culver City last Friday (30) to take his first look at "Vadis," and following screenings the roadshow decision is expected. Cutting his Coast visit short, Rodgers intends to return to the homeoffice at the end of this week.

Upon arrival back from Europe last week, Zanuck declared "David and Bathsheba" and "Decision Before Dawn" would be given roadshow treatment. "If there is such a thing as roadshow business we will do it with these two pictures," 20th-Fox production chief stated.

He apparently was alluding to court decrees which forced the distribs to modify their policies concerning upped admission scales and special exhibition treatment for standout product. Court has enjoined the firms from dictating ticket prices as part of film licensing deals.

However, since the injunction was imposed several pix have cropped up for which the exhibs bid such heavy rental terms that they had to up scales in order to come out on top. First to work out that type of deal was Walter Wanger with his "Joan of Arc," RKO release.

Capra-Stevens

Continued from page 3

prise here. The fourth partner in Liberty, Sam Briskin, who recently was forced to resign the top studio exec post because of a heart ailment, will undoubtedly stay on under a new deal to turn out one or two pix annually.

The quartet came to Par in 1947, when the indie unit figured it would be more profitable than attempting to turn out pix on its own. Deal consisted of a stock swap of all Liberty's shares and assets for about 200,000 shares of Par.

Capra during his stay turned out "Riding High," Bing Crosby-starrer, and "Here Comes the Groom," which is about to be released. Stevens made "Place in the Sun," with Montgomery Clift, Shelley Winters and Elizabeth Taylor, which carried a budget of better than $2,250,000, but is being touted by Par as its Academy Award candidate for the year. It will be released shortly.

Stevens is now winding up "Something to Live For" and will shortly start filming "Shane" for Par. Wyler made "The Heiress," is now editing "Carrie" and finishes shooting today (Tues.) on "Detective Story."

Continuing Disagreement

Reached in N. Y. yesterday (Tues.) producer-director George Stevens said his decision to split with Paramount came as a result of continuing disagreement with production policy. He claimed failure to get together with the studio led to a position of "too much compromise."

Breaking the contract with Par entails a cash payment by Stevens to the studio, he stated, of an amount to be determined under a tricky "time-against-money" formula.

While Par held close reins on its filmmakers, Stevens said he felt a "bolder approach" is required in production in order to lure theatre patrons. The Par operation, he asserted, meant too many pix, difficulties in planning and disputes on story properties. Stevens stressed decision to check off the lot was his own.

Actually, Stevens will do one more for Par, "Shane," and he expects to have this and all other business at the studio concluded by next October. He added he's considering independent production after that but hasn't mapped any specific plans.

Firemen Quit

Continued from page 3

slapped a summons on the house, claiming violation of the laws by allowing standees at the rear. Theatre management charged it was being persecuted as a result of Catholic Church objection to the Roberto Rossellini pic.

Payment of bribes—or "tips," as the management called them—resultantly was disclosed. It is widely reported on Broadway that virtually all places of amusement hand out similar "tips" on a regularly graduated scale, according to the size and condition of the theatre.

Hogan told VARIETY several weeks ago that his investigation of the bribery—the Paris produced books and records going back for almost three years to prove it—was progressing. There have been no moves for indictments, however, or other public indication that the "tip" system has been stopped.

20th-Fox Decree

Continued from page 3

skedded to be entered by the N. Y statutory court, which heard the trust case, and then is subject to ratification by the corporation's stockholders.

This, in effect, leaves Loew's as the sole remaining defendant in the suit and next in line to wind up negotiations of a settlement. Firm already has begun talks with the Justice Department and reportedly made progress to the extent a full deal within the next few weeks is indicated. Under an earlier arrangement, both 20th and Loew's were to file divorcement plans with the court in the event there were no settlements.

In both cases the deadline has been pushed back for presentation of the plans, 20th's to May 10 and Loew's to May 31.

Capra, Stevens Eyed by Krim For UA Setup

Among indie producers whom Arthur B. Krim will attempt to snare for United Artists during his current visit to the Coast are Frank Capra and George Stevens. Former partners in the Liberty Productions indie unit both recently arranged outs from their current Paramount pacts.

While Capra and Stevens are big-budget producers with no current reputation for making highly-profitable pix, UA proxy would like to corral them to add prestige and stature to the company's program next year. It is expected he'll offer extraordinary concessions in the way of financing and terms if the two producer-directors have packages that can be turned out at reasonable cost.

Krim flew out to the Coast at the end of last week, while Stevens was on his way east. Krim will be in Hollywood for about three weeks, but it is likely that Stevens may confab with Krim's partner in the UA operation, Robert S. Benjamin, in New York.

While west, UA prez is also understood slated to huddle with Arch Oboler on the possibility of turning out one or more pix for the distrib. Oboler recently made a deal with Columbia to release "Five," but is otherwise not committed. He's aiming to specialize in low-cost gimmick pix.

UA has pretty well cleaned the market of completed films available for distribution. Krim's current chore, therefore, is to line up producers who can get packages into work during the latter half of this year to give UA its desired schedule of two-a-month during '52.

One of the last of the pix in the can which UA has been able to snare is the Danziger brothers' "St. Benny the Dip." Deal is now understood close to inking. Danzigers distributed previous pix via UA, and had a semi-commitment to the company of "Benny." They never solidified the part, however, because of UA's uncertain position before the Krim group came in.

Matty Fox, another partner in the Krim operation, is slated to join him on the Coast later this week. Meantime, sales chief William J. Heineman strengthened the distribution setup by naming Rube Perlman as special homeoffice rep in charge of liquidation. His duties will be to travel in an effort to get playdates for pix now in the mill.

Perlman for the past four years was a h.o. rep for David O. Selznick and Edward Small. Prior to that he was with Columbia and Republic.

UA-Odeon

Continued from page 4

tion of parting with its Odeon shares. They have a face value of about $8,000,000 and UA several years ago was offered $3,000,000 for them by Rank.

Shares are non-voting, so have been of no profit to UA in aiding it to get bookings for its pix on the Odeon chain. Company, as a matter of fact, has had more than a normally tough time in its dealings with Rank. That situation is expected to be considerably improved by the presence of Robert S. Benjamin in the Krim syndicate. Benjamin is proxy of the Rank Organization in the U. S.

UA's holdings consist of an equal share with Rank of the stock of the Odeon Cinema Holdings Co., the major asset of which is something over 200,000 shares (controlling interest) in Odeon Theatres, Ltd., the circuit operating company. Part of Odeon Theatres' assets include a 50% interest in the Gaumont-British chain.

Income from Odeon is particularly important to the Krim group next year since it will be helpful in pushing the company toward the profit side of the ledger. Krim must make UA show black in the next three years in order to extend its management control for another seven years and give the syndicate ownership of 50% of the company's stock.

D.C. Lobby Gets O.O.

Continued from page 3

ceded responsibility for the nudge given the film companies both by the FCC and the Justice Department in the Zenith-Phonevision matter.

It was recalled the distributors refused any pix for the Phonevision tests at the outset. Prodding by the Commission and the Justice Department, of course, resulted in the film companies' about-face.

Film toppers at any rate more than ever are convinced they're in need of influential reps in Washington to cope with any adversaries. Industry has some representation by the Motion Picture Assn. of America, in addition to theatre outfits and individuals.

Adequacy of this, however, is questioned, with some pic officials privately weighing the appointment of fulltime lobbyists who would have an "in" with the various D. C. agencies and bureaus. This, of course, would mean added coin expenditure and the big problem of its source.

Shock and Anger

Immediate reaction to the FCC announcement on the industry's pictures-and-players video ban was one of shock and anger. While numerous execs showed distinlination to assert themselves on the record, all were plenty steamed over what was felt to be an arbitrary and unrealistic action on the part of the Commission.

In Hollywood, studio officials said that they failed to see how they could be forced into any arrangement whereby the major competitor, TV, would be giving away what the industry is trying to sell. Only public statement came from Dore Schary, Metro production chief, who said he drew from reports on the FCC announcement that there could be no exclusive player contracts in TV.

In the east, the first to "talk back" was circuit operator Harry Brandt, president of N. Y.'s Independent Theatre Owners Assn. The FCC was "attempting to blackjack the motion picture industry into committing hara-kari," he charged.

Brandt also questioned why producers should be forced to turn over films to TV "for almost nothing when, as a matter of fact, they could realize good returns from theatrical exhibition." While others preferred anonymity, they uniformly echoed the sentiments expressed by Brandt.

On the other hand, radio-video interests made clear which side of the fence they were on. Local networks in the east plugged the FCC declaration persistently last week on newscasts, giving accent to the "people's demand" for superior TV film fare.

FCC, in effect, served notice that the eligibility of a motion picture company for a broadcast license may well hinge on whether the particular studio makes available its films, stars and stories to video.

No Phonevision Mention

Washington, April 3.

No mention was made in the FCC report regarding Phonevision, which has not yet been authorized on a commercial basis, but since the service would be provided by stations it was understood the policy would also apply to pay-as-you-see video.

The Commission report declined to say flatly whether or not it is a violation of the anti-trust laws to impose restrictions on use of films on TV. But it pointed out that "whether or not these practices are a violation of any law they are considered by the Commission to be relevant in determining the qualifications of applicants utilizing such practices."

The Commission said it has been informed that "many motion picture companies" are withholding their films from TV stations and that these companies also impose restrictions on the use of their actors under contract to the studio in TV programs and to the use of stories or plays whose rights have been acquired by the studio.

The importance of films to TV, the report said, was "obvious." Video's success, it asserted, "will depend to a large measure on the ability of TV stations to acquire the best available films and to utilize the best available talent and stories in their programs. Motion picture companies, of course, have the same interest. When a TV station is owned by a licensee other than a motion picture company, it will compete vigorously with the motion picture companies to secure the best available films, talent and stories for use over his station.

"Where a TV station is owned by a motion picture company which imposes restrictions on the use of films, talent or stories on TV stations, obviously a conflict of interest is created and the conflict is likely to be resolved against the TV station where the investment in the motion picture part of the enterprise is greater than in the television properties.

"In such a case, a serious policy question is presented as to whether the Commission fulfills its obligation to encourage the largest and most effective utilization of television in the public interest when it licenses the station to a person with an obvious conflict of interest which can prevent him from utilizing television to its utmost."

Aside from questions of "conflict of interest," the eligibility of motion picture companies that have violated the antitrust laws will be studied on a case-to-case basis under the Commission policy. In laying down dicta in determining qualifications, the report declares:

"When passing up applications of persons who have engaged in monopolistic practices in other industries, the Commission must be concerned as to whether such persons would also engage in monopolistic practices in radio if they were given a license. Their conduct in other fields is obviously a matter which the Commission must consider in determining whether they possess the requisite qualifications of a licensee."

In view of the new policy, radio and TV licensees in the motion picture field held by Paramount, Warners, Metro, Balaban & Katz, and Schine circuit will be considered at renewal time. Since some of these companies have stations which have been given temporary status pending determination of antitrust questions, it is expected the Commission will soon look into their qualifications.

Two TV stations are owned by motion picture applicants. Par owns KTLA in Los Angeles; B & K owns WBKB in Chicago. In the radio field, Warners owns KWBR in Oakland, Cal., and KGSF (FM) in San Francisco; Metro owns WMGM, N. Y., and KMGM (FM), Los Angeles; Schine Theatres own WPTR, Albany, and B & K owns WBIK-FM, Chicago.

Also involved are TV applications of Par in San Francisco and Schine in Albany.

Pending a final determination of the Commission's tentative holding that Par controls DuMont, the latter's three TV stations in New York, Washington and Pittsburgh and TV applications in Cleveland and Cincinnati are affected.

Phonevision

Continued from page 7

results with a more valid cross-section.

The families were charged $1 each time they called the phone company to have a PV show fed into their set. B.o. on this basis averaged about $450 a week from the 300 families. Projecting this to 2,000,000 families, return would be close to $3,000,000. Out of this would have to come payments to the phone company and Zenith, leaving the film producers with less than half that sum. On that basis, and considering the fact that seven pix a week are shown, PV would be a dead loss to producers making films exclusively for the system.

Of course, all the product used on the experiment was made in 1948 or before that, and newer films might draw bigger audiences. Also, Zenith proxy Eugene F. McDonald is projecting his figure to 10,000,000 families—a basis which the film companies view more as a mirage than a practical goal. If Zenith really were able to come close to that, prospect of making exclusive PV product would be much more attractive.

Results of the tests will now go to the Federal Communications Commission for study.

This is a prelude to a request by McDonald to be permitted to put PV on a regular, commercial basis. So far Zenith topper has not asked for an extension of the experiments or for anything other than the FCC and film companies to analyze the results.

R. R. Livingston Hosting

Washington, April 3.

Robert R. Livingston, Theatre Owners of America vice-president, representing the Nebraska territory, will be host to all members of Congress from his home state at a dinner on Thursday (5) at the Mayflower Hotel here. He's in town for the TOA board meeting.

Livingston also makes it a practice to fete all lawmakers in Nebraska at an annual get-together.

FCC Blasted By Allied, Sen. Wiley On H'wood TV Rap

Washington, April 3.

Strong repercussions to last week's Federal Communications Commission policy report on motion picture industry eligibility in the television field came yesterday (Mon.) with blasts against the agency by Allied States Exhibitors and Sen. Alexander Wiley (R, Wis.).

Allied charged the FCC report, which threatens to bar studios from obtaining broadcast licenses unless they make films and talent available to TV, with setting "a new record for usurpation of authority." The association said that "it doesn't seem possible that the Commission itself could have realized the full implications of its action," which means that the agency "must exercise strict control over the motion picture companies, even to the extent of fixing prices for their products."

The report, Allied declared, threatens the "very existence" of the theatreowners. The policy, if carried out, it claimed, "would endanger the more than $2,000,000,000 invested in theatres and threaten the livelihood of many."

'Destroy' Revenue of Pix

Allied pointed out that the Government collects admission taxes annually from picturegoers of about $300,000,000. "Yet," it asserted, "the FCC by its declared policy of building up television at the expense of the movies would jeopardize, certainly greatly reduce and possibly destroy this valuable source of revenue."

Declaring that the Commission might have considered "the havoc" which its policy will wreak on the exhibitors, Allied suggested the agency "may wake up some day and find it has backed the wrong horse. Meantime, grave damage may result from its present policies. They call for stern resistance by the motion picture industry, the theatres as well as the producers.

Sen. Wiley, in a letter to FCC chairman Wayne Coy, said he thought the agency "stepped out of bounds as a quasi-judicial body" when, by its policy report, it, in effect, pointed at the motion picture industry for withholding use of its stars and films from TV without giving that industry any opportunity to participate in public hearings on this question."

The senator pointed out that he was not defending the motion picture industry or judging the merits of its policy report. "All I am saying," he asserted, "is that neither the FCC nor any other Federal commission operating under the administrative procedure act should prejudice a case until there has been a hearing, notice of the issues, presentation of evidence and arrival at a decision.

"It seems to me that to do otherwise is in effect to establish a drumhead, courtmartial procedure in which the defendant, without being present, is tried without even being indicted and is otherwise treated in a manner worthy of Russia's courts but not ours.

Indictment Without Hearings

"I do not feel that the FCC should intimidate or coerce the motion picture industry or any other industry. An indictment without hearings amounts to such intimidation."

Wiley pointed out that if hearings were held on the policy laid down by FCC many related questions would arise, such as the restrictions imposed by radio on the use of their contract people on TV.

Wiley asked for an explanation of "just how the Commission can justify, if at all, its very unusual and, to my way of thinking, extralegal approach to this question."

N.Y. Times Raps FCC Stand

The New York Times yesterday (Tues.) came out squarely on the side of the picture industry in the current Federal Communications Commission attack vs. the pix stand on television. Editorial branded the FCC warning to pic producers "an arbitrary and capricious action that flouts the elementary principles of a competitive economy and raises serious questions of law."

Daily pulls no punches in its attack upon the Government's radio-TV governing agency, at one point observing: "The FCC evidently aspires to be the Poob-Bah of the electronic age." Either the Commission reconsider its statement of policy on the film industry's players-pix TV stand, or, it's suggested, the matter should lend itself to Congressional attention.

Times stated a point of probably greater importance than the "peculiar economic thinking" is the FCC's legal footing in the issue. Editorial underscores that the Commission has taken the "extraordinary step of superseding both Congress and the Department of Justice in deciding without benefit of public hearing what may constitute an antitrust violation. Whether or not the refusals of the film companies to turn over to television their films and players is a violation of the law, the FCC says in so many words, the Commission will consider them relevant in granting a TV license."

Newspaper also notes numerous questions are left unanswered in the FCC policy statement, and comments that whatever the answers, the practical result would be for a "Government agency and not the producers to take over the private film industry. This is a bleak and fearsome prospect."

In considering the matter from the standpoint of economics, the Times contends the FCC is apparently unconcerned about whether "Hollywood goes broke in serving as the involuntary sugar daddy of television."

Distribs Nix Italo Plan

Continued from page 3

clude John G. McCarthy, director of the International Division of the Motion Picture Assn. of America; Phil Reisman, RKO foreign chief; George Weltner, Paramount overseas topper; and Murray Silverstone and America Abaaf, 20th-Fox and Universal foreign heads, respectively.

Italian group, which was originally slated to return to Rome Friday (6), has now pushed its departure off to April 14. Talks will resume today and continue until the delegation leave. Extension of the talks have postponed McCarthy's plans to leave next Tuesday (10) for Paris, where he was to start negotiations to reopen the present Franco-U. S. films part.

Exploratory Huddles

Theoretically, the present huddles are only exploratory, with neither side authorized to negotiate an agreement. However, it is likely that if terms can be reached the resultant signing of a pact either in New York or in Rome will be not much more than a formality, since both sides are in close touch with their principals.

Italians are guests in this country of the MPAA and the Society of Independent Motion Picture Producers. SIMPP reps in the negotiations being held at MPAA headquarters are William B. Levy, sales chief for Walt Disney, and Alfred N. Crown, sales manager for Samuel Goldwyn.

Delegation has been given a considerable social whirl, including a cocktail party in its honor in the Radio City Music Hall studios last week. Indie foreign pic importers are also not losing a chance to romance them. They were guests at a large dinner party Sunday (1) at the home of Joseph Burstyn, distrib of numerous highly successful Italian films in the U. S.

Visitors will be in Washington tomorrow (Thurs.) where they'll be the guest of Eric A. Johnston at a luncheon to be attended by State Department and Italian Embassy reps. Also joining in will be Joyce O'Hara, MPAA vicepresident, and Nathan D. Golden, motion picture head of the National Production Authority.

Three-for-one proposal which the Rome group brought to the U. S. provided that for every dollar earned by Italian pix in this country and remitted to Rome, Italians would permit American distribs to send back to New York the equivalent of $3 of their earnings in Italy.

Plan to Promote Italos in U. S.

Plan was designed, of course, to promote the showing of Italian pix in the U. S. Producers in Italy feel that they haven't been getting a sufficient shake in America in light of the fact that Italy is the world's largest foreign-language market for U. S. pix.

The three-to-one plan was originally tied in with a demand that the Americans guarantee distribution of about 30 pix a year in this country with a net return to Rome of about $1,200,000. Yanks would get $3,600,000 unfrozen as a result. Italians envisaged about six to eight of their pix playing in dubbed versions and the remainder subtitled.

When that was proved to them to be unfeasible, the new plan was worked out. It is based on the fact that the legal rate of exchange is about 625 lire to the dollar. American distribs—back when they were permitted any thawing — would have to pay up to 750 lire to the dollar on the free market to find exchange.

Present scheme calls for the Italian government to issue licenses at the 625 rate, with the Americans lending to the Italian industry an equivalent of the differential between that and the free rate.

Loan actually would go to the trade organization, the National Assn. of Motion Picture and Allied Industries (ANICA). Part of the coin might go toward setting up a central distribution and promotional agency for Italian pix in New York, which would satisfy distribs, although most of the money would go to producers. Latter have been principally responsible for the heat on U. S. pix in Italy, because of their difficulty in competing. Producers want to establish a quota, which Americans hope to head off via the present talks.

Italians are Dr. Eitel Monaco, prez of ANICA; Italo Gemini, prez of the exhibitors association; Dr. Francesco Penotti, prez of the film distributors, and Dr. Renato Gualino, prez of the producers association.

Back Sorrell

Continued from page 7

ployed as business agent of the local under a three-year contract that has 27 months to run.

Resolution said Sorrell has "acted for 14 years for best interests" of the local, and added that the members are "indebted to Sorrell for many thousands of dollars in past obligations." Temper of membership at the meeting indicated that unless the International execs consider the resolution favorably, additional action will be taken.

Steps to carry matter further already are underway although membership support of Sorrell against the board more or less nullifies any possibility of Sorrell suing for breach of contract.

TV Rights

Continued from page 7

the guild subsequent to completion of the pact. Producer reps feel these rules are at variance with pact and that guild is attempting to widen its jurisdiction.

Producers have not yet made working rules a major issue and feel they are of greater importance to major indies than to the large studios. Meeting is slated for later this week between the guild and producer labor committee, at which time it's expected misunderstandings which have cropped up since original negotiations will be settled satisfactorily. After this upcoming session, signed agreements of majors will be returned to the guild.

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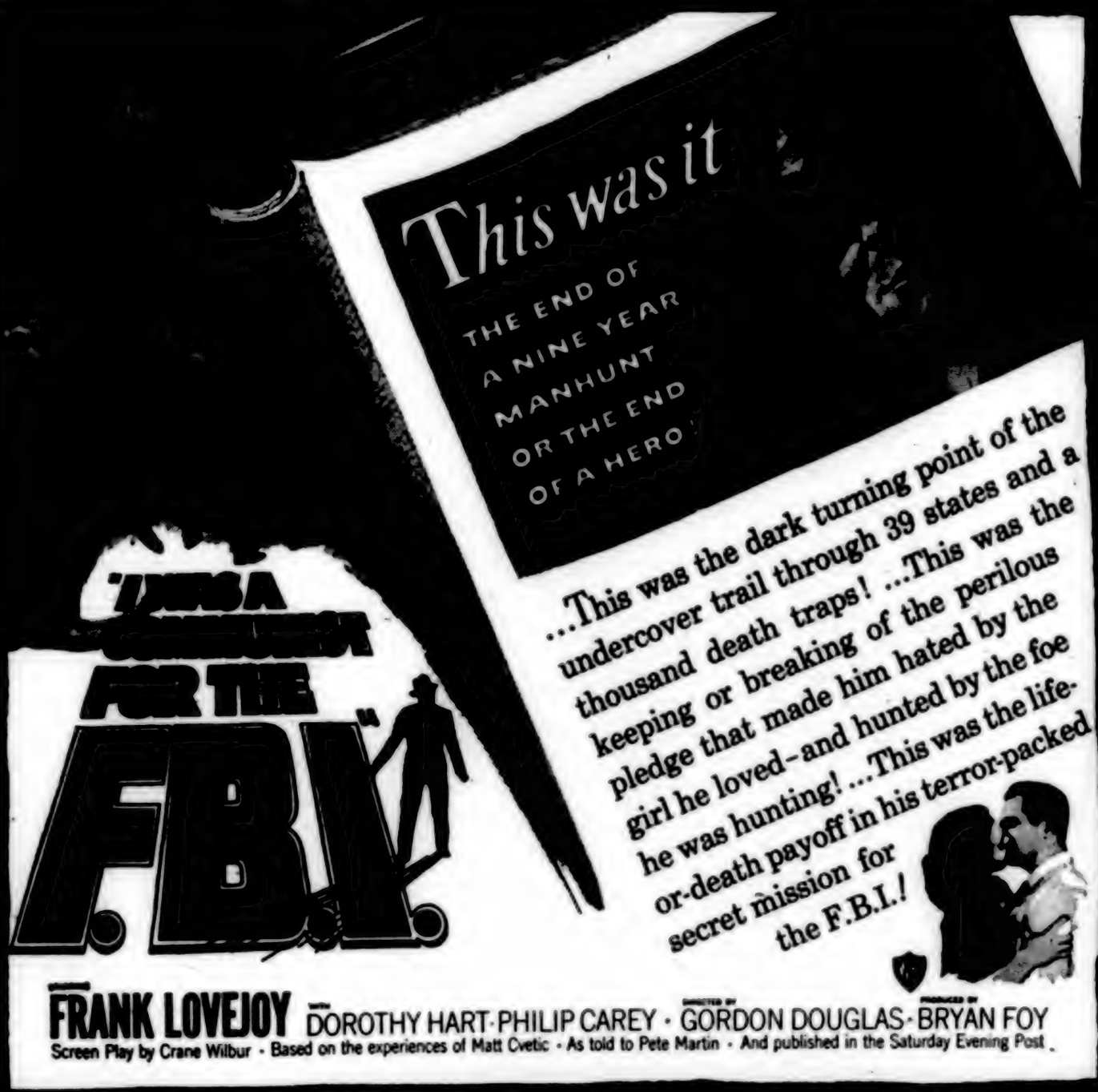

New Warner Trail-Blazer!

with a blazing send-off campaign starting in Pittsburgh April 19

COVERING 5 EXCHANGE AREAS AND 200 MASSED BOOKINGS!

Film Reviews

Continued from page 6

Saddle Legion

Richard Martin are roving cowboys in search of work. They ride onto a short-handed range, land jobs and find themselves in the middle of a rustling plot. Crooks this time use a new gimmick. One poses as a cattle inspector and then condemns the herds which gang plans to rustle.

Holt smokes out what's cooking when the supposed inspector says the cattle are "affected" with black leg, a dread disease. The hero's suspicions keep him scurrying back and forth across the nearby Mexican border in order to trip the heavies and he is able to prevent their rustling plans and hand them over to the law after a gunsmoke finale of chases and fighting.

Holt and Martin ride their roles easily. Film gets a lift by having femme talent a considerable cut above the usual sagebrush heroine. She is Dorothy Malone, playing a doctor in the story. Other femme is Movita Castaneda, dancer in heavy Mauritz Hugo's below-the-border saloon. Hugo, Robert Livingston and James Bush do their dirty work neatly. Cliff Clark and the others are up to demands.

Ed Earl Repp did the script and Lesley Selander's direction keeps it moving nicely. Herman Schlom provides plot with an okay production layout that J. Roy Hunt lenses well. Editing is tight. *Brog.*

The Lion Hunters

Monogram release of Walter Mirisch production. Stars Johnny Sheffield; features Ann Todd, Douglas Kennedy. Directed by Ford Beebe. Screenplay, Beebe, based upon "Bomba" books by Roy Rockwood; camera, William Sickner; editor, Otho Lovering; music, Marlin Skiles. At New York theatre, N. Y., dual, week of March 27, '51. Running time, 71 MINS.

Bomba	Johnny Sheffield
Forbes	Morris Ankrum
Jean	Ann Todd
Martin	Douglas Kennedy
Jones	Smoki Whitfield
Lobo	Robert Davis
Wahi	Woodrow Strode

"The Lion Hunters" is weak supporting fare for the duals. Children under 10 may accept the flimsy story without disbelief but filmgoers of other ages will find this entry a stagey and contrived jungle picture.

Based upon Roy Rockwood's "Bomba" books, the film slowly spins a tale of how a white jungle boy forced a lion-hunting expedition to withdraw from its mission. It was wrong for the hunters to trap the beasts, he said, for they should have their freedom.

Much of the African flora and fauna used in the picture obviously was picked up from stock shot libraries. Studio set of the hunters' camp also is no gem of realism, and the editing from the set to the library clips isn't too expertly done.

Johnny Sheffield fails to convince as "Bomba," the jungle boy. His interpretation of the role emerges as sort of a third-rate "Tarzan" punctuated with plenty of vine-swinging through the trees along with an occasional monosyllable.

Other cast members have difficulty in getting into the spirit of the yarn. Morris Ankrum, a backer of the expedition, shows little enthusiasm for his part while Douglas Kennedy tends to overact as the chief huntsman. Ann Todd is hardly believable as a gal romantically inclined toward Sheffield.

Ford Beebe's direction is slow and heavy-handed. William Sickner's camerawork is not up to his usual standard. Other technical credits and overall production values reflect the film's low budget. *Gilb.*

Suicide Attack

San Francisco, March 30.

Lou Pollack release of Charles Rhodes and John Floria production. Narration, Paul Dubov; editor, Carlo Lodato; director, Irving Lerner; writer, Lou Pollack. At Esquire, San Francisco, March 28, '51. Running time, 65 MINS.

Dramatic wartime Nipponese newsreeling of strong adult and student fare, "Suicide Attack" promises hot b.o. in pinpoint bookings.

The propaganda and sugarcoated documentary which served first to enflame and then to buoy the military spirit of Japan, in the heyday of its early triumphs, is recorded in this obviously slanted melange of Nippon film-reporting. The grandeur, conquests, high moments of glory and prestige are all portrayed, as are the dregs suffered by the Americans, British, Dutch and other nationals when they were fighting on the short end of the war of the Pacific. The attack on Pearl Harbor, Wainright's surrender, Tojo at the microphone, the "Death March," bombing of Manila, MacArthur in the victor's role, etc., are also seen by the cameras.

A dramatic revelation, too quickly glossed over in the narration, is the showing of the American flier captives captured during the early bombing of Tokyo and the announcement by the Japanese that they had been tried and condemned to be beheaded. Actually the men were imprisoned for the duration of the war.

A pathetic closeup to the film is the showing of Japanese, both men and women, weeping before the Emperor's palace when news of their defeat had become known to them.

The quality of the film in the main is satisfactory; battle scenes are on a par with those filmed under similar difficult conditions by most military cameramen. Narration is adequate, emphasizing the American point of view both politically and militarily. Good pace throughout. Editing deft. *Ted.*

March B.O.

Continued from page 4

try than in N. Y. It was closely followed by "Payment on Demand" (RKO), in fourth position after being sixth in February. "Valley of Vengeance" (M-G), which was 11th the preceding month, wound up fifth in March. "The Enforcer" (WB), after a strong run in N.Y., took sixth spot for the month.

"Tomahawk" (U), seventh-place winner in February, finished in the same place last month, indicating steady grossing capabilities. "Cry Danger" (RKO) was eighth while "Target Unknown" (U) landed in ninth position. "Lightning Strikes Twice" (WB) managed to place 10th, with "Call Me Mister" (20th) and "Abbott-Costello Meet Invisible Man" (U) rounding out the March Golden Dozen in that order.

"Climb Highest Mountain" (20th), "Redhead and Cowboy" (Par), "Storm Warning" (WB) and "Steel Helmet" (Lip) were runner-up films in that sequence.

Several strong new entries were out to release only the final week of the month, and are not included in the March compilations. Exhibitors, in fact, have a strong array for booking, judging from the way many of these new entries started out.

Besides "Wedding," "Up Front" (U), "Valentino" (Col), "Bird of Paradise" (20th), "Lullaby of Broadway" (WB), "Lemon Drop Kid" (Par) and "Rawhide" (20th) shape up as the most promising new pix predicated on what they have done to date. The new Abbott-Costello comedy also fits into this category, yet radio-pix team apparently have come up with a real vehicle this time after several so-so films.

Hope's Kid No 'Lemon'

Bob Hope's "Lemon Drop Kid" augurs no b.o. lemon; looks like another boxoffice winner on the basis of four initial playdates. "Valentino" got off to smash results, especially in spots where given added ballyhoo. "Of Men and Music" (20th) did well in final week of March. "Air Cadet" (U) preemed nicely in Washington while "Tarzan's Peril" (RKO) did some good biz the two weeks it was out around Easter day.

"Inside Straight" (M-G) was rated by many exhibitors as one of the month's disappointments. "Mr. Universe" (EL) checked in with fine-to-light trade, doing okay where circusy ballyhoo was employed. "13th Letter" (20th) did not live up to expectations in many locations, most dates ranging from okay to fair or light.

Warner Bros. came through with a winning pair of oldies in "Dodge City"-"Virginia City," these reissues showing enough strength just before Easter to land second money in VARIETY's weekly survey. "Prince of Peace" (Indie) did not do much until released in N. Y. Easter week. Then it came through with a smash total. "Sword of Monte Cristo" (20th), also new, registered some okay to fine weeks.

"Magnificent Yankee" (M-G) continued highly disappointing for such a well-made production. Majority of sessions were tabbed fair to slow. "Molly" (Par) still floundered for the most part during the past month although given this new title, replacing "The Goldbergs." Exhibs believed it a case of too much radio and TV. "14 Hours" (20th), another nicely made film, failed to live up to hopes, with too many fair to just okay sessions to spell real boxoffice coin.

Majors Claim

Continued from page 3

there were a few real coin-grabbers and a few heavy losers, the net result being that the profitable product was more than enough to cover losses on the rest.

Figures of three majors checked by VARIETY seemed to reveal more than anything else that there was no pattern. Percentage of individual pix that ended in black ink varied from 37½% to about 60%. And while one company had a large number of films hovering on the profit-loss borderline, most of the pix produced by the other two were at least $100,000 away from that line.

The one major that had a heavy number of pix close to the profit-loss dividing line had results opposite to those indicated by MacMillen. Most of the pix were on the black side by a small margin. Otherwise, all three majors investigated showed some pix that were clinkers, a few of them losing more than $1,000,000, while the percentage and degree of hits varied, seemingly following no pattern.

One point that did stand out in the VARIETY survey was that the year-end earnings of the companies hinged more than anything else on the number and extent of the big flops. A few of those easily nipped a couple million dollars off of a company's net. Avoidance of such failures—and no company seems to have discovered the mystical secret of how to do that—appears to be the major key to keeping stockholders happy with good earnings statements.

One major in 1950 had 30% of its pix in the black by a margin of $100,000 or more. One pic showed a profit of almost $2,500,000. There seemed to be no middle group at all, with the smallest losing film dropping better than $150,000.

Its record in previous years showed the number of pix profitable by more than a $100,000 margin to be around 40%. In 1949 it had no flops with losses of less than $100,000. In 1948 it had two losers that were very close to the borderline.

A second company whose figures were studied for the past several years varied widely from year to year. During 1950 it had quite a few films just slightly in the black, one tremendous winner, no really big losers and a few in the red near the borderline. On the other hand, during the previous year it had a flock of medium profitmakers, no smash moneygetter and a trio of prize flops.

Third distrib during 1950 had no tremendous cash-garnerer, one heavy loser and a bunch of films that rated medium in both the red and the black ink departments.

Drama Circle

Continued from page 3

Girl," by Clifford Odets, with one vote. Besides "Lady's," the only foreign plays to get votes were "House of Bernarda Alba," by Frederico Garcia Lorca, and "Black Chiffon," by Lesley Storm, with one each. Runnerup to "Guys and Dolls" as the best musical was "King and I," by Richard Rodgers and Oscar Hammerstein, 2d, with eight votes.

In the case of the musical selection, Brooks Atkinson, of the Times, suggested that the award be split between "Guys and Dolls" and "King and I," the musicalization of the Margaret Landon book, "Anna and the King of Siam." However, after some discussion, Harold Clurman, of the New Republic, argued that Rodgers & Hammerstein do not need any further encouragement, and it was decided to leave the choice of award to the normal voting procedure.

As usual, some odd wrinkles came out in the voting in the various classifications. For example, "Darkness" won out over several plays that received much more favorable notices from the first-string critics. Among the shows thus bypassed were "Season in the Sun," which got raves from seven of the eight reviewers, no pans and only one so-so notice, from Richard Watts, Jr., of the Post. Even more extreme is the case of "Moon Is Blue," which got unanimously enthusiastic reviews from the first-stringers. Neither show received any mentions for the award.

Among the aisle-sitters who voted for "Darkness," Robert Coleman, of the Mirror, called it "important" in his original notice, and said it "should be seen," but avoided any opinion on its merit as entertainment. The original review of John Chapman, of the News, was respectful and even admiring, but anything but a rave. However, William Hawkins, of the World-Telegram & Sun, wrote a strongly favorable review of the show when it opened.

Foreign Tangles

Curious angles also emerged in the vote for the best foreign play. For instance, Arthur Pollock, of the Compass, who voted for "Lady's," panned it in his original review, and Watts, who also favored the Fry comedy in the voting, gave it an on-the-fence review when it opened. Chapman, who voted for "Black Chiffon," panned that in his original notice.

Wolcott Gibbs, of the New Yorker, author of "Season in the Sun," voted for "Darkness" for the best play. Clurman, who directed Lillian Hellman's "Autumn Garden," gave it his vote, after raising the question of whether his association with the play should disqualify him from participating in the balloting.

Two dailies were unrepresented in the voting. They are the Herald Tribune, whose critic, Howard Barnes, recently resigned and has not been permanently replaced, and the Journal-American, whose reviewer, Robert Garland, is on sick leave. However, George Jean Nathan, who writes a weekly critical column for the J-A, participated. The World-Telegram & Sun had two representatives, Hawkins, the critic, and Ward Morehouse, drama columnist.

Individual balloting for the best American play was as follows:

For "Darkness" — Chapman, Whitney Boulton (Morning Telegraph), Mark Barron (Associated Press), Gibbs, Joseph Shipley (New Leader), Coleman, Jack Gaver (United Press), Morehouse, Hawkins, Thomas Dash (Women's Wear Daily).

For "Billy Budd"—Thomas H. Wenning (Newsweek), Louis Kronenberger (Time), Gilbert Gabriel (Cue), Watts, Kelcey Allen (Women's Wear Daily), Richard Cooke (Wall Street Journal), John Mason Brown (Saturday Review of Literature), Nathan.

For "Tattoo"—Atkinson, Pollock, Lawrence Perry (North American Newspaper Alliance).

For "Garden"—John Gassner (Current History), Clurman, Louis Scheaffer (Brooklyn Eagle).

For "Country Girl"—Ethel Colby (Journal of Commerce).

Probe Video Ban

Continued from page 3

injury as a result of the pic and player restrictions. He also underscored action would be prompted, of course, if the Department finds any legally questionable business practices in the course of its study.

Despite the absence of any complaints against the film interests, D. of J. has been concerned about the video ban because consent decrees have been negotiated with the pic outfits in the Government's antitrust suit and all aspects of the operations were considered.

Quimby to Rep H'wood At UN Film Conference

Hollywood, April 3.

American motion picture industry will be represented by Fred Quimby, Metro short subject chief, at the United Nations Film Conference in Paris. Purpose of the meeting is to work out means to raise educational standards throughout the world through the use of films.

Quimby, currently on his way to Europe, will stay over to discuss foreign distribution problems with Dave Lewis and Sam Eckman of Loew's International.

Distrib Income Up

Continued from page 3

comparison figures were given, it's known this similarly represents some trimming. The Par average, however, does not include "Samson and Delilah," a separate record of which is being kept by the company.

Further contributing to Par's increased revenue were the hefty dividends collected on its DuMont stock, which amounted to $603,000 over the year. Film company's original investment in DuMont was only $164,000.

Also on the minus side for 20th was the fact the firm lost out on a couple of expensive productions, a situation which obviously shows up adversely in profits statements. It's a well known industry fact one pic can lose in the neighborhood of $1,000,000, or more. On the other hand, Par breezed through its year without a single serious production "mistake."

Par net represented $2.67 per share on the 2,455,300 shares outstanding and held by the public last Dec. 30. The consolidated earnings do not include $1,269,000 which reps the major's net interest in the combined undistributed earnings for the period of partially owned non-consolidated companies, principally DuMont.

Earnings for the fourth quarter, ended Dec. 30, were $1,903,929, excluding $136,000 in undistributed earnings of affiliates. This equalled 81c per share.

Purchases by the corporation of its capital stock in 1951 for retirement has reduced to approximately 2,303,000 the shares presently outstanding.

$90,841,764 Rentals

Rentals for 20th amounted to $90,841,764 for the 52-week '50 period, as against $94,313,008 for '49. However, the '49 books covered 53 weeks, with the extra week counting for rentals of about $1,700,000, it was figured. Theatre receipts were down from $75,204,919 in '49, to $60,153,204 in '50.

Amortization of total film costs came to $60,278,430, compared with $58,843,199 in '49. While this appeared a jump, actually the per-pic costs were down in the past year when the production output exceeded the '49 lineup. Included in the list of expenses was $5,385,111 as 20th's participation in outside producers' films. Same item was carried at $6,678,344 in '49.

Film distribution, theatre operation and administration expenses hit $81,140,894, down from $90,623,222 in '49. Accounting for the substantial drop were economies put into effect and the fact that 20th's theatres paid lesser amounts in film rentals since grosses were down.

Showing the full extent to which the major put to use blocked currency abroad, $1,430,000 was listed as provision for foreign assets. Firm has converted or invested all foreign earnings excepting in those areas where an absolute freeze is in effect.

Corporation put at $1,183,965 its gain at estimated market value from its stock and theatre exchange with Golden Gate Theatres, headed by Michael Naify.

Year's earnings amounted to $3.36 per common share after preferred dividends, compared with $4.26 in '49. Fourth-quarter net totaled $2,897,337, or $1.02 per common share, against $4,215,133 ($1.48 per common share) for the corresponding '49 period.

Par Decree Deals

Continued from page 3

kins. Presumably, breakup of these two pard outfits is on UPT prexy Leonard Goldenson's early agenda.

While UPT already has earmarked $25,000,000 in borrowings for buying up interests of its partners, corporation still has an additional $10,000,000 in credit established with Prudential Life Insurance Co., which may be put to use at any time this year for other purchases.

As is generally known, UPT is authorized under the decree to buy out its exhib affiliate in any joint ownership on condition that certain of the theatres involved are subsequently sold to third parties. It was on this basis that deals were closed with Interstate, Tri-States Theatres, Des Moines; E. V. Richards, Jr., New Orleans, and Wilby-Kincy, Atlanta.

"THE BEST ACTRESS
OF THE YEAR"

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HOLLIDAY**

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GERALD McBOING-BOING
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ing in Color by Technicolor.

Columbia Pictures

Clips From Film Row

NEW YORK

Cy Seymour, formerly with National Screen Service, now associated with Harry and Sam Goldstone of Famous Pictures Film Exchange.

Astor Pictures acquired U.S. distribution rights to "India Speaks" from Associated Artists Productions, Ltd. A Walter Futter production, the pic was originally released by RKO in 1933.

Gotham theatre, N.Y., has been taken over by Israel Zatkin under a deal whereby he acquired operating control of the 950-seat Times Square house. Theatre is owned by the Shuberts and had been under lease to Harry Brandt. Zatkin is general manager of the Lane circuit of subsequent-run houses, but the Gotham deal is his own enterprise. Remodeling is expected to be completed by April 19. A new name will be given to the house.

Samuel Handier resigned as supervisor of Interboro circuit to go into real estate biz on Long Island. Resignation caused realignment of managers, moving five up to supervisory duties. They were Herman Siegian, Clifford Loth, James Pisapia, Richard Berner and Abraham Vallet.

DETROIT

The Downtown, 2,900-seat firstrun, closed indefinitely recently by the owners, H. & E. Balaban Corp. Shuttering had been imminent for a year, house losing coin for a long time. Grosses of only $4,000 weekly were not uncommon.

United Detroit Theatres may regain possession this week of two nabe houses, the Alger and Regent, which they disposed of about a year ago under terms of a consent decree in an anti-trust action. Repossession would be based on circuit court case involving non-performance of lease by Goldhar-Zimner Theatres, firm which took over the houses from UDT.

Albert Dezel acquired Leon Weingarten's interest in Guild Theatre Corp., which operates the Coronet here. Sam Carver continues as managing director.

Downtown theatre, H. & E. Balaban-owned 2,900-seat firstrun, which closed March 15, reopened Friday (30) on a "catch-as-catch can" basis. A spokesman said that means the house will stay open when it can get product which will enable it to operate profitably. Reopening bill was "Hitler's Strange Love Life" and "Passion's Payment," a couple of indie reissues. The Balabans, however, still consider the house firstrun, and the price scale remains in that category.

CHICAGO

Balaban & Katz circuit will open its first outdoor kiddieland park in Toledo this spring. H. & E. Balaban chain will likewise open amusement parks in Randall, O., Union, N. J., and possibly Chicago.

Indie Banner theatre is latest casualty from nabe biz slump; shuttered last week.

"Tales of Hoffmann" (UA) will open Ziegfeld theatre April 16 on roadshow policy. House will get $2.40 top.

Local drive-in ops are currently huddling in effort to standardize admission prices, receive co-op booking and co-op newspaper advertising, plus straight single-feature policy. Ops will reportedly ask straight 80% tariff.

Steve Broidy, Monogram Pictures prexy, in town over weekend.

Jack Clark, Tiffin theatre operator, takes over as chairman of Allied Theatres' exploitation campaign.

20th's Kefauver quiz feature broke in 30 Chi and downstate Illinois houses over the weekend. Pic is playing in 13 Loop and nabe B&K houses.

RKO Grand theatre here broke the admission price stalemate in the Loop by jacking prices to a straight 98c, becoming the second downtown house to eliminate matinee prices. Other house, the Woods, has had a 98c bottom for the past few years. Balance of Loop houses, including sister RKO'er, the Palace, will remain with a 55c levy before 1 p.m. None of the rival theatres disclosed any intention of raising prices, though Nate Platt, Balaban & Katz area topper, said he may ask straight 98c price for Josephine Baker at the Chicago, April 6.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ½ Century

Refreshment Service for DRIVE-IN THEATRES

PORTLAND, ORE.

All first-runs upped their night admission prices from 85c to 90c. This was done without any publicity. Nabe theatres raised from 60c to 65c several months ago.

Jack Matlack, exec of J. J. Parker theatres, named general chairman of Chamber of Commerce vacation show to promote Oregon tourist industry.

Curt Hoare, manager of Riviera theatre, installed $10,000 concession bar in the lobby.

"Mr. Roberts" booked at the Mayfair for April 23-28.

TOLEDO

Paul Baum named assistant manager of Loew's Valentine, Toledo, having previously held a similar post at Loew's Esquire, that city. He succeeds Vincent Tripodi, now assistant manager of Loew's Dayton, replacing William Cox, now in military service. No replacement has been named yet for H. W. (Bill) Reisinger, who resigned as manager of Loew's Dayton, to become district manager of a Denver, Col., theatre chain.

Al Boudouris elected president of the Ohio Drive-In Theatres Assn., with others named being Horace Shock, v.p.; Mrs. Ethel Miles, Columbus, secretary, and Jack Armstrong, treasurer.

First new theatre to be built in Fort Wayne, Ind., since the Paramount opened in 1930 is the Clyde, which will open about April 12, as a first-run house, seating 1,800.

PITTSBURGH

George E. Potts, manager of the Manos, Hollidaysburg, transferred to Manos, Tarentum.

Blatt Bros. Theatres, with headquarters here on Film Row, has named Donald Beacher manager of the Chautauqua and Lakewood drive-ins in New York's Lake Chautauqua area.

John Bello moved by Blatts from Albion to Mercer as manager. He's the son of Tom Bello, Blatt chief in Nanty Glo. Mrs. Rose Benn, former cashier and assistant to Bello, has succeeded him in Albion.

New Kensington City Council named Fred Seerso, of Circle theatre, one of the three members of its recently established fact-finding commission.

Sky-Hi drive-in at Cranberry reopening with return of Manager Ray Woodward and his wife from a Sun Valley vacation as Metro's guests. Woodward won the trip for his exploitation of "The Duchess of Idaho," which had a Sun Valley locale.

MINNEAPOLIS

Anticipating Academy Awards, Century here brought back "All About Eve" for second-loop run.

Bill Diehl, St. Paul Dispatch film critic, called "I'd Climb the Highest Mountain" "easily the season's best picture."

Bob Murphy, Minneapolis Star and Sunday Tribune pic editor and critic, chosen as film editor for new WTCN-TV show, "On the Spot." He selects best films made by amateur movie photographers.

Robert Blotcky, Ft. Lauderdale, Fla., exhibitor, here for funeral of his father, Ben Blotcky, Paramount branch manager, who died of heart attack.

Don Halloran, Warner salesman, missing for five days, was snowbound in farmhouse near Minto, N. D., and unable to reach telephonic or telegraphic communications.

Bill Burke, RKO homeoffice exchange operations traveling representative, a visitor.

Hy Chapman, Columbia branch manager, back from an Arizona vacation.

Abram F. Myers and Trueman Rembusch, national Allied States general counsel and president, respectively, to speak at North Central Allied's convention here May 7 and 8.

Bennie Berger to Des Moines next week to be guest of honor at banquet tendered to him by Allied of Iowa-Nebraska in recognition of his part in accomplishing elimination of ASCAP theatre tax.

KANSAS CITY

Metro exchange new manager is William Gaddoni, who moved in from Omaha. He takes over chores from Al Adler, who has been ordered by the doctors to take it easy for awhile. Gaddoni formerly was in Omaha.

Lou Jaffe left the Midland theatre here last week in a shift which takes him to Buffalo as manager of the Loew house there. He had been house manager for a year and a half in K.C. Harry Meyers is in from St. Louis as house manager at the Midland.

Seattle Holdovers Big; 'Payment' Fair 9½G

Seattle, April 3.

Going into second stanza at the Fifth Avenue, "Mating Season" is holding nicely but not following in the footsteps of its predecessor, "Born Yesterday." Latter is now secondrun at Roosevelt (Sterling), in second week, and doing swell biz.

"Sugarfoot" is at Blue Mouse for second stanza on moveover from Orpheum, where it was forte. Liberty has "Royal Wedding" for second week, with indications of a third. Biz is brisk. "Caravan" is hot at Music Box in second week, while "Bird of Paradise" holds at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Sugarfoot" (WB) and "Insurance Investigator" (Rep) (2d wk). Hot release from Orpheum. Anticipate fair $3,900. Last week, "Bedtime for Bonzo" (U) and "Law of Badlands" (RKO) (2d wk-five days), mild $2,700.

Coliseum (Evergreen) (1,877; 65-90)—"Lucky Nick Cain" (20th), "Sword of Monte Cristo" (20th) and Kefauver probe (20th). Expect neat $10,000. Last week, "Climb Highest Mt." (20th) and "Lion Hunters" (Mono), dandy $9,300.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Mating Season" (Par) and "Short Grass" (Mono) (2d wk). Hitting for $9,000. Last week, grand $12,300.

Liberty (Hamrick) (1,850; 65-90)—"Royal Wedding" (M-G) and "Belle le Grand" (Rep) (2d wk). Paced at very good $10,000. Last week, great $13,800.

Music Box (Hamrick) (850; 65-90)—"Caravan" (EL) and "Wicked City" (EL) (2d wk). Expect okay $4,000. Last week, neat $5,800.

Music Hall (Hamrick) (2,200; 65-90)—"Payment on Demand" (RKO) and "Fingerprints Don't Lie" (Lip). Anticipated fair $9,500. Last week, "3 Guys Named Mike" (M-G) and "Inside Hollywood" (M-G) (6 days-2d wk), nice $6,300.

Orpheum (Hamrick) (2,600; 65-90)—"Meet Invisible Man" (U) and "Spoilers of Plains" (Rep). Expect $9,100, fairly good. Last week, "Sugarfoot" (WB) and "Insurance Investigator" (Rep), big $10,000.

Palomar (Sterling) (1,350; 40-70)—"Enforcer" (WB) and "Redhead and Cowboy" (Par) (2d runs), with stageshow added last 3 days. "Dailey's Super-Stage Circus" with "Enforcer" dropped. Expect $4,000. Last week (50-$1), "Call Me Mister" (20th) and "Bomba on Volcano" (Mono) (2d runs) plus stage, Roy Gordon's variety revue, accounted for pickup at b.o., good $6,300.

Paramount (Evergreen) (3,039; 65-90)—"Bird of Paradise" (20th) and "Yank in Korea" (Col) (2d wk). Paced for okay $7,500. Big $10,000 last week.

TORONTO

(Continued from page 8)

(2d wk). Great $12,000 after last week's $15,500.

Nortown, University (FP) (959; 1,558; 38-77) — "Mating Season" (Par) (2d wk). Big $15,000 after last week's $15,500.

Odeon (Rank) (2,390; 50-90)—"Clouded Yellow" (EL). Oke $12,000. Last week, "Bedtime for Bonzo" (U), ditto.

Shea's (FP) (2,386; 38-77)—"Lullaby of Broadway" (WB) (2d wk). Hefty $15,000 after last week's $20,000.

Uptown (Loew) (2,743; 38-67)—"Ma, Pa Kettle Back on Farm" (U) (2d wk). Neat $9,500 after last week's $13,000.

Picture Grosses

KANSAS CITY

(Continued from page 9)

spot. Weather in and out, good and bad day to day.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Bitter Rice" (Indie) and "Train of Events" (Indie) (2d wk). Holding steady pace for nifty $3,500. Last week, big $4,500.

Kimo (Dickinson) (550; $1.20, $1.50, $1.80, $2.40)—"Cyrano de Bergerac" (UA) (2d wk). Right behind last week's pace with great $4,000, and will go a third week. Last week, $4,500, big money for this little arthouse.

Midland (Loew's) (3,500; 50-60)—"Royal Wedding" (M-G) and "M-G-M Story" (M-G) (2d wk) plus "Kefauver Investigation" (20th). Nice $10,000. Last week two films played to hefty biz for solid $18,000.

Missouri (RKO) (2,650; 50-75)—"Lullaby of Broadway" (WB) and "The Showdown" (Rep) with "Kefauver Investigation" (20th) thrown in. Plenty of film and good for $10,000, best money house has had in weeks. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), fair $7,000.

Paramount (Tri-States) (1,900; 50-69)—"Lemon Drop Kid" (Par) (2d wk). Will play four days for $8,500, good. Last week, nifty $13,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 1,700; 50-75)—"Tomahawk" (U) and "Kefauver Investigation" (20th). Getting moderate play for $13,000. Last week, "Bird of Paradise" (20th), fair at $11,000.

'COWBOY'-VAUDE GOOD $20,000, PACES OMAHA

Omaha, April 3.

"Rawhide" at the Paramount, materially helped by the Kefauver committee 32 minute short, should do very well this week. "Redhead and Cowboy" at the Orpheum, with Tiny Hill's "Village Barn Revue" plus the Weavers, is okay.

"Mating Season" at the State went into its second week bolstered by "Experiment Alcatraz." Omaha theatre is closed to general public for Swift & Co. party for week. Reopens with "Magnificent Yankee" April 5. Bette Davis and "Payment on Demand" slid after good opening.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-90)—"Cowboy and Redhead" (Par) plus Tiny Hill Village Barn Revue and Weavers on stage. Good $20,000, improvement over last week. Last week, "Target Unknown" (U) and Duke Ellington on stage, $17,500.

Paramount (Tristates) (2,800; 16-70)—"Rawhide" (20th) and Kefauver short (20th). Healthy $11,500. Last week "Royal Wedding" (M-G) okay $11,500.

Omaha (Tristates) (2,100; 16-70) — Closed to general public this week. Last week, "Abbott and Costello Meet Invisible Man" (U) and "Sierra Passage" (Mono), very big $10,000.

State (Goldberg) (865; 20-75)—"Mating Season" (Par) (2d wk) and "Experiment Alcatraz" (RKO). Fair $5,000. Last week, "Mating Season" (Par) nice $5,000.

Brandeis (RKO) (1,500; 16-70)—"Payment On Demand" (RKO). Slid to $5,000. Last week, "Company She Keeps" (RKO) and "Tarzan's Peril" (RKO), fair $5,800.

BOSTON

(Continued from page 8)

Brother Jonathan" (Mono), 11 m p $8,000.

Fenway (NET) (1,373; 40-85) — "Lullaby of Broadway" (WB) and "Belle Le Grand" (Rep). Fair $3,500 (2d wk). Okay $6,000 for 1st.

Memorial (RKO) (3,500; 40-85)—"Ma & Pa Kettle on Farm" (U) and "Double Crossbones" (U). Drab $10,500. Last week, "Lucky Nick Cain" (20th) and "Footlight Varieties" (RKO), fair $12,500.

Metropolitan (NET) (4,367; 40-85)—"Lemon Drop Kid" (Par) and "Oh, Susanna" (Rep). Fair $11,000 (2d wk). Good $19,500 for 1st.

Orpheum (Loew) (3,000; 40-85)—"Royal Wedding" (M-G). Near $15,000 (2d wk). Solid $24,000 for 1st wk.

Paramount (NET) (1,700; 40-85)—"Lullaby of Broadway" (WB) and "Belle Le Grande" (Rep). About $10,000 (2d wk). Not bad $14,500 for 1st.

State (Loew's) (3,500; 40-85) — "Royal Wedding" (M-G). Fair $7,000 (2d wk). Neat $14,000 for 1st.

'Mating' Good $11,500 In 2 Spots, Port., Ore.; 'Lullaby' Big $11,300

Portland, Ore., April 3.

Biz at all first-run houses has improved during the past few weeks, with top product showing. "Lullaby of Broadway" looks good at the Broadway. "The Mating Season" shaping well at the Paramount and Oriental. "Born Yesterday" is still going strong in its seventh week. "Cyrano" is still pulling customers in sixth week while "Royal Wedding" looks good for a second stanza.

Estimates for This Week

Broadway (Parker) (1,890; 50-90)—"Lullaby of Broadway" (WB) and "Showdown" (Rep). Big $11,300. Last week, "Vengeance Valley" (M-G) and "Pride of Maryland" (Rep), $11,800.

Guild (Parker) (400; $1.20-$2.40)—"Cyrano de Bergerac" (UA) (6th wk). Fancy $3,500. Last week, $3,000.

Mayfair (Parker) (1,500; 50-90)—"Born Yesterday" (Col) and "Stagecoach to Tucson" (Col) (7th wk) (m.o.). Booming $7,500. Last week, $8,500.

Oriental (Evergreen) (2,000; 50-90)—"Mating Season" (Par), day-date with Paramount. Good $4,000. Last week, "Bird of Paradise" (20th) and "Rhythm Inn" (Mono), day-date with Paramount, $4,400.

Orpheum (Evergreen) (1,750; 50-90)—"Prehistoric Women" (Indie) and "2 Lost Worlds" (Indie). Okay $8,000. Last week, "Sugarfoot" (WB) and "Chain Gang" (Col), $7,000.

Paramount (Evergreen) (3,400; 50-90) — "Mating Season" (Par), also at Oriental. Good $7,500. Last week, "Bird of Paradise" (20th) and "Rhythm Inn" (Mono), also at Oriental, $8,000.

United Artists (Parker) (890; 50-90)—"Royal Wedding" (M-G) (2d wk). Fine $9,000. Last week, $12,000.

PITTSBURGH

(Continued from page 8)

two days and getting in only four days on stage, house took it on the chin, stage package and "Three Husbands" (UA) doing brutal $10,000.

Stanley (WB) (3,800; 50-85) — "Lullaby of Broadway" (WB) (2d wk). Staying only five days and unlikely to come up with more than $6,000 in that time. Last week "Lullaby" went to pieces down the stretch and did under $14,000.

Warner (WB) (2,000; 50-85)—"Cry Danger" (RKO) (2d wk). Holding nicely, and grabbing lot of good word of mouth in addition to pat from the crix. Holding for just five days and ought to do $4,500 on top of solid $8,000 last week.

LOS ANGELES

(Continued from page 8)

Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10) — "Target Unknown" (U) and "Korea Patrol" (EL). Light $23,000. Last week, "Bedtime for Bonzo" (U) and "Mask of Dragon" (Lip) (2d wk-4 days), $6,000.

Four Star (UA) (900; 70-90) — "Red Shoes" (EL) and "Fallen Idol" (EL) (reissues) (2d wk). Moderate $2,800. Last week, $3,000.

Fine Arts (FWC) (677; $1.20-2.40)—"Cyrano" (UA) (20th wk). Into 20th session (3) after nifty $5,000 last week.

Beverly Canon (ABC) (520; $1.20)—"Trio" (Par) (13th wk) and "Quartet" (EL) (reissue) (2d wk). Steady $2,800. Last week, same.

El Rey (FWC) (861; 70-$1.10)—Back to moveover policy. Last week, "Seven Days to Noon" (Indie) (5th wk-6 days), $1,400.

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CHOICE OF FELLOWS AS NARTB PREXY SEEN AS STEP FORWARD FOR INDUSTRY

Washington, April 3.

Harold E. Fellows, director of New England operations for CBS and manager of the web-owned station, WEEI, in Boston, was named yesterday (Mon.) as first president of the enlarged National Assn. of Radio and Television Broadcasters (successor to NAB). Fellows' acceptance of the post was announced by Ben Strouse, of WWDC, Washington, secretary of the selection committee.

Fellows will take office June 4 when the next regularly scheduled meeting of the NARTB board will be held. He will succeed NAB prexy Justin Miller, who will become chairman of the Association's governing board, a new paid post. Fellows will draw around $60,000 as president, but the amount may be raised yearly under a flexible budget of $75,000 which also provides for Miller's salary. His contract is for five years.

The new NARTB chief is a native of New Hampshire who had a varied experience before joining WEEI in 1932. He once served on the sales staff of the New York Herald Tribune, was an executive for a wholesale beef and provision house, and was connected with the theatre—at one point as a vaudeville performer. He was a marine in World War I.

Fellows will take over all administrative functions of NARTB, including those formerly assigned to William B. Ryan, former NAB general manager, who resigned Feb. 1 to head BAB, Inc., radio sales promotion organization.

Move Hailed by Miller

Judge Miller, in lauding his successor's "great capacities for leadership and thorough knowledge of the broadcasting profession," predicted that Fellows, "will contribute much to the nation's broadcasters as NARTB's president."

Selection of a president who has been long identified with CBS was regarded in industry circles as a smart move in view of the web's resignation from the Association and substantial loss of dues resulting. Fellows, it's believed, ought to be able to bring the web back in the fold, if anyone can. If he succeeds, he will have paid

(Continued on page 32)

Nod to Struthers?

Boston, April 3.

With Harold Fellows moving into the presidency of the National Assn. of Radio-Television Broadcasters, all indications point to Harvey Struthers, asst. general manager, getting the nod as Fellows' successor to head up WEEI.

Prior to his Hub regime, Struthers was an account exec in the Chi office of Radio Sales (CBS) and before that was identified with WCCO, the CBS o & o station in Minneapolis.

Long-Smoldering Hub Deejay Feud Breaks Into Open

Boston, April 3.

Norm Prescott, WORL d.j., blew the lid off a long smoldering feud between several Hub platter spinners last week when he hit the air with an open letter to Patti Page, blasting her plans to appear at a Saturday matinee teen-agers concert at the Latin Quarter, for which there would be an admission charge.

Reason for the blast, aimed at L.Q. bonifaces and more specifically the local Mercury distrib, was inability of thrush, due to previous commitments, to appear on his afternoon platter show when he wanted her. Action was upshot of demands by several deejays for prior rights to all visiting celeb guest shots on threat of not using them at all. However, this is the first time any such tactics have been used, the usual procedure being to completely ignore the star's presence in town.

During blast Prescott made reference to fact that Al Parker, local Mercury topper, had hosted all Hub deejays, including Prescott, at dinner at Latin Quarter where chirp was hoodlinking, insinuating it was to guarantee more air time for Mercury products. This was too much for Parker, and he and L.Q. bonifaces demanded an immediate air retraction.

Following day Prescott partially retracted some of his statements, but not to the satisfaction of Parker, who has filed a complaint with Local AFRA headquarters. What action will be taken cannot be determined at present, for board is not scheduled to meet until the end of this week.

Haid to WSAI In 225G Station Buy

Cincinnati, April 3.

Allen L. Haid took over this week as veepee and managing director of WSAI for the Fort Industry Co., whose purchase of the AM and FM stations from Marshall Field Enterprises was approved Thursday (29) by the FCC. Price tag was said to be close to $225,000.

A director of the Fort radio-TV chain, which he joined in 1937 as manager of its station in Zanesville, O., Haid managed WMMN, Fairmont, W. Va., for the past four years and was veepee of the West Virginia Broadcasters Assn.

Field Enterprises paid $550,000 to the Crosley Broadcasting Corp. for WSAI, an ABC affiliate, in 1945. Robert Sampson recently resigned as managing director to become business manager for Jon Arthur programs.

WCCO STRIKE THREAT IN AFRA PAY DISPUTE

Minneapolis, April 3.

WCCO, CBS radio station here, faces a strike of 25 employees, members of the AFL American Federation of Radio Artists, in consequence of a dispute over wages.

Negotiations having come to naught, the union filed a strike notice with the state labor conciliator on the eve of the expiration of the employees' contract with the station.

Gene Wilkey, WCCO manager, says station has offered a 15% increase across the board for most category of employees, but the union's last demand was for about a 35% boost.

Employees involved include announcers, singers, actors and producers.

AUDIENCE TO SPONSOR HUB'S WCRB LONGHAIR

Boston, April 3.

WCRB, a 500-watt indie in nearby Waltham, has launched a subscription campaign among its longhair music addicts in order to underwrite the costs of a series of two-hour daily classical music programs.

Since WBMS junked the longhair format last summer, due to lack of sponsorship, regularly skedded classical music shows have only been beamed by WXHR, a 5,000-watt FM station. Figuring that many potential listeners are without FM radios management of WCRB hit upon the plan of asking for listeners aid, charging $3 for a year's subscription. At last reports close to 800 people had responded with the scheme apparently catching on.

Lowe Sports Roundup

Joe Lowe, Inc., has bought a five-minute sports roundup stanza on Mutual, Monday, Wednesday and Friday at 5:55 p.m., starting June 18. Show will plug Popsicles and will feature Mel Allen.

Program, placed through Blaine-Thompson agency, replaces Kellogg's "Victor Borge Show" for the summer.

JUNE VALLI

"This may be the singing discovery of the year"—Bert Parks.

Guest appearances: STOP THE MUSIC, CAVALCADE OF BANDS, ARTHUR MURRAY SHOW.

Management: Leonard Green Agency

Pop & Son 'Rival' Holdings Nixed

Washington, April 3.

A minority stockholder in a radio station was told by the FCC last week that he could not sell his interest to his son and then acquire another station in the same town.

In a letter to Nathan Frank, who was recently granted a permit to build a new station in Henderson, N. C., on condition he sell his 20% interest in WHNC in Henderson, the agency advised that it would be inconsistent with its regulations "to permit a father to own one standard broadcast station and to permit his son to own an extensive interest in the only other standard broadcasting facility in the same community."

Frank, in requesting an extension of time to Oct. 1 to dispose of his interest, had inquired if it would be permissible to sell to his son, Dr. Claye Frank. He had also requested that his permit be granted immediately.

The Commission granted the extension "but only with the clear understanding that you must dispose of his interest (in WHNC) before your construction permit will be issued." It also reminded Frank that "once a new station has been authorized, the public is entitled to expect that it will be placed in operation at an early date."

The agency said it was not its policy to "keep a grant alive indefinitely" if construction isn't started "reasonably soon" after a permit is issued. It said it expected Frank to dispose of his interest by Oct. 1. Meanwhile, it withheld the construction authorization.

Eleanor Roosevelt To Tape, Kine Celebs On European Junket

Mrs. Eleanor Roosevelt heads for Europe in two weeks to record interviews for both her radio and television programs with a number of European governmental dignitaries, including Yugoslavia's Marshal Tito and the heads of state of England, France and other countries. Interviews are to be taped for her daytime radio series, which is aired cross-the-board via WNBC, key outlet of the NBC web in N. Y. or her NBC-TV Sunday afternoon series, arrangements have been worked out with BBC-TV and the video department of Radio Diffusion Francaise to kinescope the interviews for transmission in the U. S.

Henry Morgenthau III, producer of both shows for the Elliott Roosevelt-Martin Jones package agency, planed to London Sunday (1) to finalize details for the interviews. Mrs. Roosevelt's radio and TV programs will be taped and kinescoped in advance to fill in while she is overseas.

AM Libretto

Carl Haverlin, president of Broadcast Music, Inc., has come up with the "Radio's Bigger and Better Than Ever" libretto of the year. It's available to sponsors for free.

The Haverlin "script" goes like this: It presupposes that, back in 1921, KDKA, in Pittsburgh, instead of preeming radio, actually unveiled television. And today, 30 years later, radio has become available. Its impact puts television to shame. There are an approximate 100,000,000 receivers (10 times that of TV); on a dollar-per-dollar payoff to sponsors it's the best buy in the history of advertising, and, most important of all, there is now available a medium not as confining as television, for it has a flexibility that permits listeners the freedom of movement to listen in autos, on the beach, etc., whereas TV requires constant on-the-spot attention.

Says Haverlin: "How can you miss!"

Pearson & Allen 300G Bank Loan For WBAL Called Wishful Thinking

Washington, April 3.

Would a bank loan $300,000 today for a 50 kw radio station in a city with three television outlets?

This question was raised before the FCC last Friday (30) during oral arguments on the agency's proposed decision to renew the license of the Hearst-owned station, WBAL, in Baltimore and to deny the application of Drew Pearson and Robert Allen, columnists, for the facilities.

William J. Dempsey, counsel for WBAL, contended that the financial plans of Public Service Broadcasting Co., of which Pearson and Allen are principal stockholders, submitted to the Commission four years ago with their application to take over the Hearst facilities are inadequate and that on this basis alone the application can't hold up. Pointing out that Public Service planned to borrow $300,000 to build the station and that the applicants conceded they would lose money the first year, Dempsey asked: "what bank would loan money for a radio station today in a market with three TV stations?"

Marcus Cohn, counsel for Pearson and Allen, argued that in voting (4 to 3) to renew WBAL's license, the Commission majority ignored important considerations, such as programming and the station's newspaper ownership, and attached too much importance to improvements in WBAL's operation since the Blue Book and to the fact that it is a going concern.

Some of the reasons given by

(Continued on page 34)

RADIO, TV SETS IN U.S. NOW TOTAL 101,818,000

Washington, April 3.

An estimated 101,818,000 radio and TV sets were in use by the public at the beginning of 1950, according to a study announced last week by NARTB.

Association's research director, Dr. Kenneth H. Baker, calculated that 10,394,000 TV sets had been delivered to the public by January 1. He estimated that there were 72,147,000 radio sets in homes and public places and 19,297,000 radios in automobiles, indicating that about half the automobiles are radio-equipped.

Baker figured that around 80% of the nearly 10,000,000 home radios produced last year went for replacement.

100 on NBC, RCA 'Leaflet Staff' To Army on May 1

NBC network and its RCA parent will lose approximately 100 men to the Army May 1, as a result of the web-sponsored 301st Radio Broadcasting and Leaflet Group having been called up for active service. Unit, a detachment of the Army's Psychological Warfare Broadcasting group, reports to Fort Riley, Kans., for the usual 21-month tour of duty.

Group was formed some months ago when the Army approached RCA to sponsor a unit of broadcasters who would be valuable for the Army doing approximately the same type work they do in their day-to-day NBC activities. Group, as presently constituted, have not yet been given their physical exams and some applications for deferment have not yet been processed but it's believed the majority of those tapped will report as scheduled.

Bill Bushgen, NBC-AM sales staffer, is captain and company commander of the unit. Others in the group, which includes a number of staffers from RCA as well as NBC, are Norman Cash, stations relations head; Theodore Thompson, personnel manager; Allyn Robinson, new "Answer Man"; Austin Smithers, assistant to TV program chief Ernie Walling, and video director Alan Neuman.

Public Info Expansion

Washington, April 3.

Expansion of the radio-TV staff

(Continued on page 34)

WOOD TO MANAGE HPL AS WILEY SUCCESSOR

Edward W. Wood, Jr., this week was named general manager of CBS' Housewives Protective League, succeeding Fletcher Wiley, who recently resigned. Wood, who joined CBS in 1948 as the HPL rep for N. Y. and the eastern seaboard, has been sales manager of the unit since the spring of 1949.

Wiley remains as a fulltime consultant to CBS on League operations but is now devoting most of his time to the development of HPL packages abroad. Wood was one of the original members of the Mutual web's board and sales manager for both Mutual in N. Y. and WGN, Chicago.

Radio-TV Femmes Set N.Y. Powwow

FCC Commissioner Frieda B. Hennock, Assistant State Secretary Edward Barrett and Madame V. L. Pandit, Indian ambassador to the U. S., will be among the speakers at the American Women in Radio & Television convention, to be held in the Hotel Astor, N. Y., this weekend (6-8).

Two evening meetings, Friday (6) and Saturday, will be devoted to notables of radio and government, who will address the new organization of distaffers in the industry. On Friday Barrett and Mme. Pandit will speak, with a panel discussion by Kate Aitken, of Canada; Mary Munne, Cuba; Marjorie Dunton, Radiodiffusion Francaise; Helena Kuo, Voice of America; and Mme. Siang-Mei Chang, UN Transpacific Services. Moderating the discussion of "How We Can Make World Affairs Our Listeners' Affairs" will be ABC's Mary Margaret McBride. Dorothy Lewis, of the UN, will be chairman. Saturday evening session, chaired by Henriette Harrison, will include talks by Miss Hennock, New York Times radio editor Jack Gould and Federal Civil Defense Director Clem Randau. Dorothy Gordon will moderate the discussion from the floor.

Officers of the AWRT will be elected at the Sunday morning meeting.

NARTB Elects Fairbanks

Washington, April 3.

Richard M. Fairbanks, prexy of WIBC, Indianapolis, has been elected to the board of NARTB to represent District 8, comprising Indiana and Michigan.

Fairbanks will fill the unexpired term of George J. Higgins, who has moved to Kansas City, Mo., to become affiliated with KMBC.

DIAMOND IS RADIO'S BEST FRIEND

4-Web Billings for Jan.-Feb.

(Estimated)

FOR FEBRUARY

CBS	$6,157,900	+9.0
NBC	4,740,500	—9.1
ABC	2,683,200	—15.3
Mutual	1,460,700	+1.8
	$15,032,300	—2.6

FOR FIRST TWO MONTHS

(Estimated)

CBS	$12,950,800	+10.5
NBC	9,940,550	—9.1
ABC	5,680,380	—15.0
Mutual	2,972,580	—3.6
	$31,544,310	—2.7

Wholesale Shifts to 25-Min. Airers Tipoff That Nets Are No Longer Cocky

A few years back, when radio was riding wide and handsome, CBS typified the cockiness of the well-heeled webs by throwing off, without the bat of an eyelash, $2,-500,000 in annual billings. That was the period when Johns Manville was occupying the 8:55 to 9 p. m. cross-the-board segment with its news program.

CBS at that time took the position that, despite the lucrative intake from Johns Manville and the high rating pull of the five-nights-a-week news program, it was unfair to demand that the occupants of the 8:30 time period cut down their shows to 25 minutes in order to make room for the news gab insert.

Indicative of the turn in events is the complete reversal in thinking today, when, not only on CBS but on all the webs, there is a wholesale shift back to 25-minute programming, because more and more clients are buying five-minute news programs.

Today the networks have no compunction about taking the brieffe sponsorship deals. Programs will be cut up into all sizes, shapes and forms—as long as the client shows the green stuff.

Nielsen Steps Up Rating Services

A. C. Nielsen appears to be fulfilling his promise to the networks and agencies in stepping up his rating projections, for his latest releases are now only four weeks behind, instead of the long-prevailing six. Eventually Nielsen hopes to step it up even further, with likelihood of only a three-week lapse before the summer.

Nielsen's new electronic tabulator equipment, plus improvements in the processing, are said to be the reasons for the improved service.

Meanwhile, the vote of confidence handed Nielsen by the networks, accompanied by fat contracts at considerably hiked fees, is generally considered to have clinched Nielsen's stature within the industry. With CBS, ABC and Mutual previously brought into the fold, NBC followed suit last week. The four-web endorsement will thus swell the Nielsen coffers by approximately $300,000.

KWEM in Ark. Purchased By Ex-Ga. Gov. Rivers

Lakeland, Ga., April 3.

E. D. Rivers, Sr., former governor of Georgia and owner and operator of several radio stations in state, has purchased KWEM, in West Memphis, Ark. Sale is subject to approval of FCC. Hugh Murphy is manager of KWEM, which was owned by West Memphis Broadcasting Corp. Terms of deal were not disclosed.

WGLS, Decatur, Ga. (which adjoins Atlanta) indie, is owned and operated by Rivers' son, E. D., Jr.

MBS' 17% Biz Hike

Frank White, pres of Mutual, will report that the web's gross for March was 17% over the same month of 1950, when the network's board meets at the end of April.

Income for the first quarter of 1951 was 4% higher than the same period last year.

BAB Hard-Hitting Chi Agenda Set To Combat Rate Cut

Hard-slugging plans to combat the Assn. of National Advertisers' demands for AM rate cuts will be mapped at Broadcast Advertising Bureau's program at the forthcoming NARTB convention in Chicago.

BAB prexy William B. Ryan has outlined an agenda which includes:

1—Question of AM rate reductions, including analysis of erroneous or misleading assumptions on which the ANA demands have been made;

2—Question of fair selling practices within the industry to guard against loss of prestige for radio;

3—Problem of immediately clarifying radio's status as a "whole" and independent advertising medium; and

4—Problem of radio's past failure to provide advertisers with basic market data on the medium.

(Continued on page 34)

Pair Charge Fairbanks, NBC Plagiarized Script; Ask $150,000 Damage

Hollywood, April 3.

Dean Riesner and Jack Roberts filed a $150,000 plagiarism suit against Jerry Fairbanks and NBC in Superior Court, charging that their radio script "Wanted" was appropriated by the network for series using identical name.

Complaint alleges they submitted their idea for a series, adaptable for television, to Fairbanks who, according to the suit, at that time had some kind of a tieup with the network.

Two years later, "Wanted" was carried by the web as a sustainer. Suit, charging programs were identical with idea submitted by writers, asks exemplary damages of $50,000 and compensatory damages of $100,000.

Peter Paul's Spot Drive

Peter Paul has bought a heavy saturation campaign on WOR, exclusively in New York, to use participations on about 12 shows daily for six weeks, starting April 9.

The one-minute announcements will plug Mounds candy, via Maxon agency.

AM, BASEBALL TO GO STEADY

With the baseball season set to kick off within two weeks and with local stations and networks benefiting from the increasing number of ballcasts, broadcasting industry is mapping a bigleague campaign to help the national pastime. Drive starts during National Baseball Week, April 15-21.

Approach being taken by the diamond leaders is not to cry that AM and TV are hurting their gate, but to follow a constructive approach in which the broadcasters and the sport will both prosper from an entente cordiale. Spearheading the policy is Matty Brescia, recently named to pos. of radio-television consultant for the National Assn. of Professional Baseball Leagues (repping 58 minor leagues) on recommendation of the National Assn. of Radio & Television Broadcasters.

Brescia and NARTB public relations head Robert K. Richards were in New York last week, rounding up network support for the plan. Idea is that radio, which so effectively has sold soap, cigarets and cereals, can sell increased attendance at the ballparks.

Part of the plan calls for creating a new fan, the distaff baseball enthusiast. "If the women get more fully behind baseball—and over 35,000,000 of them paid to see minor league ball last season, accounting for 27% of the gate—going to the stadium will become a family affair," Brescia told VARIETY. To that end a special pitch is being made to femme gabbers, both locally and nationally, to hypo feminine interest in the game. Ruth Crane, of WMAL-TV, Washington, and former pres of women's commentators organization, is among the distaff gabbers who have gotten behind the campaign.

During their Gotham visit, Richards and Brescia visited all the webs, including Tom Velotta, ABC v.p.; Sig Mickelson, CBS; Syd Eiges, NBC v.p.; and Frank White, MBS pres. Broadcast reps promised full cooperation, as has Liberty Broadcasting System, which beams daily diamond play-by-plays. Agencies such as N. W. Ayer, Ruthrauff & Ryan and Maxon have also agreed to root for the "great American game."

Major leagues are also supporting the drive, since their farm clubs are in the minors and they will also profit from the upped gate. Radio and tele plugs will point up fact that 1951 is the 75th anni of the game and the 50th anni of the minor leagues. Among shows already lined up for tributes to baseball are NBC's "Big Show" and "Hopalong Cassidy." In addition, all local ballcasts and the various regional "club" networks will contribute several "commercials" daily to hypoing attendance.

Brescia, Memphis public relations man and VARIETY mugg, in 1948 was radio campaign manager for Sen. Estes Kefauver. He returns to Gotham on April 14, just before the season gets under way.

GILLETTE'S BASEBALL WARMUP ON MUTUAL

Gillette is picking up the tab for a five-minute warmup immediately preceding Mutual's "Game of the Day" co-op ballcasts. Show will be skedded on the "B" network of MBS, which includes those stations south of the Mason-Dixon Line and west of St. Louis, skirting the 50-mile radius of major league cities. Agency is Maxon.

Purchase adds to MBS's take on its ball coverage. Web has sold Camels a five-minute post-game sports roundup. Skedded in front of the Gillette stanza is the five-minute "Bob-O Reporter," and ahead of that is another five-minute show, a sports newscast with Stan Lomax, which the chain is co-oping.

Blue Ribbon Sponsors Get $1,000,000 'Rebate' in Summer Premium Lopoff

A new and radical concession to the blue ribbon advertisers in network radio has been quietly put into effect. It represents one more gesture in the desperate plight of the AM boys to hold the clients in line in the TV runaway era. The net result in this instance is that it cost NBC and CBS a total of $1,-000,000 in hard cash.

Latest move has to do with the elimination of the so-called "holding charge" on which the big spenders were penalized in years past for taking an eight-week summer hiatus. This applied to such major sponsors as General Foods, Lever Bros., Procter & Gamble and the few others that did volume business with the networks.

Thus CBS, for example, in guaranteeing a time franchise to a top spender taking a hiatus, imposed a penalty of 5% of the client's annual billings. All told it fetched Columbia about $500,000 a year. NBC had its own method of exacting a summer premium, which added up to the same amount of coin.

Last week NBC, without fanfare, reversed its long-standing rule and permitted these clients to go off scot free. CBS was left with no alternative but to fall in line.

WLS' 27th Anni

Chicago, April 3.

WLS, Prairie Farmer station, celebrates its 27th anni April 12 with several special shows planned to mark the event.

Special anni "National Barn Dance" show April 14 will feature Bradley Kincaid, the original "WLS Kentucky Mountain Boy" who now is prexy and co-owner of WWSO, Springfield, Ohio.

RCA's $5,000,000 Biz in Shift From JWT to Biow Co.?

Trade reports have it that the RCA account may shift from the J. Walter Thompson agency to Milton Biow. It's one o the choice plums in advertising, representing total annual billings of $5,000,000. It also involves RCA's participation in the radio-TV programming sweepstakes, including heavy spot campaigns, and such segments as NBC's "Operation Tandem," the Phil Harris-Alice Faye radio show and "Kukla, Fran and Ollie" on video.

JWT has had the business for some years, prexy Stanley Resor having been closely identified with the account and invariably giving it the "personal treatment." Last year the Biow agency had some RCA identification due to the sponsorship of the "$64 Question," which is a Biow housepackage. However, RCA recently cancelled out of the show and that portion of the billing reverted back to JWT.

It's understood that personality conflicts reaching into the RCA-JWT hierarchy are involved in the possible switchover of the lucrative billings.

S. Car. Station Forced To Shutter as Burglars Flee With Equipment

Greensboro, N. C., April 3.

One Carolina radio station has been put off the air and two others have a struggle to keep going after burglars made off with thousands of dollars worth of their equipment.

WFGN at Gaffney, S. C., 250-watt daytime station, can't open up for business. The thieves took two consoles, two turntables, and other equipment. The station hopes to get back on the air with borrowed equipment.

WLTC of Gastonia, 35 miles northeast of Gaffney, and WEAB at Greer, S. C., 40 miles west of Gaffney, also were broken into on the same night. Stolen equipment included recorders and microphones. The Gastonia loss was placed at $3,000. Both stations were able to operate.

WBUY of Lexington was broken into recently and several pieces of valuable equipment taken.

DIZZY DEAN SET FOR 26-WEEK DALLAS SERIES

Dallas, April 3.

Dizzy Dean will start a 26-week series of broadcasts here on WBAP Friday (6). Show will be sponsored by the Universal Oil Products Co. and Premier Oil & Refining Co. On the quarter-hour show, Dean will reminisce about his own career, discuss the current baseball season and introduce a guest star. The lineup of stars includes Bob Hope, Bing Crosby and Doak Walker, among others.

Account was placed through the Colson Co.

P&G's 300G For CBS News Quickies

Upbeat in sponsorship of five-minute newscasts on the networks ever since the Korean situation arose, is reflected anew in the deal just negotiated between Procter & Gamble and CBS.

P & G is splurging to the tune of $300,000 for time and program for a 13-week pickup of three five-minute news shows a week. Series was launched last night (Tues.), when client took over the 10:25-10:30 p. m. slot. On Thursdays P & G will occupy the 10:30-10:35 p. m. period and on Saturdays the 7:25-7:30 p. m. niche. In each instance it involves paring half-hour shows down to 25 minutes to fit in the newscasts.

Agency on the account is Compton.

Philly's Gimbel Learns Kefauver Hearings Make Good Comm'l Radio Too

As an addenda to the lamentations voiced by stations around the country, as detailed in last week's VARIETY, over failure of the radio networks to carry the Kefauver hearings, Benedict Gimbel, Jr., president of WIP, Philadelphia, point out that his station was obliged to pick up via direct wire the New York and Washington sessions. And into the bargain, Gimbel had them sponsored locally, and piped the programs to Atlantic City and Allentown, Pa.

Gotham hearings were co-sponsored by RCA-Victor and the John B. Stetson Co., while the Washington hearings were sponsored by Philco, with the latter also picking up the tab for repeat transcribed broadcasts at night.

"Many thousands of people," says Gimbel, "do not own TV sets, and if they were dependent on television, they would not have heard the hearings."

Meade's Govt. Study

Washington, April 3.

Everard Meade, v.p. of Young & Rubicam, and radio-TV boss for that agency, is currently at the Pentagon making a study of radio-TV operations in the Office of Public Information of the Dept. of Defense.

Meade, who is here at invitation of Charles Dillon, radio-TV topper in Defense's OPI, is on loan from Y&R.

CHOLLY KNICKERBOCKER
With Igor Cassini, guests
Director: Jim McCammell
60 Mins.; Mon.-Sat., 11 p.m.
Participating
WJZ, N. Y.

Igor Cassini, the Cholly Knickerbocker of the N. Y. Journal American syndicated society column, in stepping into an hour-long six times weekly radio show, has taken on a formidable assignment. He's using a combination disk-jockey, news, society and Hollywood chatter, and guests format, which should be sufficient to sustain him going without going out on a limb for material.

Initial show Monday (2) indicated, in fact, that he had too much material to work with. Between records and guest appearances, and a few scattered notes, he gave a rushed demeanor and did little justice with the wealth of material that was available to him.

Major fault lies in the fact that he failed to give the program any character. The interviews were brief and without point, the news items were too scattered and society news was virtually negligible. In fact Cassini had to make one correction despite the paucity of news that he dispensed.

Cassini did show his value to the station with his ability to bring over top show biz names to air a few words on this display emanating from his apartment in the east 60's, N. Y. Among those appearing were Bob Hope, a segment in which he showed up at his best. For a while it even seemed that it might have been rehearsed. Cassini's fluency was at its best at that time. During the other interviews, he seemed lost and the aura of sophistication that underlines his writings didn't show up vocally.

Others interviewed were his sister-in-law, Gene Tierney; Bruce Cabot, John Perona, Gogi of Larue's, Connie Moore, Hal Block, Douglas Fairbanks, Jr., Gilbert Miller and Maggi McNellis. In addition the telegrams that were read made for a lot of name-dropping.

On a show with so much talent available, Cassini probably should have dispensed with most of the recordings, for the chit-chat would have been more interesting. There were a couple of commercials on the display, but Cassini should not have read them while interviewing a guest. A fellow columnist, Emily Post, wouldn't approve.

It's axiomatic among the blue-bloods that the day doesn't start until they've digested the Cholly Knickerbocker column in the JA. This show could have as much impact for that set at the end of the day, if he builds up the society format and sticks to that almost exclusively.

It's understandable that Cassini was rattled on his first show. There were enough plugs for his column and the JA to wonder if the Hearst paper was paying the freight.

Once Cassini hits his stride, and attains greater fluency in this medium, he can make this show a landmark for the socialites. Some years ago, he and his former wife had a radio show dealing with society and news events. The format seemed much better at that time. By working along the same lines, he can be of greater value in this time slot. *Jose.*

MEMO FROM LAKE SUCCESS
("Price of Peace")
With Sir Benegal N. Rau
Producer: Michael Hayward
15 Mins.; Sat., 6:15 p.m.
CBS, from N. Y.

Under its general "Memo From Lake Success" series, the UN Dept. of Public Information has launched a 14-program series of talks by reps of UN delegations, titled "Price of Peace." India's chief UN delegate, Sir Benegal N. Rau, led off the series Saturday (31).

If the talk was largely one of generalizations, most of them familiar, it also carried much weight, especially when Sir Benegal touched on the starvation and poverty of the East. Probably he had the current famine of his own country in mind, and the delay in the U.S. Congress in the matter of granting India some needed wheat, but he avoided any pointed remarks. Instead, he talked about Mahatma Gandhi, greatest apostle of peace in modern times; the fact that peace isn't a matter of course, which maintains itself, but has to be maintained; that man's aggressive impulses must be canalized into other purposes; that the price of peace is individual effort, and that the world must join forces to combat starvation and disease in the cause of peace.

It was a pertinent talk, augurring well for the high calibre and purpose of this new series. *Bron.*

THIS WEEK AT HOME
With Ted Malone, Nancy Craig, Phil Alampi, Paul Whiteman, Earl Wrightson, Margaret Whiting, Mrs. Doris Clark, Sec of Agriculture Charles Brannan; Gene Hamilton, announcer
Producer-director: Warren Bryan
Writer: Ed Ettinger
30 Mins.; Sun., 2 p.m.
ABC, from New York

ABC's new airer, a sort of domestic roundup to complement and precede its 3 p.m. "This Week Around the World," could be a good show if sharply revamped. As it is, it's a hodgepodge, with little point or punch. Title is a misnomer, this being at present just another variety show with some discussion thrown in, rather than (as a listener would expect) a discussion or presentation of domestic issues, or topics of domestic or family interest. Show, judged by Sunday's (1) preem, has a lot of coy, cute trimmings that are superfluous and need lopping off.

Show is combined live and platter, and is presented in form of pages from a magazine. It brought on Ted Malone first, for a prose rhapsody on spring coming to N. Y. This was overdone, as was his George Santayana yarn, which was as inaccurate as it was padded. Paul Whiteman next interviewed Earl Wrightson in an overcute "inquisitorial" dialog on the latter's bio. Then Wrightson sang "Fair Moon," from "Pinafore" (and did it right well).

The next item, though too brief, made sense. Phil Alampi, farms and gardens editor, spoke on home gardens and home canning, and in a question-answer setup with Sec. of Agriculture Charles Brannan, discussed pertinent matters like the Government's program on gardening. This was followed by a disked version of Margaret Whiting singing "April Showers." Then came another important bit — Nancy Craig's discussion of the problem of teenage dope addicts in N. Y. and her colloquy with Mrs. Doris Clark, N. Y. probations officer, on use of narcotics by teenagers.

Show had some good things in it. But ABC had better make up its mind what it wants. *Bron.*

NCAA NATIONAL BASKETBALL CHAMPIONSHIP
With Dick Enroth
GENERAL ELECTRIC & PONTIAC MOTORS
WLOL, Minneapolis

Dick Enroth, WLOL sports announcer, is somewhat of a paradox. Where simple words would serve the purpose, he continuously drags in two to five or more syllable words and uses them improperly more often than correctly during his on-the-scene play-by-play descriptions. He often says in five or more words what could be succinctly expressed in two. Also, his conclusions occasionally are downright ridiculous or senseless. Nevertheless, despite this appalling amount of bad English, prolixity and malaprops generally, he affords listeners a vivid and contagiously exciting verbal picture of a basketball or baseball game as it's being played. As a result, he's one of the ace and most popular Twin City radio sportscaster and enjoys a huge following. Also, he rates as one of WLOL's most valuable staffers.

Enroth's uncanny ability to follow and size up the play-by-play and to transform what he sees into words instanter and accurately were in evidence, as usual, during his running accounts of the Kentucky-Kansas State championship and the Illinois-Oklahoma Aggies runner-up basketball games broadcast by him from the University of Minnesota Field House where 15,300 customers paid $2.40 a throw to sit in.

As usual, he raced along at breakneck speed (he must be one of the fastest word slingers in the business), dramatized the happenings vividly and communicated tremendous excitement, a la Bill Stern. To the aforementioned extent, he was at his very best, and that's plenty good, in most local sports fans' opinion.

His employment of big words and his prolixity may be by design in an effort to impress listeners, and it's not at all unlikely that many followers, not well versed on good English themselves, are almost awed by the verbal shenanigans. And even for the more squeamish, who may squirm at what some would consider pretentiousness and poor taste as well as almost illiterate deviations, the flowery capers, while often funny when not intended to be, probably don't prove sufficiently grating to spoil otherwise bangup broadcasting. *Rees.*

NEWSTAND THEATRE
Writer: Vera Oldham
Producer-Director: William Marshall
30 Mins.; Thurs., 10 p.m.
Sustaining
ABC, from N. Y.

This new show stems from a tieup with the Crowell-Collier's publishing firm which is permitting yarns from its various mags to be dramatized. While this arrangement opens up a new source of story material, the preem stanza offered a mediocre plot from a short story titled "On the Linger" by William Fuller. The idea was thin and the adaptation stretched it over the half-hour at a soap-opera's pace.

Story concerned a young southern fruit-picker who shows considerable stupidity in the handling of his girl friends. After insulting a dime-a-dance gal in a juke joint, he ties up with a church-going female who finally displays a vicious streak. So he goes back to the juke joint to marry the girl with the shady job but with a heart of gold. The windup was telegraphed from the outset.

Performances were okay but limited by the cliche situations and lines. *Herm.*

MENTAL HOSPITAL GUILD SHOW
With Teo Macero Orch.; Juilliard School of Music students; Gerald Kearney, emcee; Alun Williams, announcer
Producer: Williams
30 Mins.; Sun., 3:30 p.m.
MENTAL HOSPITAL GUILD
WMCA, New York

This series, which kicked off Sunday (1), is originating from Brooklyn's state mental hospital. Its purposes are to provide recreation for the patients and to entertain the outside radio audience, at the same time informing dialers about the nature of mental illness and making a fund pitch for the Mental Hospital Guild.

Entertainment segments consist of tunes by Teo Macero, a student at the Juilliard School of Music, and his orch, which is composed mostly of his schoolmates. Group does pretty well and has a modern-sounding jazz styling, although in spots its arrangements lack crispness. There were also okay vocals by Macero and a chorus called "Belles and Beaus." A highspot was the singing of "My Heart Cries for You" by two patients, identified only as Misses A and B. Soprano of the duo had a fine voice, and the fact that the women are recovering from mental illness gave their preformance an added appeal.

The kind of music aired, current faves and standards, and the participation of patients in the show and in the audience, has a worthy educational effect in pointing up the fact that persons in mental institutions aren't freaks. However, the program can do much more to explain the nature of phychosis and neruosis, to underline the shoking amount of emotional disturbance in the U. S. today. Dr. Clarence H. Bellinger, director of the Brooklyn hosp, outlined the nature of the hospital's work and next week a brain surgeon and a patient who has recovered from brain surgery will speak. More of this, and more dramatically presented, is in order if the primary purpose of informing citizens at large is to be achieved. *Bril.*

VIEWS AND PREVIEWS OF ROBIN HOOD DELL
Announcer: Gilbert Morris
Writer: Edwin H. Schloss
30 Mins.; Sun., 2:30 p.m.
WDAS, Phila.

Music-conscious WDAS, recently purchased by Max Leon (Philadelphia candy manufacturer and amateur maestro) has linked forces with the Robin Hood Dell to premiere a program of recorded music, waxed by the Dell orchestra and soloists of past and the coming seasons. Session is to run for 20 weeks and will carry through to the close of the Dell's summer sessions. Dell opens its 22nd year of outdoor concerts June 25.

The program is selected and scripted by Edwin H. Schloss, local drama and music critic, who until a few weeks ago conducted a classical record stanza on WIP. Gilbert Morris, the announcer, is a veteran at WDAS and the station's specialist in longhair fare. In addition to an excellent voice, Morris has the advantage of familiarity with the names of the composers and musical terms—a distinct asset for a gabber on this type show.

Opener listed typical Dell offerings: Intermezzo from "Jewels of the Madonna," Dimitri Mitropoulos conducting; Mischa Elman playing the Romanza from Wieniawski's D minor Concerto, with Alexander

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From the Production Centres

IN NEW YORK CITY . . .

WINS reprises its "Fish Are Running" anglers stanza, with **Al Hudson**, starting tomorrow (Thurs.) at 7:15 p.m. . . . **Jack McCarthy** to describe horse races from Jamaica on ABC, beginning Saturday (7) at 4 p.m. . . . **Harry Hennessey** to do a daily news strip on WOR at 2 p.m., effective Monday (9) . . . **Sam Ave** has taken over "Giant Jottings" on WMCA . . . **Paul Werth** packaging a 15-minute gab stanza with **Martin Gabel** . . . **Jeff Selden** upped from copy chief to AM-TV director of Arnold Cohan agency, with **Michael R. Gargiulo** named his assistant . . . Radio actor **Merrill E. Jocis** completed role of "Cheshire Cat" in RCA-Victor album of Walt Disney's "Alice in Wonderland."

Hank Sylvern has added chores as musical director on the transcribed "Lady Hamilton Show" . . . **John Karel**, CBS-AM sales manager, and **Dave Sutton**, TV sales manager, off on three-week vacations to Sarasota and Ft. Lauderdale, respectively . . . **Shep Hepkin** preems new musical show on WMCA tomorrow (Thurs.), sponsored by Carter Hotels . . . **Larry LeSueur** lectures tonight (Wed.) on the UN at Brooklyn Academy . . **Nancy Ranson**, wife of WMGM flack **Jo Ranson**, repped in current National Serigraph Society annual exhibition and has eight canvases in the 92nd St. YM-YWHA . . . **WNEW staffer Lenny Starr** to Stewart Field for GI show last week . . . CBS associate sports chief **John Derr** to Athens, Ga., Friday (6) to address U. of Georgia AM-TV institute . . . Women's Forum of Nassau County yesterday (Tues.) kudosed WHLI for "outstanding co-operation in field of human relations" . . . **Andy Wiswell**, Munak veepee, and **Les Biebl**, Associated Program Service program director, wrote tune, "Recipe for Happiness," as theme for new women's program . . . **Ben Gruner** back from his two-week U. S. cultural mission to Guatemala . . . **Bart Swift** has resigned the William Morris agency tele dept. to go with the Charles Wick agency.

Ed Peck plays a principal on "Charlie Wild" today (Wed.) and a supporting role on "Big Story" Friday (6) . . . **Peter Donald**, back from Cuban vacation, flies today with his "Share the Wealth" to Great Lakes Naval Training Station and then to Chicago, Fort McPherson and Atlanta in next 10 days . . . **Alan Sands**, ABC "Luncheon Club" scripter, planes to Chi Tuesday (10) to line up guests for **Johnny Olson's** Windy City visit . . . **White Rock** beverages picks up the tab for the first 15 minutes of WMGM's "American-Jewish Caravan" starting Sunday (8) . . . **Natalie Flatow**, Girl Scouts AM-TV director, on six-week vacation in South America . . . **Mark Woods**, vice-chairman of the ABC board, was principal speaker at the United Negro College Fund meeting yesterday (3) . . . Original script by **Hank Warner**, of CBS press department, aired on Mutual's "Murder By Experts" Monday (2) . . . **Ethel Remey** new to "The Romance of Helen Trent" . . . "Front Page Farrell" additions include **Chuck Webster**, **Cathleen Cordell**, **Jay Hathaway**, **Ed Latimer**, **Richard Janaver** and **David Gothard** . . . **Art Benbey's** "Marry-Go-Round" passes out its 100th gold ring this Sat.

Orrin E. Dunlap, Jr., RCA veepee and quondam radio editor of the N. Y. Times, signs letters to close friends with dots and dashes, Morse code for "73." It's a wireless term which can mean, depending on person addressed, over, done with, okay, good luck, best wishes, love and kisses, etc. . . . **WLIB**, in cooperation with the Amsterdam News, yesterday (2) launched two daily five-minute news programs titled "Harlem News Round-Up," with **Joe Bostic** and **Lorenzo Fuller** handling the shows.

WOR auditioning **Mel Turme** for a half-hour Saturday afternoon show and talking to **Peter Lind Hayes** and **Mary Healy** on a 45-minute weekly stanza, to originate from their Connecticut home . . . **Allan Stevenson** to be heard on "Big Town" Tuesday (10) . . . **Stan Gurell** now emceeing PAL show on WNYC . . . **Robert W. Maurer**, ex-WGNR, New Rochelle, added to WMCA sales staff . . . **Bill Williams** takes over the WOR all-night show, with **Leonard Feather** handling it one night a week. Stanza moves back to the studio, as **Monte Proser's** Cafe Theatre closes at 3 a.m. . . . William Morris agency has inked the **Andrews Sisters** to represent the trio exclusively in radio and television. Deal was made through their personal manager, **Lou Levy** . . . Sponsor of NBC's newscast by **David Lawrence**, editor of U. S. News and World Report, is American Dairy Assn., not National Dairy Assn. as erratumed . . . NBC program v.p. **Charles (Bud) Barry** and **Florence Morris**, of ABC program department, in Bermuda honeymooning after their wedding Wednesday (28); due back Monday (9).

IN HOLLYWOOD . . .

Lewis Frost, after serving as assistant to Coast veepees at NBC since 1936, was named director of operations for the net in Hollywood by **John West** . . . **Harry Maizlish** has finally concluded that there's only one of him so he's delegating sales to some other worthy and devoting his waking hours to the presidency and ownership of KFWB . . . **Sybil Chinn** is back at the console for "One Man's Family." She first pumped the pedals when **Carlton Morse** brought the long run family show down from Frisco . . . NBC got itself into a peck of ticket trouble again last week with The Big Show. Rather than set up the show in the El Capitan theatre, now under lease to the network, the same old 340-seat studio was used with the resultant gripes all over town, especially the press which the show needs badly . . . KFAC is breaking into its uninterrupted run of classic music with a news commentator, **Michael Hinn** . . . **Mike Carlock** and **Jim Jeffrey** in town for talks with **Harry Witt** (on new business?) for Calkins, Holden, et al . . . **Pat Campbell** taking in the wonders of the Grand Canyon. Next week, Catalina Island . . . **Freeman Gosden** (Amos) flew to Augusta, Ga., for the Masters golf tournament . . . **Carl Shroeder**, western editorial director of Modern Screen, started his "Hollywood Editor" strip over the Liberty network last week . . . **Tallulah Bankhead** taped **Jack Rabin's** adaptation of "Humoresque" for Screen Directors Playhouse before she scrammed back to N. Y. . . . **Goodman Ace** is working up a gag piece on ratings for Saturday Review of Literature . . . **Bob Robinson** and **Harry Ackerman** sneaked away to the desert to lay out the summer schedule for CBS.

IN CHICAGO . . .

Plans have been completed for the 10th annual Northwestern U-NBC Summer Radio-TV Institute which tees off June 25. Six-week training course is under the direction of **Judith Waller**, NBC Chi public affairs and education director and **Don Fedderson**, chairman of Northwestern's radio-TV department . . . **Hugo Davis**, Foote, Cone & Belding veepee, and wife, **Jennifer Holt**, off to Europe April 14 with **Bob Hope** . . . WGN announcer **Jack Fuller** recovering from surgery at Wesley Memorial hospital . . . **Jack Bailey** brings his "Queen For a Day" show to town next week, with WGN feeding the program to Mutual . . . U. S. Army, through the Grant agency, has picked up **Ralph Flanagan's** weekly half-hour band show on ABC for another 13-week ride . . . **Lou Bender** exits his production manager berth at WCFL to join forces with **Bill Walker** and **Bill Hamilton** in new package firm, tagged Avenue Productions . . . **Peter Donald** in town Friday (6) to tape week of "Share the Wealth" airers during a special show at the Great Northern theatre. "Wealth" is aired cross-the-board on WGN . . . Chi CBS visitors last week included Hollywood sales chief **Edward Bucklow** and **Frank McLatchy**, sales manager of KSL, Salt Lake City . . . **Dan Thompson**, radio director of the National Safety Council, has been elected to the Radio Pioneers club . . . **Angelo Antonucci** joins **Tommy Bartlett's** "Welcome Travelers" crew.

WNBC STORE-TO-STORE NETWORK

CBS Tensions

With the CBS board of directors slated to meet today (4), there are recurring reports of an increasing schism on a high echelon level that may heighten existing tensions around the directorate board room table.

Whether or not it crystallizes into a blowoff and subsequent resignations may depend on the outcome of color television, with a decision due in a couple of weeks. However, the discordancy stems from other factors than color TV.

There's speculation as to whether board chairman William S. Paley will put in an appearance. Currently on assignment to the Government, he's reported edging more and more out of the broadcasting picture.

AFRA Backs 'Clearing House' For Thespers With Alleged 'Red' Links

National board of American Federation of Radio Artists has unanimously adopted the proposal for a "clearing house" of statements by performers charged with past or present links with Communist or "front" organizations. Original proposal was made by a subcommittee of an Industry Conference, called by AFRA and including reps of networks, agencies and advertisers.

Plan states that "if any performer by his own actions outside of union activities has so offended American public opinion that he has made himself harmful to the best interests of an advertiser or broadcaster, that is the individual performer's personal responsibility and it cannot be shifted to his union."

This point was further emphasized as AFRA's board sent a letter to the Screen Actors Guild "heartily commending" its stand in reply to an appeal from Gale Sondergaard. Latter, in advance of her appearing before the House Un-American Activities Committee, had asked for SAG support. SAG answered that it "cannot and would not want to force an employer" to hire someone who had "offended" public opinion.

Chi and Los Angeles sections of the AFRA board had previously backed the "clearing house" proposal. L. A. endorsement added the proviso that it be made clear that in acting as a repository of

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RWG's 'Script Tease'

"Script tease", by showgirl Geene Courtney, who will peel off pages of a video dramatization in which she'll be outfitted, will be a feature of the Radio Writers Guild fete in the Hotel Plaza, N. Y., ballroom May 18.

Affair will be an "Out of This World Party," with the entire company of the Cole Porter musical appearing. Entertainment committee headed by Jacques Finke has lined up CBS-TV's Steve Allen as emcee; the Singing Sergeants, chorus of 20 Air Force noncoms; and the Julian Gould orch.

KNBC's Drastic Program Lopoffs Cue Frisco Beefs

San Francisco, April 3.

Cancellation of four KNBC live shows, the curtailment of another and the probable elimination of two others, have brought sharp protests from the San Francisco chapter of the National Assn. of Broadcast Engineers and Technicians, which declares that the action indicates disappearance of all network production from Frisco studios.

Excessive costs, chiefly engineering, and low ratings which made them unattractive to local advertisers, were given as the reason for the curtailment by Lloyd E. Yoder, KNBC general manager.

The shows dropped are the Barbara show with Barbara McRitchie, Robert Monnet and Trio, Darrow of the Diamond X, and Music of The Americas. Other moves included the dropping of the use of the KNBC orchestra for local shows and the elimination of the Hangover Club broadcast of Dixieland bands on Sunday nights from 12 (midnight) to 12:30. The station now signs off at midnight instead of at 1 a.m.

"We are in the process reappraising sustaining programs to determine their commercial possibilities under 1951 competitive conditions," Yoder said, adding that the programs, most of which had been supported on a sustaining basis for almost a year, had been handled under luxury standards befitting network productions which involved multiple assignments of engineers resulting in high personnel expenses.

NABET maintains that other net-

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RWG Victory On CBS Morals Issue

Radio Writers Guild has won a victory in its fight against CBS' "morals clause," with New York Supreme Court Justice Morris Eder handing down a decision last week that the question of the clause is arbitrable. CBS, which contended that the clause not subject to arbitration under its agreement with the RWG, will appeal, with the case expected to come up sometime in May.

Guild could press for immediate arbitration of the matter, but as a point of "good employer relations" is willing to await the appellate court decision. RWG counsel is Herman Gray, with Samuel Rosenman handling for Columbia.

Scripters union officers and national council have asked the council of the Authors League of America, its parent body, to meet shortly after the ALA censorship committee readies its recommendations. Letter mentions that the Congressional Un-American Activities Committee has issued summonses to show biz people, including members of the Dramatists, Radio Writers and Screen Writers guilds.

RWG letter points out that in 1947 League protested against the congressional committee's "immoderate, uncontrolled and radically harmful form of censorship . . . being exercised on the entire profession of writing." Guild cited "a possible connection between 'Red Channels,' 'Counterattack,' the morals clause, the blacklist, the loyalty questionnaire and the fact the Un-American Activities Committee may once again be mounting their not-so-white chargers."

Lasker Exits WBMS

Boston, April 3.

George Lasker, general manager of WBMS, Hub indie, has resigned his post to enter the real estate biz.

A vet of 20 years in the industry, he for many years managed WORL and for a period of three years simultaneously managed that station along with WCOP, bowing out when the latter was taken over by the Cowles Bros.

COTT 'OPERATION CHAIN LIGHTNING'

WNBC, Gotham outlet of NBC network, has come up with an unusual merchandising approach, "Operation Chain Lightning," that's expected to bring the station added billings from food products fighting for extra promotion and sales in supermarkets.

Network key has tied up five top supermarket chains, comprising a web of 924 stores, that have contractually agreed to give position promotion to advertisers selected by the station. WNBC has inked the chains which will give the products WNBC selects coveted positions, special displays, window spots and store posters. Thus advertisers who may find it difficult to get supermarket distribution, and even tougher to get preferential display in these stores, will get a big plus by spending on WNBC.

The merchandising package is available to 10 bankrollers who buy $1,500 weekly campaigns in 26-week non-cancellable contracts. Each product will get a minimum of one week's promotion in each store, with some, depending on package size, holding the spotlight billing for longer periods.

Plan conceived by WNBC general manager Ted Cott secured the backing of five supermarket firms (Bohacks, Grand Union, Safeway, Roulston and King) by offering the chains cuffo chain breaks to plug institutional aspects of their operations, special merchandising policies, particular departments and their own brands.

Talent's In-Person Assist

NBC key is also placing its personality roster at the stores' disposal for promotions, such as visits to the stores by Skitch Henderson, Tex and Jinx McCrary, Bill Stern, Andre Baruch, Kenneth Banghart, Wayne Howell, etc. In past year WNBC talent has opened (klieg light fashion) 54 supermarket operations, tape-recording customers and managers, plugging the preem, etc. Stores reciprocate with newspaper ads, posters and throwaways, linking stars with the food products advertised on their shows.

Backing up the "Chain Lightning" plan will be the Rockaways Playland tieup, which was set into motion this week. This gives plus coverage via the 50,000,000 payees in the Long Island park, with WNBC programming the Playland public address system. Selected musical programs and newscasts will be beamed to its captive audience.

Novel aspect is that WNBC has right to use the p.a. system for commercial jingles. For example, a Skitch Henderson disk welcoming the crowd suggests the people try the beer which is one of his sponsors.

There will be special days for WNBC stars at the park and WNBC sponsors will get Annie Oakleys for 250,000 rides to distribute at points of sale. Station is programming with this out-of-home audience in mind. New three-hour "House of Music" on Saturday afternoons was designed for rebroadcast over the p.a. system.

BMI Hits the Road in Ambitious 36-State Series of Program Clinics

Pointing to the most comprehensive job of spreading info about latest programming techniques and ideas to the hinterlands, Broadcast Music, Inc., is setting up its "program clinic" project on a regularized and nationwide basis this year. BMI, which organized several clinics in New York as part of its institutional promotion activity three years ago, has just concluded a series of eight sessions in various cities with plans to cover a total of 36 states during the rest of this year.

BMI is currently running the clinics in conjunction with state broadcasting associations who furnish local speakers to supplement the major network and agency experts who are making the clinic circuit under BMI auspices. Success of the project, as indicated by the attendance and reaction of the indie station execs, has evoked the opinion by many trade execs that BMI has taken the ball away from the National Assn. of Broadcasters on the grassroots level besides being further evidence of the NAB's stuffoff of the indie's problems and needs.

Idea for the program clinics stemmed from a model station music library conceived by BMI in 1947 as the first in its series of educational services for the indie operators. BMI later switched its slant from librarians to programmers with the present clinics formatted for all station echelon levels from managers to disk jockeys. Extension of the previous operation from a few key cities, such as N. Y. Chicago and Los Angeles, to the road followed after BMI received invitations to set up its clinics at state broadcasting association conventions.

Panel of 8 Specialists

BMI has set up a panel of eight broadcasting specialists, divided into two road companies of four speakers apiece. Panel currently

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CBS' 9 Out of 10

(Nielsen, Feb. 18)

Lux Radio Theatre (CBS)	20.6
Jack Benny (CBS)	19.4
Godfrey's Talent Scouts (CBS)	16.4
Amos 'n' Andy (CBS)	16.3
Charlie McCarthy Show (CBS)	16.2
Walter Winchell (ABC)	14.4
My Friend Irma (CBS)	14.2
Red Skelton (CBS)	13.2
Mr. Chameleon (CBS)	13.2
Mr. Keen (CBS)	12.7

Cleveland Radio Council Stirs Up Program Tempest

Cleveland, April 3.

Radio Council of Greater Cleveland, long hailed as a "watchdog" of local programming, has lashed out at women's programs as "stereotyped, over-commercialized, offering nothing to listeners, and as a daily diet they drive you crazy."

At the same time, the Council also dropped from its "Selective Dialing" list the 30-minute Monday-thru-Friday WHK children's feature, "Charming Children," which the Council carried for many years as an outstanding pre-school kiddie program.

The Council's action, in both cases, raised a storm of protest with Stan Anderson, radio columnist of the Cleveland Press, saying elimination of "Charming Children" was difficult to understand. "Charming Children," on the air since 1942, was placed on the first issued "Selective Dialing" in 1943, despite the fact that it had been broadcast from WRRN as "Charm School," and was the "only program listed from an outside Cleveland station," according to the program's director, Marjorie Lee Harm. She said, too, that the Radio Council" put on an energetic campaign to bring 'Charm School'

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WCPO Election Ordered On NABET Vs. IBEW

Washington, April 3.

Elections to determine whether technicians at the Scripps-Howard station in Cincinnati (WCPO, WCOP-FM and WCPO-TV) will be represented by the International Assn. of Broadcast Engineers and Technicians or IBEW or by neither were ordered yesterday (Tues.) by the National Labor Relations Board.

Dispute as to whether separate units should be set up for each station was settled by a board decision that, in view of interchangeability and integration of work by AM, FM and TV engineers, one unit is appropriate.

Wrigley's CBS 36-Show Bite

Wrigley's summertime saturation buy on CBS will represent 36 half-hours of programming, for which the chewing gum company will spend upward of $500,000 in time and talent. It will be spread over eight weeks, effective July 1, and 12 of the 36 half-hours will be replacement for Wrigley's two regular season shows, "Life With Luigi" (which goes off for four weeks), and Gene Autry, who takes an eight-week hiatus.

All remaining 24 half-hours will be occupied by CBS-owned package shows, and will go into time periods being relinquished for the summer by various clients.

Heberer Out as Director Of N.Y. State Radio Bureau

Albany, April 3.

Miles Heberer, director of the Radio Bureau in the N. Y. State Commerce Dept., resigned the $8,800 post, effective March 28.

Heberer former Kansas State College director of drama and radio, will be succeeded by his onetime assistant, Neal Moylan, for the past 18 months a production supervisor in the State Health Dept.

WLOK's 137½G Sale

Columbus, April 3.

Federal Communications Commission Friday (30) authorized sale of WLOK and WLOK-FM in Lima, O., to WLOK, Inc., headed by Lloyd A. Pixley for $137,300 plus adjustments at time of sale.

Pixley is owner of WCOL, and WCOL-FM, ABC outlet in Columbus.

Miller's 11th 'Commandment'

Sao Paulo, Brazil, March 29.

National Assn. of Radio & Television Broadcasters prez Justin Miller, attending the recent Inter-American Assn. of Broadcasters convention here, added an Eleventh Principle to his 10 principles that should govern broadcasting under law.

Judge Miller's added point is: "In time of war or other great emergency, broadcasting stations should continue to operate without governmental restraint, restriction or limitation, in order that the people may be quickly and fully warned of peril of disaster, and in order that they may be informed of and advised as to steps which are being taken for their safety and for the protection of their country. It is a great temptation to officials to take over and either close down, or appropriate for military use, broadcasting stations in time of war or other emergency."

IAAB prexy Gonz Mestre of CMQ Network, Cuba, in an address on radio and freedom said that "Today we can really say that there exists in the Americas an organization which defends free radio and which is always ready to raise its voice against any attempt to restrict that liberty."

TV's Losses Cut From $25,300,000 To $7,900,000; 54 Stations in Black

Washington, April 3.

Television's phenomenal rise in 1950, when 46 more stations got into the black (bringing the total to 54), and revenues aggregated $105,900,000, or more than triple the business done in 1949, was shown in the first official preliminary estimates last week by the FCC.

The Commission figures showed TV still in the red, but its losses cut from $25,300,000 in 1949 to $7,900,000 last year. They showed the networks and their 14 owned-and-operated stations accounting for half the total revenues and all the losses. Actually, the nets lost $9,000,000 (as against $12,000,000 in 1949) while the 93 stations not owned by the nets made an aggregate profit of $1,100,000.

While the Commission's report was concerned with TV it included data to show the growing importance of the medium in the broadcast picture. Thus, TV in 1950 accounted for one-third of the total broadcast revenues of the nets, whose profits, despite TV losses, were still $9,600,000 (compared with $6,400,000 in 1949).

Video's increasing share of the broadcast cake was more strikingly shown in a breakdown of the revenues in 11 major markets which have at least three stations each. Video's share of the broadcast volume in these areas rose from 4.6% in 1948 to 14.5% in 1949 to 32.2% in 1950.

TV's 40% of L.A. Take

In Los Angeles, video accounted for approximately 40% of broadcast revenues in 1950, in Columbus its share was 38.5%, in Baltimore 37.7%, in Philadelphia 37.2%, in New York 33.5%, in Cleveland 32.6%, in Washington 32.3%, in Chicago 30.8%, in San Francisco 20% and in Cincinnati 18%.

Yes, despite a tripling of TV revenues from 1949 to 1950 in these 11 cities, radio business increased by an average of 4.4%. In Los Angeles and Columbus, revenues from radio rose 9.5%. In Detroit, Baltimore and Frisco it rose over 8%. And in 52 other markets, with a total of 64 TV stations, radio business increased by 9.3%.

Of the 54 TV stations which made money last year, more than half reported income (before Federal income tax) of $100,000 or more. Eight stations earned over $400,000 each.

Stations in cities interconnected for network programs generally did better than those in non-interconnected areas, 47 out of 79 interconnected stations reporting profits while only seven out of 27 in the non-interconnected group showed earnings.

Sinatra Show Status Up in Air

Status of the Frank Sinatra television show, upon expiration of the current spring cycle, appears to be up in the air. Fact that the singer has some upcoming film commitments will necessitate his shifting to the Coast next fall, which means that, like Burns & Allen, Alan Young and other CBS Coast-originating shows, he'll probably get the 35m kinescope treatment.

But that, too, is predicated on the Sinatra TV stanza getting a renewal. Bulova is now sponsoring half the show, but whether they'll go for the '51-52 ride, in the face of the competition stemming from NBC's Sid Caesar-Imogene Coca "Show of Shows," is problematical.

Sinatra's film deal with U-I specifies he's free to continue with television.

Ed Sullivan as Guest Of Det.'s 'Prudence Penny'

Detroit, April 3.

"Prudence Penny," the Detroit Times food editor, will have her own weekly mix-and-cook-it show on television via WJBK-TV beginning tomorrow (4). Hearst columnist is Mrs. Ruth Gorrell.

One of her first guests will be cooking hobbyist Ed Sullivan, who will be in town April 15 to televise his show, "Toast of the Town," in a USO boost.

'Look TV Mag' Packaged

Indie packagers Mark Goodson and Bill Todman have tied in with Look magazine for a projected new television series to be titled "Look TV Magazine." Show, designed as a half-hour, once-weekly operation, will emphasize "backstage" material and human interest in the news.

Goodson and Todman plan to use film for at least 50% of each week's program. It will be available for summer sponsorship.

2d Pay Round On Ford 'Playback'

In what is believed the first repayment deal of its kind, cast of "Ford Television Theatre" production of "Heart of Darkness" (originally beamed last fall) were given another payment for re-run of the kinescope on CBS-TV Friday (23).

Kine recording was used because of the illness of Margaret Sullavan, which caused cancellation of "The Touchstone," in which she was to star.

Cast of "Heart," including star Richard Carlson, were contacted and paid for the re-screening. Since the original live performance was prior to the networks' agreement with Television Authority, when thespers were hired without a general code, payment for the reuse was similarly on the basis of individual negotiation. Carlson received a check duplicating his original stipend.

Meanwhile, Miss Sullavan has recovered and "Touchstone" (adapted from the Edith Wharton story) will be aired April 20.

FANCHON & MARCO TO PACKAGE VIDSHOWS

Hollywood, April 3.

Fanchon & Marco Television productions, headed by Jeffrey Lazarus as manager, has been formed to produce and package video programs on a national scale. Theatre circuit operator will pattern vidshows along lines of the F&M "idea" stage shows that toured the country in the 30's.

The first will be tentatively titled "Join Fanchon & Marco and See the World." William Morris will represent the new company. F&M move is a radical departure for a theatre chain. Outfit, long known for stage show production, hasn't decided whether to produce shows live or on film, but it's believed both will be used with accent on film.

Idea has been long time in the making and chain now has more than 40 story ideas which to prep for teleprograms.

WFIL's Video Analysis On Philly Civil Defense

Philadelphia, April 3.

"Civil Defense Report," the first complete television analysis of the progress made in preparing for atomic attack, was the subject of a special hour-long program put on WFIL - TV last evening (8-9 p.m.).

Leaders in the national, state and municipal civil defense effort took part in the program, which graphically presented the work done by Philadelphia to meet the threat of military aggression.

Highlight of the program was the first TV showing anywhere of the film "Self Preservation in an Atomic Bomb Attack," prepared by the Federal Civil Defense Administration. The film is not to be released for general TV showing until April 15.

Dr. Richard Gerstell, special consultant at WIP on atomic defense, has been named executive director of the Pennsylvania State Council of Civil Defense.

Author of the book "How to Survive an Atomic Attacks," Dr. Gerstell wrote, supervised and directed and took part in a special series of six half-hour programs broadcast over WIP in the last two months and devoted to the same theme.

WILLIAM GARGAN

Starring as "Martin Kane, Private Eye"
NBC-TV (Now in 16th week).
Trendex Rating—36.6 (7th position)
Nielsen Rating—40.1 (12th position)
P.S. Also 2nd Highest Sunday Daytime Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Kudner Agency

10,000 Layoffs As TV Set Sales Lag

Chicago, April 3.

Softening of the tele set market is being reflected in reports of layoffs at the major TV plants in the Chi-area. An estimated 10,000 employees have been laid off temporarily by the industry here, which employs between 30-40,000 workers.

Production cutbacks are believed to be caused chiefly by a slowdown in retail sales and shortages of various components caused by the defense program. Indications are mounting that the wholesale and retail pipelines have become clogged temporarily because of the failure of the public's demand for sets to keep pace with the full speed production schedules maintained in recent months by the set makers who have been working to turn out as many receivers as possible before the government orders start taking effect.

Hallicrafters has cut its payyroll from 2,207 last December to 1,800. Admiral Corp. has sliced 1,000 workers recently from its previous force of 3,200. Zenith Radio reports a few layoffs, but expects to maintain full civilian production until defense orders increase.

No price reductions have been hinted at by the major manufacturers, with the exception of Admiral, which recently lopped off $30 on its 17 and 16-inch table models. Lesser brands have been making a few price slashes.

LONGINES TAKES TV DIP WITH CBS HALF-HOUR

Longines has just negotiated a deal with CBS for a half-hour musical video show, which preems April 12, with the watch company moving into the Thursday night 10:30-11 p.m. time on an alternate-week basis.

Longines will feature its Symphonette and Choralliers, which have long been network radio features. This marks the first time, however, that the company has embraced video on a regular basis.

Oops!

Pegeen (& Ed) Fitzgerald, who is aired cross-the-board on WJZ-TV, N. Y., was chided last week, during the period when Time magazine was sponsoring the Kefauver Crime Probe hearings, when she walked into the ABC Television Centre with a copy of Newsweek.

She quickly replied that the WJZ exec who noted the mag should look at the other side of the backdrop displaying the Time masthead and before which the Time commentators were lensed. It was the board on which Zeke Manners, who also beams an afternoon WJZ-TV show, listed the race results. Incidentally, since the Senate committee hearings, the track aspects of the Manners show have been toned down.

Anti-Trust Violators Seeking B'cast Licenses to Be Judged Separately

Washington, April 3.

FCC will determine the eligibility of anti-trust and other federal law violators to hold broadcast licenses on a case-to-case basis, the agency decided last week in adopting a broad policy by which qualifications will be judged.

Declaring there is no easy formula by which each case can be judged, the Commission said it will give "most careful scrutiny" to applicants who have been involved in violations over a long period of time or are presently engaged in illegal practices. "In all such cases," the agency warned, "a strong presumption of ineligibility is raised and a heavy burden or proof is imposed on the applicant to show he is qualified to operate a broadcast station in the public interest."

Whether violations are of a criminal or civil nature will make no difference, the Commission said. "In either case," it said, "it is the conduct of the applicant and not the type of suit brought that is important."

The Commission said its determination of eligibility won't depend on whether there has been a final action by an appropriate authority. The agency may be interested in certain questions raised, and may examine "pertinent aspects of the past history of an applicant."

Regarding anti-trust violations specifically, the Commission said it will not depend on its multiple ownership rules to keep down monopoly. "It is well known," the agency asserted, "that once certain (monopolistic) practices develop, it is exceedingly difficult in applying corrective measures to restore the situation to the same healthy conditions that would have prevailed had not the restrictive conditions been permitted to arise at all.

"Thus, it is important that only those persons should be licensed who can be relied upon to operate in the public interest and not engage in monopolistic practices."

The Commission said that motion picture companies have violated the anti-trust laws over a period of years and therefore their violations will be considered "carefully" in determining their qualifications to hold licenses.

The Commission policy is the result of a proceeding to determine whether a uniform policy should be adopted in deciding on the eligibility of Federal law violators to hold broadcast licenses. Oral arguments on the question were held a year ago, at which time the Commission was urged not to adopt a blanket policy.

Cincy's 243,000 Sets

Cincinnati, April 3.

Sets in the Cincy TV area totaled 243,000 as of March 1, reports Don Miller, Crosley Broadcasting Corp. research department chief. His survey tabbed 120,000 sets in the Dayton area and 137,000 in the Columbus, O., area, which are served by other Crosley stations.

New figure is up 25,000 over the previous month for the three cities, and represents a 270% gain over the corresponding period in 1950.

Carter Takes To 'Crime Photog'

CBS' adaptation of its "Crime Photographer" radio series into video paid off with a client last week, when Carter Products, makers of Little Liver Pills, negotiated for a TV network pickup the CBS house package. It goes into the Thursday night 10:30-11 p.m. period, alternating with the new Longines musical show, starting April 19.

Carter's had pacted for the alternate-week time period some time back, but only decided on the program last week. Like a flock of other Columbia programs that were initiated on the radio skein, "Crime" is now a TV-only show, the AM version having been dropped when Philip Morris gave up sponsorship.

HAYWARD SETS 'CRISTO' VIDFILMS FROM ENGLAND

Hollywood, April 3.

Louis Hayward will make 36 half-hour color films for television based on the "Monte Cristo" character he played in feature films and is setting up his own production unit in England for the filming. Output will be for the American market.

Several actors who appear with him in Columbia's "Captain Blood," to be made in London, will remain there with Hayward for the television series. Hayward goes to England after winding current "Son of Dr. Jekyll" at Columbia.

TV Baseball Jitters Eased in Columbus

Columbus, April 3.

WLW-C, Crosley tele outlet here, will televise a portion of the Columbus Red Birds home baseball schedule this season, according to an announcement by James Leonard, station manager. This marks the second time WLW-C has put the cameras on local baseball. Station televised all home games of the 1949 season but was unable to sign the Red Birds in 1950 because of baseball's TV jitters. Just how many games WLW-C will pick up from Red Bird stadium has not been announced. First game is scheduled for on or about April 21, with the rest of the schedule undecided at the moment. The Burger Brewing Co. is picking up the check for the telecasts. Joe Hill, WLW-C sports director, will call the play-by-play.

Westinghouse Series

Westinghouse this week became the first CBS television sponsor to sign for a summer show. Manufacturer will bankroll a series of hour-long dramas during the time when Worthington Miner's "Studio One" takes a 13-week hiatus. Summer series, to be titled "Westinghouse Summer Theatre," will hold down the regular "Studio One" time slot, Mondays from 10 to 11 p. m., from June 18 to Sept. 10.

While specific program plans have not been formulated, it's believed the summer series will comprise various CBS house packages, budgeted at less than the "Studio One" shows. By sticking through the summer, Westinghouse obtains CBS' proffered time discount of 10%, as well as a one-third contribution by the web towards the program cost.

'Musicomedy Time' Pitched to Schlitz

Bernard L. Schubert, packager of the "Musical Comedy Time" video series which winds up this month on NBC-TV following sponsorship cancellation by Procter & Gamble, is pitching up the hour-long show to the Schlitz brewery outfit for possible bankrolling next season.

Schlitz currently sponsors "Pulitzer Prize Playhouse" on ABC-TV Friday nights. It's reported that while the client is happy with the qualitative aspects of the dramatic stanza, there is some apprehension over the show's rating and audience pull.

Although "Musical Comedy Time" fades after one more telecast, NBC has bought the Broadway musicomedy adaptations up to June, paying off Schubert for the balance of the series.

SNADER RENEWS PITCH TO MARGARET TRUMAN

Hollywood, April 3.

Louis Snader, rebuffed in his attempts to ink Margaret Truman for a series of telescriptions a few months ago, has resumed the pitch now that she has signed an exclusive NBC contract.

Web has exclusive rights to Snader's pix in five markets around the country, so Snader wired NBC music topper Thomas Belviso for permission to use Miss Truman in a group of three-minute telepix. There's been no answer yet.

AUTOS' $10,000,000 SIDESWIPE

NBC-TV Depending on Summer Client Acceptance to Erase Red Ink in '51

NBC video execs say that the success or failure of its summer program sales will represent the difference between profit and loss on the year's overall TV operation.

Last year NBC wound up about $3,500,000 in the TV red. Despite the SRO conditions prevailing during the first six months of '51 and the heavy-sugared commercial daytime entries, it's the third quarter period (July through September) that's being eyed anxiously.

If clients respond to the bids for summertime video acceptance, NBC is convinced it can wind up '51 on a break-even basis, if not better. However, lack of sponsorship support during the hot weather season will mean a deficit on the year's operation, NBC video chieftains aver.

Meanwhile it's anticipated there will be concerted effort on the part of the web to eliminate all auxiliary out-of-pocket bankrolling (see Robert Montgomery story) in a further bid for black ink.

Autry Plans Video Web in Arizona

Phoenix, April 2.

Gene Autry jumped into the Arizona television picture last week with announcement that he'll set up a statewide video network as soon as the FCC freeze on construction permits is thawed out.

Cowboy star, who operates KOOL here, CBS affiliate, intends to file application for TV stations in Phoenix and Tucson as initial move in setting up web.

Setup calls for series of booster stations fanning out from Phoenix, which will be hub of proposed network. Coverage will extend to Wickenburg, Douglas, Bisbee, Flagstaff, Yuma, Prescott, Globe-Miami, Coolidge-Casa Grande, and Clifton-Morenci.

KOOL has tentatively ordered color as well as black and white TV equipment and expects to spend around $600,000 for construction and remodeling of present facilities in the Hotel Adams. Station's transmitter will be erected atop the hostelry.

Only television station now operating in Arizona is KPHO-TV here, but competition is shaping up. KTAR, local NBC flagship, has application for construction permit on file with FCC and recently purchased site to house both its AM and TV facilities.

KNODE TAKES MGR. POST IN VIRGIN ISLES SPOT

Tom Knode, who resigned his station relations post in NBC television, has joined WIVI, Charlotte Amalie, St. Thomas, the lone English-speaking radio station in the Virgin Islands, as commercial manager. Knode left N. Y. about three months ago to establish residence in V. I. pending protracted divorce proceedings.

He plans to remain there a few more months.

Winnick's U.S. Video Pix And London Play Plans

Maurice Winnick, London maestro and radio producer, flew back to England after an extended U. S. stay with an idea to produce TV shorts in London for the American video market. They would be three-minute briefies with top British talent.

Winnick, who was in with Jack Hylton on the London production of "High Button Shoes," has taken back with him a new play script by Norman Corwin, titled "Mary and the Fairy," which he may produce first in the West End, before Broadway.

Buddy Rogers' TV Show

Buddy Rogers launches a cross-the-board stanza on WOR-TV, N. Y., Monday (9) at 12:30-1 p.m.

Former pic star will be a "film jockey," introing Snader Telescriptions' three-minute shorts using top names.

17 Detroit Nabe House Band For TV 'Trailer' Deal

Detroit, April 3.

A group of nabe exhibs inaugurated the televising of movie "trailers" for third-run houses Monday (2) night on WXYZ-TV. The five-minute trailers will run cross-the-board. Program is entitled "Hollywood Previues."

In order to circumvent the Petrillo ban on televising soundtrack music, the sound tracks of the trailers have been eliminated. Dialog scenes have been edited out. Substituted for the audio are a commentary and recorded or transcribed music. Included in each telecast is a singing-commercial titled: "Let's See a Movie Tonight." Trailers especially prepared for television also will be used when available.

Inaugural trailer advertised "Pagan Love Song." Transcription of the title song was used as background music.

The trailer brain-child is that of Harold Sandelman, of Allied Advertising Agency. Sandelman said 17 third-run nabe houses which bill day-and-date are in on the deal. Six of the 17 theatres are operated by Wisper & Wetsman chain.

If the trailers are successful in bringing in biz, Sandelman says he is prepared to branch out. He says film companies have been cooperative in releasing trailers.

Video Hypoes Revenue For Chi Golden Gloves; 32G Hike Over Last Year

Chicago, April 3.

Television may be black-hearted villan to some sports promoters, but to the Chicago Tribune Charities, promoters of the annual Golden Gloves tournament, video is an "invaluable aid" in upping attendance and increasing revenue.

Revenue from the finals of the Chicago tournament on March 9, and the International matches last week (29), both of which were televised, totaled $64,711.50, an increase of $32,897.25 over last year's take.

Attendance-wise, too, the Trib is happy. This year's finals outdrew those of a year ago, 18,835 to 17,246. And despite a day-and-night rain, the International bouts was down only 324 payes from last year's 16,183 who saw the fights at the Stadium.

Admiral Radio picked up the radio rights in 1950 for $1,000; and this year the tab for both radio and TV was $22,500. Fights were carried on a 23-station Du-Mont hookup, and on a 500-station Mutual network. Broadcast also got an airing on the Armed Forces setup and Voice of America.

WDAF-TV Hikes Rates

Kansas City, April 3.

WDAF-TV put its fourth rate card into effect April 1. Basic rate for the hour on the new card is $450, stepped up from $400 on the previous schedule. Station's first card was issued in October, 1949, when WDAF-TV took to the air had a basic rate of $300 per hour.

PRODUCTION'S CURBS CUE EXITS

Oldsmobile's cancellation of its sponsorship of the Sam Levenson show on CBS-TV last week, within a few weeks after assuming bankrolling of the comic, served to accent anew the plight of the television networks in their dependency on the automotive industry toward swelling the video coffers.

Just when the auto sponsors' coin was moving into a position of leadership in TV, topped only by the amount of money expended by the cigaret companies, the auto boys, feeling the initial effects of wartime production curbs, have shifted into reverse. The casualty toll on cancellation already exceeds $5,000,000 in annual time and talent billings, and it's estimated that by May or June the cancellation downbeat will hit the $10,000,000 mark.

Car by car breakdown of the TV breakup reveals:

Ford Dealers: A consistent spender through the years in radio (while all the other companies were in-and-outers), they've been setting a similar example in video. But while the Ford Dealers have been jockeying in TV for major laurels through program changes, and have just pacted James Melton in a new series as replacement for Jack Haley, it's indicated that either the Ford dealers or the Friday night "Ford Theatre" may go along for 13 weeks and call it quits.

Hudson: Has pulled out of sponsorship of the Billy Rose Tuesday night show.

Nash: Recently cancelled out on the CBS "Airflyte Theatre" dramatic series.

Chrysler: Sponsored the "Treas-

(Continued on page 33)

P&G Thrown For Chi Loop on TV

CBS television came perilously close to losing Procter & Gamble as sponsor of two daytime shows this week, because commitments for local baseball coverage will knock both programs out of their present time slots in Chicago. P&G at first insisted the two shows remain on a live basis in Chi, or else, but later consented to have them kinescoped for transmission in the mornings, prior to the ball games.

Two shows are "First 100 years," soaper aired from 2:30 to 2:45 p.m., and the "Garry Moore Show," aired from 1:30 to 2:30 p.m. and of which P&G bankrolls the 2 to 2:15 segment cross-the-board. WBKB, Chi indie station and the CBS outlet in that city, starts beaming the Chi Cubs' games April 13. Station manager John Mitchell was in N. Y. last week and consented to clear time in the mornings for kines of the two programs, which was finally consented to by P&G.

Situation is not a new one for CBS in Chi, and is based on the fact that the web has to work through an indie station in the country's second video market. CBS reportedly was forced to wangle concessions from Mitchell to carry the last half of the Monday night "Studio One," the Pabst Wednesday night boxing matches and "Sing It Again," since the WBKB affiliation pact sets network option time only from 6:30 to 9:30 p.m.

Nielsen's Top 10

(Feb. 18-24)

Texaco Star Theatre	58.9
Godfrey's Talent Scouts	42.1
Pabst Blue Ribbon Bouts	37.3
Mama	36.2
Fireside Theatre	35.1
Your Show of Shows	35.0
Colgate Comedy Hour	34.6
Man Against Crime	34.3
Godfrey and Friends	33.2
Goldbergs	33.0

Heavy Load on Montgomery Show May Cue Break Between Star, NBC

'What's My Bloody Line?'

In order to get some new and different occupational puzzles for the panel on their "What's My Line?" show, producers Mark Goodson and Bill Todman have set a deal to have a group of Britishers flown over from England for the broadcast Sunday night (8) via CBS-TV. Arrangements were worked out with British Enterprises, and British Overseas Airways Corp. will transport the guests.

Ciggie Rating Duel Proves Pitch To Adults Paying Off

Rivalry between Chesterfield and Camel cigarets for rating supremacy on their respective programming in 7:45 to 8 p.m. period provides an interesting commentary on the composition of ciggie-slanted audiences.

For years it was axiomatic in radio that for a ciggie sponsor to command a sizable rating it was necessary to slant the programming toward the youthful audience segments. It was this thinking that cued a wholesale invasion of singers with s.a. into the ciggie shows, and was one of the factors that induced Chesterfield to spot Perry Como in the Monday-Wednesday-Friday CBS periods opposite the "Camel Newsreel" cross-the-board entry on NBC.

On the basis of the Nielsens, it's the more adult-slanted Camel showcase, however, that's getting much the better of it, with a 31.4 average, in contrast to Como's 19.5 average.

On the other hand, the latest compilations by American Research Bureau (week of Feb. 5) show the competitive programming in a virtual stalemate, with Como getting 21.6 for the Monday segment compared to Camel's 21.1; Como with a 22.4 for Wednesday compared with Camel's 24.7, and Como with 22.0 for Friday, contrasted with Camel's 22.4.

Half of Waring in Pitt Cues Sponsor Squawks, WDTV Forced to Yank It

Pittsburgh, April 3.

Fred Waring teevee show had a sweet and short-lived ride here—exactly one week. Program, which had previously hit Pittsburgh by kinescope fortnigh, late on Sunday afternoons, was recently switched to day-and-date with the network telecast on WDTV, DuMont station here and the town's only channel, but there was one rub—they were only carrying the last half-hour of it locally. "Iest 30 minutes of the 9-10 Sunday night slot was going to "Rocky King, Detective," a DuMont production.

Squawks from Waring's sponsor piled sky high at the discovery that the show was only being seen half of the distance in the Pittsburgh market and it was yanked on a minute's notice last week. For a hurried substitution, WDTV stuck in the Frank Sinatra kine which had been preempted in the afternoon by Milton Berle's special Easter Sunday show.

What the future here of the Waring program will probably be hadn't been determined over the weekend, but it'll probably revert to the kine status again.

A schism has developed in connection with the NBC-TV Monday night "Robert Montgomery Lucky Strike Theatre." Unless the situation resolves itself to the satisfaction of the film star-turned producer, there's strong likelihood that the costly alternate-week hour dramatic show may fade off the video lanes.

The incident is reported to have been inspired by a decision on the part of the NBC hierarchy to once and for all dispense with all the auxiliary plushiness, surplus expenditures and "TV window dressing," notably on shows that aren't paying off with the kind of ratings that warrant such bankrolling. These type of deals have, over the past year, cost NBC more money than it cares to be reminded of. They include, for example, the web's contractual commitments to Phil Harris and Alice Faye (at $18,500 a week) whether they play or don't play, with the network lacking a bankroller for the major part of the season; or the web's contractual obligations to Ed Gardner, who could only get off the sustaining hook by his inclusion in the "Operation Tandem" spot sales.

In the case of Montgomery and his entry into the video program picture, NBC rolled out its gilt-edged velvet rug, pacting the star at a high fee over and above the Lucky Strike commercial participation and installing him in a plush office layout, with a staff.

NBC, it appears, is unhappy about carrying the heavy load and reportedly has made overtures to American Tobacco Co. and its agency, BBD&O, to assume the obligations. Client and agency don't see why they should be saddled with the additional appropriation and Montgomery, for his part, isn't interested in taking a cut. That's where the matter rests.

NBC wouldn't mind particularly if the show was returning a rating commensurate with the web's auxiliary bankrolling, and now takes the position that these are the kind of things that require immediate probing in resolving the economics of television.

'Harlem Cop' TV Series for Menkin

Larry Menkin on Monday (2) pacted a deal with Ted Cott, general manager of WNBC, New York, the NBC flagship station, to write-produce-direct a new weekly half-hour television series to be called "Harlem Cop." It's scheduled for a teeoff in May.

Ambitious dramatic series will show the role of the Negro in New York's community pattern and will feature a Negro in the lead role. Cott is effecting a tieup with the American Negro Theatre for participation in the series. Another innovation will be on-the-spot camera treatment.

Menkin is resigning as writer of the DuMont "Hands of Murder" series.

HIKED FORD BUDGET ON 'PETER IBBETSON'

CBS-TV's "Ford Television Theatre" is planning a hiked-budget production of "Peter Ibbetson," which will probably use an all-English cast drawn from visiting British performers, with the possibility that one or more principals may be imported. Script editor Lois Jacoby is adapting the George du Maurier novel.

Kenyon & Eckhardt-produced show is also skedding a televersion of "You Touched Me," play by Tennessee Williams and Donald Windham. Legiter, which played on Broadway several years ago, is based on a D. H. Lawrence story.

HAWKINS FALLS, POP. 4,200
With Frank Dane, Hope Summers, Bernardine Flynn, Cliff Soubier, Bruce Dane
Producer-Director: Ben Park
Writer: Doug Johnson
15 Mins.; Mon., Wed., Fri., 4 p.m. (CST)
LEVER BROS.
NBC-TV, from Chicago
(N. W. Ayer)

"Hawkins Falls," which last year had a once-weekly half-hour ride on NBC, now turns up as an effective daytime serial. Although the network doesn't want it labeled a soap opera (it's sponsored by Lever Bros.), it has a bed-ridden husband, a runaway boy, a small-town busybody, and a tune-in-tomorrow ending. However, at least in the first episode (2) it avoided any hint of soaper sensationalism.

Story is nicely paced and well written. It begins with a young boy soliciting business for a local iceman, wandering into the kitchen of the Drewer home, then into the living room where the invalided Knap Drewer is in bed. After Drewer and the boy become friendly, a typical small-town busybody pries around the home. Finally, after entrance by Mrs. Drewer and the iceman, the boy admits he's a runaway, thus leaving the writer with plenty of exploitable possibilities to show the pressures and personalities of life in a small town.

Casting is first-class, with all performances matching admirably. Especially outstanding was Bruce Dane as the youngster (The boy is the real life son of Frank Dane, who plays the invalid.)

Camera work and direction were handled smoothly and capably.

"Hawkins Falls" is a five-a-weeker with the Tuesday and Thursday segments sustaining. These segments shouldn't be hard to sell. *Don.*

VILLAGE FAIR
With Herman Pirchner, Betty Ott, Don Cordray, John Fitzgerald, Bill Boehm, Joe Baldi Trio
Producer-Director: Bromley House
60 Mins., 1 p.m., Mon.-thru-Fri.
WXEL, Cleveland

A surefire click for an hour stanza in the afternoon is the Village Fair participation program at Herman Pirchner's Alpine Tavern. A takeoff on the late "Breakfast In Hollywood," this simulcast, WXEL and WERE, chops up all the ingredients of a spicy hour's entertainment and puts out a finished product that not only entertains the Alpine audience but also viewers and listeners.

The program entails the use of the audience in a series of semi-zany games, with a change in announcers pacing the various games. In Don Cordray, WERE, and John Fitzgerald, WXEL, being spelled off by host Herman Pircher, the stanza moves rapidly and production problems are kept at a minimum. The Joe Baldi Trio picks up the cord and ties it all in well. Bill Boehm, master of ceremonies, makes with the nice vocals and Betty Ott adds to the program's charm as the efficient hostess.

Sponsors include a host of product-pushers with Spang Baking and the East Ohio Gas the two leaders.

From 100 to 400 club women pay the luncheon tab to participate in the frolics and Village Fair hockers report an average weekly attendance up to 2,200.

All radio spots are tapped with television commercials live. Program also utilizes variety acts from Pirchner's Tavern. *Mark.*

WHAT'S YOUR TROUBLE
With Mal Bellairs
Director: Bill Taylor
15 Mins.; Mon.-thru-Fri., 10:45 p.m.
M. B. AUTO SALES
WBKB, Chicago
(Rocklin)

This late-evening strip gets by with fair success, thanks to the genial personality of Mal Bellairs, who invests the low-budgeted chatter session with a definite appeal. Show leans heavily on the public's interest in other peoples' troubles, with the host reading letters from persons needing assistance of various kinds and interviewing guests with a problem.

As indicated on show seen (27), Bellairs apparently tries to avoid situations that might be exploited merely for their sob appeal and keeps the "problems" on a relatively light level. Emcee got a hefty assist on this frame from a soldier's wife, who put in a hep pitch for stationery needed for the Korean fighters. Appeal came off in good taste. Only other "problem" that managed to get squeezed between the show's heavy larder of commercials was based on a letter sent in by a family which had lost their dog.

Quarter-hour segment is handicapped by the length and frequency of the plugs for bankrupt'er's used cars. *Dave.*

TV's Role In Destiny

No question but that the cute "Foxy Grandpa" personality of Sen. Charles W. Tobey and the strong, handsome features of Sen. Estes Kefauver are the new Messrs. TV, Milton Berle move over.

The pious, maxim-spouting oratorical Tobey, as he winds himself up into righteous indignation, makes vivid impact on his auditors, and he did it again on CBS' "People's Platform," a capping climax to Kefauver's "Meet the Press" stint just preceding on NBC-TV, both Sunday afternoon shows.

There is no question but these are historians in the making, and that their right-minded probing into organized crime is of the stuff that makes for destiny. It is fortunate for America that Kefauver, Tobey, et al. are not content to have done their chore but are continuing with footnote reappraisals of their national explorations. And it is TV's privilege to have played so important a role in this history-making event. *Abel.*

WOR-TV PRESS CONFERENCE
With Comptroller Lazarus Joseph, Leonard Ingalls, Edward Katcher, Daniel Noonan, Gabriel Pressman; David Snell, moderator
Director: Ray Meredith
30 Mins.; Wed., 8:30 p.m.
Sustaining
WOR-TV, N. Y.

Inaugural of the "WOR-TV Press Conference" Wednesday (28) shaped up primarily as a soapbox for New York City Comptroller Lazarus Joseph to expound his personal views on the municipal 1951-'52 budget. Four newsmen panel members reportedly frequently attempted to draw the guest out on strategic points, but most of the time he rattled off a lengthy spiel that evaded the purpose of the queries.

Joseph's attitude was one of a teacher patiently explaining matters which (he thought) should be perfectly obvious to the panel as well to the public. He defended the proposed 1% increase in the city sales tax and emphasized that a "use" tax for auto owners is also a virtual certainty if the budget is to be balanced. When the N. Y. World-Telegram & Sun's Gabriel Pressman asked if the city has instituted economies, the comptroller said economy can't be practiced when costs of goods and services are up.

Conference's objective is to explore local and national issues through a completely unrehearsed q. & a. session. That's a fine target to shoot at. However, moderator David Snell was somewhat remiss in permitting Joseph to run away with the show. Had a tighter rein been held on the guest, the panelists could have tossed more questions to get at the bottom of the sales tax situation.

Scribes participating in the preem aside from Pressman were Leonard Ingalls, N. Y. Herald Tribune; Edward Katcher, N. Y. Post, and Daniel Noonan of the Brooklyn Eagle. Camerawork could have been better especially in the instance of the panel members. Not once were there individual closeups of the reporters. "WOR-TV Press Conference" has the makings of a good public service airer when moderator Snell exercises a firmer hand and minor rough spots are ironed out. *Gilb.*

CHILD TALENT SEARCH
With Herb Sheldon, emcee; Fernando Arbelo Orch
Producers: Dick Randall, Clyde Matthews
Director: Ruth Mannig
30 Mins.; Sun., 12:30 p.m.
MacLEVY DANCE STUDIOS
WPIX, New York
(Associated Advertising)

This is a strong pitch to get students for MacLevy ballet, tap, voice and dramatics classes via a 13-week talent hunt offering $10,000 in prizes (including scholarships with MacLevy studios). It doesn't add up to much in the way of entertainment. Preem Sunday (1) got off to a slow start, devoted too much time to a recitation of the prizes and contest format, and showcased only five moppet performers. Two of these—a seven-year-old lad who sang "Some Enchanted Evening" and a 13-year-old girl who clicked with an aria from "Madam Butterfly"— were interesting to watch.

Stanza has a permanent corps de ballet, which did an unimaginative flower dance after a brief dramatic introduction. There's also a standing 13-voice chorus, which is okay.

Herb Sheldon handles the juves (who range from three to 16 years old) affably and naturally. Airer isn't strong enough showwise, but the contest angle and the offer of free talent analysis and one cuffo lesson should pay off commercially, since most parents are so susceptible to intimations of their offsprings' star potentialities. *Bril.*

EXCLUSIVE CRIME CLUES
With Harry Brundidge; Alfred Klein, Joseph Martin, Malcolm Johnson, Edward Reid, guests
Director: Al Hartigan
30 Mins.; Mon., 8:30 p.m.
Sustaining
WPIX, New York

New stanza is cashing in on the interest in crime hypoed by the Kefauver committee hearings. Featuring Harry Brundidge, St. Louis reporter who commentated the Senate probe telecasts for WPIX and the television spool, its objective is to discuss old and new crimes with a panel of guests including jurists, legislators, newspapermen and prosecutors.

On the preem Monday (2), guests were Joseph Martin, police reporter of the New York Daily News; Edward Reid, of the Brooklyn Eagle, whose expose led to the investigation of Murder, Inc.; Malcolm Johnson, Pulitzer Prize winning correspondent for International News Service, and Alfred Klein, associate counsel for the Kefauver Committee.

Show kicked off with some kine highlights of the Kefauver hearings and then got into a roundtable on the probe and its implications. Little new was developed, especially in view of the qualifications of the men participating. Klein carried the ball, for the most part, with some general observations on the committee's results and the legislations that may be introduced into Congress on the basis of the committee's findings. Brundidge, who moderated, elicited a few comments by the reporters on how they handled their assignments. However, it added up to a disjointed half-hour with little inside stuff emerging. *Bril.*

SPOTLIGHT REVUE
With Eugene Jelesnik, Marlene Kingborn, Larry Pryor, Marlene Melroy, Bob Welti and the Spotlight Trio
Writer - Producer - Director: Dan Rainger
30 Mins.; Fri., 8:30 p.m.
Sustaining
KDYL-TV, Salt Lake City

"Spotlight Revue," a variety show sparked by station music director Eugene Jelesnik, is a far-west imitation of "Broadway Open House" tightened up to run a fast-paced 30 minutes.

General format of the newest KDYL-TV live offering to the Intermountain area, is a list of half a dozen or so talent bits ranging from Jelesnik's violin through singing and dancing skits.

Side numbers were brought in against a variety of backdrops which effectively broke up any trend towards background monotony.

Fiddler Jelesnik acts as emcee with Bob Welti who announces the show. Welti also serves as a prop for the show, especially in singing and dancing skits. Friday's preem (30) rolled with Marlene Kingborn singing "It's a Marshmallow World," using a snowman as a prop. An ex-"Meglin Kiddy," Miss Kingborn is a newcomer in the Salt Lake area from Hollywood. She made a lot of friends for herself with her singing on the show. Cameras turned next to the Spotlight Trio, an accordion, bass and piano combo with Larry Pryor at the ivories, in "Ain't Misbehavin'."

Highlight of the show was Jelesnik's rendition of "Ave Maria" played against a choral group background which added to the number's effectiveness. Featuring the violinist against a stained glass background, the technicians did a smart bit of lighting that snapped up the video aspects of the offering. Miss Kingborn did a bouncy rendition of "A Bushel and a Peck," singing to Welti who definitely added interest for femme viewers. Marlene Melroy picked up the tempo next with a Salvatore Dali type ballet number to "Night and Day" against a typical Manhattan backdrop. This curvaceous beaut should go a long way with her pert good looks and top dancing ability.

Jelesnik again took over on "Hot Canary." Violinist displayed a good bag of tricks which emphasized his versatility with his finale.

Typically, the Western producer turned to Broadway for his finale, "Sidewalks of New York." The finish was little more than a rehash of the cast, but an effective way to bring the curtain down.

Although the show originally was intended to follow more closely along the lines of more casual entertainment, it comes much closer to being a straight vaude stint without the acrobats.

Talent Will Out

There was no doubt that Jack Benny had attained his TV maturity last Sunday (1) night in his third time up for Lucky Strike, as he took over the CBS-TV "This Is Show Business" half-hour time. In a complete change of pace, Benny left his familiar stock company (Mary Livingstone, Phil Harris, Rochester, Dennis Day, et al.) at home and, with an assist from Claudette Colbert, Basil Rathbone and Robert Montgomery (bigtime casting on anybody's cathode), parlayed a leisurely-paced situation comedy into 30 minutes of sock video.

It's perhaps revealing and significant that Benny accomplished his most successful integration into the video medium by resurrecting an old radio script (one in fact that had done multiple AM duty in modified variations), using as a comedy peg his attempts to convince Miss Colbert as the star, and Montgomery as the producer, that he should replace Rathbone as leading man. That it made grade-A video fare and projected Benny as a master stylist in the comedic sweepstakes can be attributed to the material itself, to the visual values achieved in an adaptation that represented expert timing, to an easy-going continuity that had the movement of a qualitative film job, and to a sock directing assist.

But of major importance, Sunday night's show clinched the argument that TV, as with any other phase of entertainment, need not necessarily be a hurdle to the vets grounded in solid show biz values once they've captured the "feel" of the newer medium and have blended their own distinctive talents into the TV pattern.

Just as, on the previous Sunday, Eddie Canter scored an unqualified smash on "Colgate Comedy Hour" through an awareness of TV's exacting requirements, and to an almost equal degree shown by Danny Thomas on last Wednesday's "Four Star Revue," the Benny program demonstrated that TV should be but a natural transition for the showmen. *Rose.*

CAFE PRIOR
With Shelly Gross
Producer-Director: Art Stover
15 Mins.; Mon.-Wed.-Fri., 6:45 p.m.
PRIOR BEER
WFIL-TV, Philadelphia

Shelly Gross, WFIL-TV staffer, turns table-hopper and host in Cafe Prior. Setting, which offers booths and tables, is slightly above par for nitery backgrounds on local TV. Gross greets celebrities and guests, and, for a twist, also salutes strangers sitting around whose names mean nothing to viewers. On program caught (28), Russel Salmons, president of Philly press photographers, got in plug for their annual dinner-dance and Miss Press Photographer chirped and tapped out a dance.

Dorothy Fields and Arthur Schwartz, librettist and composer of "A Tree Grows in Brooklyn," appeared to do a plug for the musical now in town. They answered the venerable query "which comes first—words or music?" with the equally hoary reply—"Either." While hesitating to pick a Hit Parade contender from their score, they both thought "Love Is the Reason," the number Shirley Booth whams across in the show's first act, might make it.

Gross comes through nicely, with youth and a pleasing personality in his favor; but he seems lacking in show business savvy for the interviewing. Standard beer commercial has him tasting "the old world flavor," but viewers are mercifully spared the lipsmacking and eye-rolling generally indulged in by gabber gourmets. Gross also recommends events, concerts, theatrical fare and films and ties in an appropriate anecdote at start and close for guests on show. *Gagh.*

THE SHOPPER'S CORNER
With Jacqueline Susann, Milo Boulton; Sam Levenson, guest
Writer: Betty Nelson
Producer - Director: Raymond E. Nelson
15 Mins.; Tues.-Fri., 11:45 a.m.
SEARS, ROEBUCK & CO.
WABD, N. Y.
(Keystone)

"The Shopper's Corner," a modest 15-minute daytimer, could be considerably more entertaining if the long-winded commercials for Sears, Roebuck's housewares were drastically pruned. In preeming over WABD, N. Y. Friday (30), the twice-weekly program displayed possibilities but scant time is left over after the plug spiels to develop them.

Format has Jacqueline Susann (wife of CBS producer Irving Mansfield) bringing on a guest celeb for each session. Friday's visitor was Sam Levenson. After obliging with some of his entertaining anecdotes, he was asked to identify the individual depicted on a partially taped over portrait. In his third try he came up with the correct name to bag a Sears mop as a prize.

Miss Susann proved an affable and gracious hostess, but Milo Boulton was somewhat less adept with his demonstrations of the Sears wares. However, wrestling with the intricacies of a replaceable head mop, a tank type vacuum cleaner, a pressure cooker, an automatic iron and a mechanical dishwasher all within 15 minutes is almost enough to fluster any male.

Starting yesterday (Tues.), "Shopper's Corner" extended its portrait identification to home viewers via a phone call. It's a step that should heighten audience interest. *Gilb.*

FIGURE FASHIONING
With Buster Crabbe
Producer: Bob Bundy
Director: Meade Brown
15 Mins.; Mon.-thru-Fri., 11 a.m.
Sustaining
WOR-TV, N. Y.

This cross-the-board series is basically a video version of the early-morning setting-up exercises featured on early radio, grooved exclusively to the housewife audience. Buster Crabbe, former Olympic swimming champ and later a "Tarzan" and cowboy star in films, is the exerciser. Whether the housewives will feel like taking 15 minutes off at 11 in the morning for calisthenics, when they're already partly through their chores, is a moot point. Judging from the preem, however, Crabbe is working on sound scientific principles which should do good for any viewer taking the trouble to participate.

On the initialer (2), Crabbe took it easy with his audience, starting them out with simple routines done no more than five times each. He also dispensed some fuzzy statistics about diet but didn't go into that phase of "figure fashioning" sufficiently to ascertain what part it will have in the show. He gave a good display of "dynamic tension" for those who might want to try it. Dressed in slacks and an undershirt, which set off his male a.a. to advantage, he set a good example of what the femmes could look like if they want to develop his brand of muscles.

Show apparently carries the lightest possible budget, with Crabbe working before a blank curtain and using only a common chair and a broom for props. There isn't even music to go with the exercises. But, it's something different for N. Y. video and will probably draw its share of audience. *Stel.*

TOP TUNES WITH TRENDLER
With Bob Trendler and WGN orch, Paula Wray, Tony Fontaine, Lee Bennett
Director: Barry McKinley
30 Mins.; Sun., 1:30 p.m.
Sustaining
WGN-TV, Chicago

A relaxing Sunday afternoon musical interlude, "Top Tunes With Trendler," fills a definite need for those viewers seeking a respite from the more hectic teevee fare. Session watched (25) was tastefully mounted, smoothly lensed for the most part, and showcased some top-flight talent, particularly in the case of the hefty WGN orch batoned by Bob Trendler.

Emphasis was on the band with the several cameras pinpointing the soloists and various sections as the group wended its way through such standards as "The Piccolino," "It's A Grand Night For Singing" and "Lady In Spain." It was easy listening and viewing.

Also good were the contributions from singers Paula Wray and Tony Fontaine. Production backgrounds for their numbers were simple but attractive. Both ably sold a brace of tunes but wound up with a duet on "Bushel and a Peck" which would have been more effective had Fontaine avoided an unnecessary cuteness. Off-screen emceeing by Lee Bennett was appropriately suave.

Pleasant visual values were added to the song intros by the use of a scroll bearing the tune's title with a hand lazily finger-painting designs around it. *Dave.*

Television Follow-Up Comment

Steve Allen, who is becoming CBS' No. 1 replacement (the job formerly held by Robert Q. Lewis), did it again last Friday night (30) by filling in for the ailing Morton Downey on "Star of the Family." Comic played it straight for the most part in his interviews with the relatives who introduced the guest talent on the show, giving slight indication of his acknowledged ad lib facility. He scored, though, with a sock boogie routine on the piano in his featured spot, playing something which he called the "Morton Downey Boogie" in honor of the program's regular star.

Guests included the Betty Luster - Jack Stanton dance team coloratura Mimi Benzell, and impressionist Sonny Howard. Miss Luster and Stanton, regulars on CBS' "Sing It Again," registered solidly with a well-executed routine in which they spotlighted terping from the minuet to modern jive. Miss Benzell displayed her fine vocalistics on "Lady of Spain," flashing a Carmen technique against a bull-ring background. Howard, whose forte is impersonating current pop singers, suffered by not being the equal of any of his subjects.

Although the television and film industries may still be at odds in many instances, Ted Mack on his TV "Family Hour" nonetheless lauded Hollywood and, particularly, the Warner Bros. as "Great Americans" on his show Sunday (1) via ABC. (Mack devotes a segment of the show each week to his "Album of Great Americans.")

Tracing the Warners' film biz careers from the time they opened their first filmery in 1905 in New Castle, Pa., Mack utilized slides and film clips to tell their story. Noting that no one else in the business was willing to gamble on sound when it was first introduced in 1926, he declared that "with the kind of courage and farsighted faith that always give birth to new industries, the Warner brothers decided to make their movies talk." Bringing the story up to date, Mack concluded:

"And so, over the years, since the Warner brothers made the movies talk, America has been the owner of a powerful instrument . . . for entertainment and for education. I think it's fitting for Television to salute its esteemed older brother — the movies — symbolized by four brothers who lived and breathed the American story from their humble beginning to the present—when the names of Harry, Sam, Albert and Jack Warner have rightfully earned a glowing chapter in the Album of Great Americans."

Danny Thomas' segment on the Wednesday night series on NBC, is getting to be an exercise in virtuosity. He's beginning to show that ability that has made him a top performer in cafes. He's proving his bigtime rating with his ability to work in one, sing, participate in sketches, do dialect and tell stories. He's finding his niche handily and he's more at home in this medium than he has ever been.

One of the reasons for his pickup is the fact that the show's designers have been able to surround him with sketches and talent that set him off extremely well. Under the present format, it's virtually a nightclub format with a thin line of continuity. On last week's show, a train journey to Miami provided the setting. There were good pegs in the script upon which to bring in diverse acts—Jesse, James & Cornell, Paul Sydell, Kay Starr and Peral Primus & Co.

The Negro dance trio provided a fast session of terping for good results and Sydell's dog act gave the session one of its cute notes.

Pearl Primus did an arty bit of ritualistic terping. The routines she showed here were more fitting for concertizing than for video. Under the camera setup, the fine points of her act were difficult to discern. Miss Starr, of course, is an accomplished singer. She was given a good sendoff with a setting that had her on an observation platform. She also participated in a comedy sketch and handled her lines nicely.

Program last Wednesday (28) was probably one of the best since Thomas has taken on this assignment and it represents an increasing awareness by the comic of the requirements of the medium.

"Somerset Maugham TV Theatre," moving from CBS into the alternate Monday night at 9:30 slot on NBC this week (2), teed off its new series with an uninspired adaptation of Maugham's "Of Human Bondage." Story suffered from the same handicaps that marred its production when staged on CBS' "Studio One" two years ago —the hour-long format did not provide sufficient time for the establishment of motivation or characterization. As a result, the show was a sketchy delineation of the young doctor's downfall at the hands of a bad woman and recovery at the hands of a good woman, full of bathos and signifying little.

Director Martin Ritt, who scored with some of the early shows in the CBS "Danger" series, did little to pull "Bondage" out of its rut. Tom Helmore played too deadpan to capture any of the young medico's mental turmoil. Cloris Leachman, with a fine makeup job, fared much better as the alcoholic waitress. John Baragrey, as another doctor with whom she ran away, Joan Chandler, as the "good woman"; Frederic Worlock as the uncle, and Robert Harris, as Miss Chandler's father, topped a generally capable supporting cast. Adaptation was scripted by Theodore and Mathilde Ferro.

Series is being packaged by John Gibbs and Anne Marlowe, who also have a hand in Robert Montgomery's "Lucky Strike Theatre," with which it alternates on NBC. Plugs for Tintair followed the pattern set when the show was on CBS, with Joyce Mathews handling them acceptably.

"Toast of the Town" ran through a routine variety session Sunday (1) with staple, but not standout entertainment values. Topliner was Douglas Fairbanks, Jr., who recited Kipling's "If" with studied casualness after an inflated build-up of the poem. Holding over from a previous layout, Phil Spitalny's all-girl orch and choir impressed again with a medley of spring tunes. Spitalny, however, caused a sloppy close by asking Ed Sullivan to ring up the curtain for a bow by his troupe. When the curtain was up, the orch and chorus were seen ambling off the stage in a pointless shot. Another repeat on this show, Artie Dann delivered his by-now familiar comedy routine with moderate impact.

Show opened nicely with the "Irish Memories Revue," with the troupe restfully projecting their Celtic song and dance material. In the acro department, a cute ball-balancing turn was executed by a French-trained pooch, Nino, which goes into Radio City Music Hall in a couple of weeks. Layout was rounded off by the Les Paul Trio featuring Paul's intricate guitaring and vocalist Mary Ford on a couple of pop and western numbers.

Betty Furness' "Penthouse Party" on ABC-TV Friday night (hevere copperware sponsorship) was the keystone to an unusually gay half-hour—a salute to bride-to-be Eloise McElhone. With Richard Kollmar (Dorothy & Dick), Andre Baruch (& Bea Wain), Jeffrey Lynn (married to Robin Chandler) and cartoonist Bob Dunn (the future bride's associate on another video show), it was quite a clubby get-together. Dorothy Kilgallen (Mrs. Kollmar) and Miss Chandler are (frequently with Miss McElhone on "Leave It To the Girls" (femceed by Maggi McNellis), so it was a naturally intime group that gave the future bride and Bill Warwick (& Legler agency) a sort of bachelor TV party.

Don Cherry seriously thrushed "Because;" Buddy Weed made rhythm at the ivories; and a clever "Leave It to the Men" take-off on Tobey (Baruch), Kefauver (Lynn) and Rudolph Halley (Kollmar) "probed" Miss McElhone and her "Bugsy" Warwick. The males also chirped "We're the Guys Behind the Gals In Front of the Mike" (Kollmar, Lynn and Baruch) to the air of "Everyday Is Ladies' Day With Me"; "A Good Man Is Hard to Find," "Along Came Bill" and "Wedding Bells Are Breaking Up That Old Gang of Mine" further heralded the forthcoming April 6 nuptials. It was a literate, sophisticated and never sticky salute, yet replete with sound sentiment, and a tribute to the Lawrence Markes-Robert Doyle-Robert Massell writing-production-direction staff as well as to an expert cast. Other Mr. and Mrs. teams sent congratulatory wires. Ed (and Pegeen) Fitzgerald was forced off the scheduled routine by flu.

A video show that permits the studio audience to become familiar with the onstage talent is likely to find a new set of headaches for itself. This was evidenced on Frank Sinatra's CBS show Saturday (31) when someone in the audience called out the punch line before the Verce had a chance at it. Show apparently encourages the femme members to swoon when Sinatra makes his appearance, and the recitation of punch-lines is seemingly an outgrowth of this type of familiarity. Fortunately, there wasn't any appreciable damage.

Sinatra's show had same easy-going characteristics of his usual display. He's an ingratiating performer whether he's spieling lines or singing tunes. He's lined up a good set of performers for airings between his appearances, and the show had a good percentage of entertaining moments. Probably the highspot of the program was the reprise of "The House I Live In," a powerful and entertaining preachment on brotherhood, which was made into a film short some years ago. Another excursion into films, a takeoff on "Sunset Boulevard" didn't do as well because the satire didn't jell.

The outside talent was well

(Continued on page 32)

LOOK TV-TIMEBUYERS...

here's one of the greatest westerns that's ever streaked across the television screen!

WOR-tv's

THE BUSTER CRABBE SHOW

(5:30-6:00 PM, weekdays)

call, write or wire for more facts —

WOR-TV

channel 9

New York's fastest growing tv station at 1440 Broadway, in New York

WHY?

1. It stars Buster Crabbe.
2. It's two-thirds of his boffo films and one-third "live".
3. Buster Crabbe will personally deliver or lead into — the commercials.
4. It's timed *right* for kids — a time, (5:30 P.M.) when they have little or nothing that holds them.
5. It's priced low — low — low . . . LOOK:

1 time	*2 times*	*3 times*	*4 times*	*5 times*
$675	$1313	$1915	$2555	$3100

P.S. Results? Here's one — during the week of March 16th a few remarks made by Buster Crabbe pulled 3,785 requests for a picture of Buster Crabbe.

Television Chatter

New York

ABC-TV sales v.p. **Fred Thrower** left Saturday (31) for three-week vacation in Nassau . . . **Joey Adams** to Miami for two-week nitery engagements . . . NBC-TV's **John Conte** leaves Gotham Tuesday (10) to attend a sponsor dinner in Indianapolis following day . . . **Robin Chandler** subbing on CBS-TV for vacationing **Dorothy Doan** . . . Sportscaster **Guy Lebow** signed to one-year contract by Pan-Video to narrate weekly sports reels . . . **Carl King** is new announcer on **Jack Carter's** NBC-TV show . . . **James Starbuck**, "Your Show of Shows" choreographer, to stage dances on **Bob Hope's** NBC-TV show Sunday (8) . . . **Mimi Benzell**, **Billy Eckstine** and **Paul Gallico** added to "Toast of the Town" lineup on CBS-TV Sunday (8) . . . **John Hansel, Jr.**, added to ABC-TV sales staff . . . **Debi Berti** into "Man Against Crime" Friday (6) . . . Actress **Miriam Goldina** is preparing 16 **Stanislavsky** lessons for publication, as recorded by her late husband while they studied under the Russian histrionic theoretician . . . **Jay Barney** plays lead on NBC-TV's "Big Story" Friday (6) . . . **Dorothy Shay** guesting on **Jack Carter's** NBC-TV show April 14 . . . **Rex Marshall**, host on "Suspense," made three talks for Auto-Lite at sales conventions in Chi, **Toledo** and **Gotham** . . . **Nina Foch**, **Otto Preminger** and **Frank Kingdon** guest on DuMont's "Ladies Before Gentlemen" tonight (Wed.).

ABC-TV film director **Nat Fowler's** apartment robbed of $1,000 worth of property, including film equipment . . . Free & Peters has appointed **John W. Brooke** eastern TV salesmanager and **George F. Stanton** (who will move from Chi office of McCann-Erickson) as midwest TV salesmanager . . . **Sammy Kaye** to do his "So You Want to Lead a Band?" on ABC-TV's "Kreisler Band Stand" April 11 . . . **Mrs. Arthur Murray** guests on **Jack Carter's** NBC-TV show Saturday (7) with **Phil Silvers** and **Anita Alvarez** . . . James Kiamie Chemical Corp., makers of Weather Seal, to use one-minute film spots in a campaign in six eastern states . . . **John Tillman** turned down bid to announce the "Arthur Murray Show," due to conflict with rehearsal sked on his WPIX newscasts . . . **Paul de Fur's** "Sakrete's Family Handyman" vidpix skedded to start April 9 sponsored in 20 markets.

Script agent **Blanche Gaines** gets two originals on this weekend: "Bigelow Theatre," NBC vidfilm series, does "The Woman's Privilege" by **Joseph Hayes** Sunday (8), and the following night (9), CBS' "Lux Video Theatre" presents **Laraine Day** in "Column Item," by **Carol Warner Gluck** . . . **Gordon Webber**, Benton & Bowles copy writer who does the commercials for CBS' "Mama," had his first novel, "Years of Eden," published by Little, Brown last week . . . NBC casting chief **William I. Kaufman's** "Best TV Plays of the Year," published by Merlin Press, sold out on its first printing five weeks after publication . . . **P. H. Dorte**, chief of BBC-TV, arrived from England aboard the Queen Elizabeth yesterday (Tues.) . . . **Max Liebman**, producer-director of NBC's "Show of Shows," guest-lecturing to Columbia Univ. journalism students tonight (Wed.) . . . Educator **Helen Parkhurst's** "Exploring the Child's World," which will include material and still photos from her radio and TV shows, scheduled for May 22 publication by Appleton-Century-Crofts.

Hollywood

Mickey Freeman ankles his Daily Variety post next week to become publicity director for KLAC-TV . . . **Maurice Hart** narrating a film about the city of Burbank for Light of the World Productions . . . Cadillac Productions bought "Fury Rows a Boat," an original by **Jerome Fiske** for vidfilm production. **David X. Miller** will produce . . . **Al Fischler**, who ankled KNBH where he had been coordinator of daytime programming when NBC launched an economy wave, takes over April 16 as west coast sales and service head for Snader Telescriptions . . . Telecast of the Easter Sunrise Services at Hollywood Bowl cut attendance from the normal 26,000-30,000 to around 19,000, lowest non-rainy Easter attendance in the Bowl's history . . . **Mel Williamson** working on a program with an Armed Forces peg which he will write and produce for KTTV. Weekly originations will be from different army camps.

John Goetz, KLAC-TV director for the last year, ankled the station to handle freelance direction and packaging. As a freelance he'll continue to handle "Wedding Bells" and **Dr. Paul Popenoe's** "Institute of Human Relations" on KLAC-TV . . . **Frank Wisbar's** *Fireside Theatre* vidfilm production unit for Procter & Gamble and the Compton Agency signed a two-year lease on studio space at Eagle Lion after two years at Hal Roach Studios.

William Bennington named director of field programs for KNBH by station's new program director **Bud Cole** . . . **Lou Snader** picked up his option on **Marina Koshetz** for five more telescriptions on which she'll be teamed with Met Opera bariton **James Newell** . . . GCS Productions set comic **Joe Besser** to star in a series of vidpix . . . **Coleen Gray** planed to N. Y. for a series of video guestings . . . **Jim Jordan, Jr.** set to develop new program ideas for KNBH . . . **S. Woodman Phelps** will direct the **Jerry Colonna** vidshow which bows May 2 on KECA-TV and will be kinnied for the ABC eastern web. Goebel Beer is bankrolling . . . **Joe Louis** was paid a flat $500 television fee last night (Mon.) for refereeing the Hollywood Legion wrestling matches. Ex-heavyweight champ also earned 30% of the gate. KTTV carried the mat-men . . . **Jimmy Wakely** set to guest on **Milton Berle's** "Texaco Star Theatre" April 24 . . . KTTV launched "Mystery Theatre," new series of pix, with "Black Widow" which was made in England last year . . . Twice-weekly child psychology program over KECA-TV starts tonight (3) with Mode O'Day bankrolling . . . **Bill Harding** took over as producer of "Hal in Hollywood" on KECA-TV.

Chicago

Vernon Brooks resigned as director of operations at WGN-TV, a post he'd held for the past four years. He'd been associated with WGN for the past 16 years . . . **Phil Patton** bows out as Chi ABC-TV exec producer to devote full time to web's Sunday "Super Circus" show as its exec producer . . . **Capt. William Eddy**, who directed WBKB through its pioneer days as general manager, is back in the Navy as a captain with admiral braid in the offing . . . **Robert Q. Lewis** in town hitting the local teevee circuit plugging the Red Cross Drive . . . **Clint Youle's** weather show on WNBQ gets a sixth night spread with the Santa Fe Railway picking up the tab on the Sunday night show which bows April 15. Ditto for **Dorsey Connors'** strip with O'Connor and Goldberg bankrolling the Sunday night addition . . . **Don Kane**, ex-WGN-TV director now in the army, scripted and directed GI revue showcased at Ft. Sill, Okla. . . . Borden's handed a 13-week renewal to WBKB's "Borden's Music Bowl." **Herbert S. Laufman** package features **Danny O'Neil** and **Caroline Gilbert** . . . Associated Hudson bought "Great Comedians," weekly 15-minute film short on WENR-TV . . . **Art Lentz**, Wisconsin U sport's flack, emceeing daily quarter-hour campus remote on WTMJ-TV

the [illegible] story

WHLI IS FIRST!

LATEST SHARE OF AUDIENCE
Conlan Radio Report

	Morning	Afternoon	Entire Survey
WHLI	26.2	26.4	26.3
"A" Network—50,000 Watts	23.8	24.7	24.3
"B" Independent—50,000 Watts	.9	1.1	1.0
"C" Network—50,000 Watts	11.4	6.7	8.8
"D" Independent—5,000 Watts	2.0	1.3	1.6
"E" Independent—50,000 Watts	1.7	2.2	1.9
"F" Network—50,000 Watts	14.6	18.5	16.8
"G" Independent—10,000 Watts	2.2	1.6	1.9
"H" Network—50,000 Watts	14.8	13.7	14.2
"I" Independent—10,000 Watts	.6	.3	.4
Others	1.8	3.5	2.8

Survey Periods:—Monday through Sunday 8 A.M. to 5:30 P. M.
February 1951—Hempstead, Long Island—Conlan

"THE VOICE OF LONG ISLAND"

WHLI 1100
HEMPSTEAD LONG ISLAND N Y

Represented By RAMBEAU

Inside Stuff—Television

Plans to make the Coast Academy of Television Arts and Sciences a national organization are being worked out by the membership which expects future "Emmy" awards to be on a national basis. However, ATAS chapters will not be functioning in all television centers by next awards date in January, so a committee is also mulling a plan to corral a national vote by mail, probably from station reps, newspapermen or ad agencies. As part of the plan to extend ATAS to a national scale, it is hoped that the coming awards ceremony will be co-axed into eastern markets.

Flackery departments of four ad agencies with adjacent shows Friday nights on CBS-TV have banded together to promote "Friday Is Family Night on CBS-TV." Shows and their agencies are "Mama" (8 p.m.), Benton & Bowles; "Man Against Crime" (8:30), Esty; "Ford Theatre" (9), Kenyon & Eckhardt, and "Star of the Family" (10), Geyer, Newell & Ganger.

Agencies are collabbing with the CBS publicity and program promotion departments in a special drive. Web is preparing a special station promotion kit and has also sent out a display poster for use by stations, which carries stills of the shows involved. Poster is to be displayed in N. Y. by Vim stores.

WBZ-TV, NBC outlet in Boston, and local video editors are getting mail from viewers on the disappearance of "Big Story" from the station's sked. WBZ aired "Story" at 9:30 p.m. Fridays, with the 9 p.m. slot sold to "Famous Jury Trials" on kinescope. When "Big Story" moved to 9 p.m., WBZ was faced with the prior contract for "Trials." Henry Morgan show was moved into the 9:30 slot. WBZ offered to use "Story" on a kine basis, but this was not suitable to Pall Mall, the sponsor.

As a result, the stanza isn't seen at all in the Hub.

WOR-TV's (N.Y.) coverage of the Brooklyn Dodgers ball games this season will use *five* cameras, according to Ralph Giffen, who will direct the videocasts. In addition to three cameras in the stands, there will be two on the field—one near each dugout—to get closeups of pitchers, batters, men on bases, etc.

Station has mapped an extensive campaign to promote attendance at Ebbets Field, with the tag that if fans can't go in person they can see the games on Channel 9.

Sally Benson is in a legal hassle currently with Metro on the "Meet me In St. Louis" characters from her New Yorker stories, which she wants to recoup for television. Writer avers that Metro only acquired the picture rights, and that the characters belong to her for TV.

NEW HAMPSHIRE'S BID FOR FIRST TV OUTLET

Manchester, N. H., April 3.

Grandview, Inc., will build a television station in this city as soon as conditions permit, it was announced by William F. Rust, Jr., general manager of the corporation, following action of the FCC in assigning VHF Channel 9 to Manchester.

Corporation filed its application for authority to build New Hampshire's first TV outlet with the FCC in July of 1948, but plans were held up by the subsequent freeze.

Meanwhile, fearing that Massachusetts interests would win their battle for the Channel 9 assignment, Grandview has waged a vigorous campaign for the channel with full-page advertising in local newspapers and frequent announcements over WKBR here.

Order WCAU-TV Election On AFRA Affiliation

Washington, April 3.

Elections to determine whether announcers, special artists and other TV employees of WCAU-TV in Philadelphia wish to be represented by AFRA were ordered last week by the National Labor Relations Board.

The Board held that only those employees who have spent at least half their time in the last year in the TV operations of WCAU will be eligible to vote. It found that staff announcers under contract to WCAU and WCAU-FM, whose sole TV duties are spot announcements and station breaks, are not eligible to vote in the election. Other staff announcers with special program duties who do not spend at least half their time on WCAU-TV were also held ineligible to vote within the television unit.

Audubon Society Show

Bird watching and other aviary subjects will be covered in a new video stanza the Audubon Society will present over WOR-TV, N. Y., starting Tuesday (10) at 8:30 p.m. Airer will feature Kenneth Morrison and Rea King, of the society, and will be handled for WOR by Roger Bower and Edythe Meserand.

Program, titled "Outdoors Unlimited," will have available the Audubon collection, film clips, props and live birds.

Schenectady — Breslaw Bros., furniture stores, are now sponsoring "Cisco Kid" on WRGB-TV, with announcements handled by Bill Mulvey and Vince Hickey.

FOR COUGHERS!
NEW COUGH DROP
The One and Only cough drop that BATHES your THROAT
WITH PLEASANT SOOTHING LIQUID MEDICINE
LIQWID CENTER COUGH DROPS
DOUBLE QUICK
DOUBLE ACTION
COUGH RELIEF

KLIX
In Idaho's Fabulous Valley
Ash HOLLENBERY
ABC at Twin Falls, Idaho

For MEN Only
YOU MUST LOOK YOUR BEST
SALEM'S Hair Care Center

CHILDREN'S TV
Script Specialists — Program Builders
59 Park Ave., New York MUrray Hill 6-3883

NLRB Nixes TVA On Separate Coast Unit for Vidfilms

Washington, April 3.

National Labor Relations Board turned thumbs down last week on creating a separate Coast bargaining unit for actors making motion picture films for TV.

Request for such a unit came from the TV Authority which also urged that extras be included.

However, in what was a smashing preliminary victory for the Screen Actors Guild, NLRB directed that an election be held within 30 days to determine an exclusive bargaining agent for actors who appear in video films as well as other films. The Labor Board excluded the Screen Extras Guild. Since SAG is much larger on the Coast than the TVA, it is generally figured a sure winner in the balloting.

Involved as separate units are Assn. of Motion Picture Producers, Independent Motion Picture Producers Assn. and Society of Independent Motion Picture Producers. TVA wanted all the actors lumped into one unit, but NLRB followed the recommendation of SAG that these groups keep their separate entities in accordance with Hollywood custom.

In its order, NLRB declared: "The principal issue in this case is whether the Board should find appropriate a separate unit limited to actors engaged in making motion are able to finance a picture from which the entire share of the W-K participation would be donated to ANTA.

"TVA seeks to justify its unit position by testimony designed to show a peculiar community of interest among actors engaged in making television pictures. These witnesses emphasized the limited budgets of films intended for television release, and pointed to certain differences alleged to exist in the working conditions of performers on such films: lower wage rates; longer working hours; increased nervous tension because of shorter shooting schedules; greater need to memorize lines in advance of production; commercial advertising limits employment by identifying performers with product; and, in the case of singers, the necessity for greater precision because of the absence of musical accompaniment and the use of smaller groups.

"The evidence before us, however, discloses that most of these alleged differenses do not in fact exist. On the contrary, the record affirmatively shows that many of these conditions are present in the production of all low-budget films, whatever the medium of release. . . . Moreover, it is uncontroverted that the making of television pictures requires no change in the technical processes either in front or in back of the motion picture camera, and that the hiring of actors from the 'employment pool' is the same for all types of film productions.

TVA to Contest SAG

Hollywood, April 3.

TVA today withdrew from the ballot in the pending election among actors employed by members of SIMPP, AMPP and IMPPA but simultaneously decided to challenge SAG in the latter's jurisdiction over actors in theatrical, educational and other types of film at six unaffiliated film companies, Apex, Bing Crosby Enterprises, Jerry Fairbanks, Cisco Kid Pictures, Flying A and Hal Roach.

While these six are making vidpix, they also turn out commercial and educational product. At SAG-TVA confab with employer reps and NLRB, it was pointed out TVA move means that the winning union will rep actors for all types of pix and cannot limit its jurisdiction only to vidfilm. Thus, while TVA will be giving up fight for thespers in vidipc subsidiaries in majors, if it wins election in the six unaffiliated studios it will cover performers doing non-tele work.

KTTV Takes 5 DuMont Kinnies as CBS Tie Ends

Hollywood, April 3.

KTTV shed its last CBS kinescope over the weekend and blossomed out yesterday (Mon.) as a completely independent station. Sports, live and film programming and five hours of DuMont kinnies will be the L. A. Times' outlet's bill of fare.

Emancipation from CBS was marked by a special show Sunday at which KTTV unveiled some of its new talent including Ginny Simms, who starts a program from service camps April 10, and "Crash" Corrigan, a lure for the juve trade. Station is expanding "Tiny Stowe's Minstrels" to a full hour and "Children's Church" and "Classified Column" are being brought back into the lineup. Initial DuMont shows are "Cavalcade of Bands," "Cavalcade of Stars," "Famous Jury Trials" and possibly "Ellery Queen."

Cincinnati — William B. Hines, sales promotion manager of WKRC stations since last October, has been appointed director of promotion and public relations. Hulbert Taft, Jr., exec vepee, also named Luis A. Gallop as director of publicity. Gallop switched from WCPO stations where he was in charge of promotions, advertising and publicity.

Wiley's Dissent

Washington, April 3.

Sen. Alexander Wiley, who recently introduced a resolution in the Senate for a code to govern the use of television in connection with Congressional sessions and committee hearings, took another sock over the weekend at "circus-like" television shows of Congressional committee sessions.

In a letter to a Wisconsin circus enthusiast, the Wisconsin solon warned that highly theatrical hearings could balk the job of getting the facts on the subject under study by a congressional committee.

"TV," he wrote, "can bring out ham acting, phony theatrics, and selfish competition for the spotlight among the committee members and staff. It can cause a complete losing of the Congress' main objective—which is to get the facts."

U. of Tex. AM-TV Degree

Austin, Tex., April 3.

The University of Texas College of Fine Arts will offer a radio-television degree next fall, the first Texas school to offer such a degree.

The school presents its students in actual TV workshop presentations on KEYL, San Antonio and other Texas stations.

TVA Strike Against KFI-TV Near As Other Coast Stations Sign

Hollywood, April 3.

Television Authority strike against KFI-TV is imminent as a result of the agreement reached by TV with other local telestations. Pact drawn up last week with KTTV, KNBH, KECA-TV, KLAC-TV and KTSL parallels that inked by KTLA a month ago.

Strike action against the Earle C. Anthony outlet was authorized earlier and pickets already have been lined up, although TVA will not indicate when the walkout will take place. Station discharged three AFRA announcers and hired non-union gabbers to handle tele blurbing and other chores.

FKI-TV has shunned contract talks in recent weeks but the other stations met with TVA in continuous session to reach the agreement which goes into effect April 15.

Contract contains 78 provisions in addition to basic wage scales and working conditions. Problem of scales for daytime strip shows has been overcome, the contract stipulating that this phase may be reopened for discussion at the end of this year. Remainder of the contract is solid through Nov. 15, 1952, unless there is a 10% cost-of-living rise in which case negotiations can be resumed April 15, 1952.

One hour strip program has been scaled at $136.50 (70% of the $195 multiple hour program fee). Based on percentages throughout, two-hour show brings $158 with the figure rising gradually through the five-hour daily program classifications. Basic strip show scales run from $113.25 for 15 minutes up to the $195 figure.

Scale for one 15-minute show is $35, including one hour of rehearsal. Fee goes to $45, including two hours' rehearsal, for the 30-minute layout; and $80 for an hour-long show, figure including three hours of rehearsal time.

Use of kinescopes is restricted in the pact which also provides that shows cannot be cancelled except as a result of completely uncontrollable circumstances. Shows requiring traveling beyond 30 miles carry an additional $15 fee plus travel and living expenses.

Performers may participate in commercial messages without additional compensation provided these are limited to introductions, sign-offs and incidental blurbs. Sustaining programs are to be paid at 70% of the basic scale and pro-

(Continued on page 33)

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE

Four years, University of Michigan, Michigan State College (A.B.)
Three years, U. S. A. A. F.
One year, United Stove Company
One year, Foley Buick Sales Co.
Free & Peters (Chicago Office) since June, 1950

Like father, like son!—

WILLIAM B. WIEMERS, JR.!

Yessir, Bill's got advertising in his blood—his father is William B. Wiemers, Sr., a 25-year man with Farm Journal. Bill's background also includes Bombers, Buicks, and a B.A. The only "second generation media salesman" in our shop, Bill has proved himself in his own right, and is now one of F&P's real contributions to the TV industry.

Bill Wiemers is another example of our basic F&P philosophy that good men are the most important thing we have to offer you. Not just good salesmen or analysts or research men, but good "all-around" men who work night and day at the job of figuring how TV can work most effectively for you. That's why we're genuinely interested in any problem you give us, and then *see it through*, down to the last detail. . . .

And that's the reason we know you agencies and advertisers value our services, here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT WOC-TV* (Central Broadcasting Co.—WHO-WOC)
FORT WORTH-DALLAS WBAP-TV* (STAR-TELEGRAM)
LOUISVILLE WAVE-TV* (WAVE, Inc.)
MIAMI WTVJ (Wometco Theatres)
MINNEAPOLIS-ST. PAUL WTCN-TV (DISPATCH-PIONEER PRESS)
NEW YORK WPIX (THE NEWS)
ST. LOUIS KSD-TV* (POST-DISPATCH)
SAN FRANCISCO KRON-TV* (THE CHRONICLE)

*Primary NBC Affiliates

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

Tele Followup Comment

Continued from page 29

selected. Mary Raye & Naldi danced ethereally. They're one of the top ballroom tandems with a set of routines that have been a staple item in niteries. Jack Gilford, who this season joined the Metropolitan Opera company as the jailer in "Die Fledermaus," is essentially a good comic. He didn't select his most effective routines for this show, although he clicked in his impressions of Rudy Vallee, Jimmy Durante and Laurel & Hardy.

The program was well fortified in the singing dept with the added assistance of Peggy Lee. She's a hep songstress who has also made good as a composer. Rendition of "Manana," her own comp, was well received.

Eddie Cantor, who has helped push several show biz tyros into the star ranks (Deanna Durbin, Dinah Shore, etc.), devoted the entire "Colgate Comedy Hour" Sunday night (1) via NBC-TV to spotlighting six young professional acts whom he asserted would some day rate star billing. Despite the comic's lavish praise of the group, the talent at the most was spotty. Show took on its brighter aspects, in fact, when Cantor himself, or Eddie Fisher, whom he labels his "protege," were performing or in Cantor's duet with Marilyn Colby on "I Jar All My Life."

After doing a video version of his one-man show on "Comedy Hour" the preceding week, Cantor confined his activities for the most part on this stanza to emceeing. That factor, coupled with the "news" he revealed of bookings set for the guest talent, imparted to the show something of Robert Q. Lewis' "Show Goes On" flavor. Talent, of course, was pro, with most of them having already broken in via nitery, vaude, concerts or film work. That idea of spotting their names against cutout stars for introduction, incidentally was a good one.

Evelyn Gould displayed a colorful soprano voice in her rendition of an aria from "Mignon," but her apparent nervousness militated against her full impact. Joel Grey, young comedian who is the son of Mickey Katz, Co-producer of the vaude - revue, "Borschtcapades," showed plenty of verve and considerable potentialities with a lengthy routine. But, he evidently needed more potent material. William Warfield, Negro baritone featured in Metro's upcoming "Show Boat," scored with a rousing rendition of "Ain't Necessarily So," from "Porgy and Bess." Gehrig and Weissmuller, attractive young dance team, registered strongly with an imaginative impressionistic routine and also pulled the best production backing on the show.

Tony and Eddy, who've played some of the top niteries, impressed with their lip-dubbing act to a Mary Martin-Bing Crosby disk oldie. Michelle Auclair, young French violinist, rounded out the guest lineup with some impressive technique on her fiddle. Cantor then brought Fisher out for a sendoff prior to the latter's induction into the Army next week, with the singer scoring with one of his disclicks. Two of them teamed to front the entire lineup for an okay finale.

"Arthur Murray Show" switched from DuMont to ABC-TV starting Monday night (2) and looked to be neither better nor worse in its new housing than it was previously. Basically a vaudeo presentation, the program had Mrs. Arthur Murray continuing as femcee and a guest lineup comprising Jack Carter, the Szonys and the Paulette Sisters, along with regulars Emil Coleman and his orch and Gerri Gale, femme who dances out the dancing school commercials.

Mrs. Murray did an okay job of kidding herself by reading various carping letters from viewers and then, via her femcee work, set out to prove that maybe the viewers had a point. Carter, with no production backing, reprised one of his nitery monologs, which was good for only a few chuckles at most. Szonys wowed with one of their excellent acro-adagio routines and the Paulette Sisters, a foursome, were okay with their two tunes, displaying enough vivacity to compensate for their apparent average voices. Coleman showed off some piano pyrotechnics in his short solo stint.

"Fred Waring Show" on CBS-TV continues to present the most elaborate musical session on video but it's doubtful whether the type of imagination displayed in this show pays off in audience impact. This show, in fact, is tending to become a bit topheavy in its production. The individual sequences are highly impressive but the session, considered as a unit, suffers from a dragging pace. Either the running time is too long for this show as currently formatted or additional variety turns are needed to carry it over the full 60 minutes.

Sunday's show (1), as usual, was marked by flawless taste and execution but it wasn't enough to supply sock entertainment. Show opened with a long April Fool's day sequence with well-costumed troupe offering a flock of song and dance numbers in a royal court framework. Another half of the show was slanted on an April showers motif with rain effects and songs to match. Joanne Wheatley, Jane Wilson and Joe Marine handled the vocal chores excellently with Nadine Gae and Marc Breaux featured in a fine ballet number.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

BMI

Continued from page 25

comprises Joseph A. McDonald, vice-prexy and general attorney of the ABC network; Herbert C. Rice, national production manager of the Mutual net; Peter Forsch, Young & Rubicam agency exec, Robert Saudek, ABC vice-prexy, Ted Cott, WNBC, N. Y., general manager; Reggie Schuebel, Wyatt & Schuebel agency topper, and several BMI field reps and execs headed by Robert J. Burton, vice-prexy in charge of publisher relations.

A typical clinic, held at Charlotte, N. C., March 29, as the last of a series of eight held during that month, included a talk by Forsch on "When a National Account Goes Local"; "Building Station Relations in Your Community," by J. Frank Jarman, general manager of WDNC in Durham; "Your Product Is Programs," by Rice; "Copyright Problems in Radio," by McDonald; plus discussions on news shows, rural audiences, music library problems, etc. Burton, incidentally, speaks at these clinics as a copyright law authority with no pitch being made for BMI music.

The clinic project has been garnering a wide response from the regular AM outlets as well as the FM stations operated privately and by universities. Students of communications courses given at several colleges, including the Florida and North Carolina universities, have also been attending the clinics as part of their school work with BMI holding the clinics in several instances on the campus.

Cleve. Radio

Continued from page 25

to Cleveland." The program came to Cleveland in 1943 under the name of "Charming Children."

It was dropped from the Council's Selective Dialing in 1949 but was reinstated shortly due to "such a protest from the membership," according to Director Harm.

Mrs. Charles Weeks, president of the Radio Council, said the failure to include the program on "Selective Dialing" did not mean the "program was bad," but that the Evaluation Committee felt it didn't measure up to its standards.

As for women's programs, they were dropped because, according to Mrs. Weeks, "the programs are now filled up with all the stuff they can't put elsewhere, so they toss it on the girls' programs."

She said, too, that the programs "are over-commercialized. They offer nothing to the listeners, and although they may have a good program on occasion, they offer no variety for a daily program, and, in fact, if you had to listen to them every day they would drive you crazy."

Fellows

Continued from page 25

for his own salary by such a step alone.

Fellows has been active for many years in NAB affairs. He has served on the Association finance and public relations committee, took an active part in formulating the Code of Fair Practices for broadcasting, and was a member of the NAB board from 1947 to 1950.

Aside from his broadcast activities, Fellows has widespread interests in New England and the nation. He is a member of the executive committee of the National Conference of Christians and Jews, a member of the publicity committee of the American Red Cross and Community Chest, and a member of the advisory board of Simmons College. He is also active in National Planning Association, Better Business Bureau, U. S. Chamber of Commerce, Radio Executives Club of Boston, New England Council and Massachusetts Civil Defense Committee.

Fellows will be presented to the membership of NARTB at the Association's convention in Chicago April 18 by retiring NARTB prexy Miller.

Inside Stuff—Radio

WCAU, CBS affiliate in Philadelphia, has launched an extensive summer campaign based on the pitch that 90% of the residents in the station's coverage area spend their vacations in the locality.

Three WCAU execs, general sales director John S. deHuszy, AM program veepee Joseph T. Connolly and promotion-publicity veepee Robert N. Pryor unfolded details of the drive to CBS Radio Sales in Gotham last week. On Monday (2) and Tuesday they were evangelizing in Chi with reps from Detroit and other Radio Sales officers attending.

Programming theme is based on "13," with 13 "Summer Get-Acquainted" packages skedded for the 13-week span. "Strawhat Theatre" will feature participating announcements in five M-G-M Radio Attractions shows, "Maisie," "Dr. Kildare," "M-G-M Theatre," "Hardy Family" and "Crime Does Not Pay."

"Vacation Express" show will be a joint promotion with 13 of the biggest resorts in the area, saluting a different one each week.

Summer campaign will be promoted in the trade press through May 10 and in the consumer press from June 11 to Labor Day. Themes are "At Home or Away, They Never Leave WCAUSA" and "Wherever You Go—WCAU Goes, Too." Latter slogan will be emblazoned on billboards along vacation routes and in shore and mountain hotels.

WOV, N. Y. multi-lingual indie specializing in Italian language broadcasts, took Sen. Charles W. Tobey, of the Senate Crime Investigating Committee, to task last week in a full-page advertisement in the N. Y. Journal-American. Station took issue with the senator's reading into the record of the Kefauver committee a letter from an Italian-American which, the station declared, "flagellated his own people."

Indie aired repeated messages in Italian, saying in part: "The misdeeds of a few, the misunderstandings of the many, can never take from Americans of Italian origin the pride of knowing that their contributions to the development, defense and welfare of America give them an imperishable place in the history of this country."

Letter to the senator brought a reply that he had read the disputed document "to convey the thought that the majority of the Italian-American citizens are good men such as the writer of that letter. . . . In the last analysis we are all hyphenated Americans. The last thing I would have in mind or would do would be to cast aspersions on any racial group."

Linnea Nelson, J. Walter Thompson time buyer, got several leisure-time gifts at the N. Y. Radio Executives Club luncheon honoring her on her retirement after 25 years in the industry. In view of her fishing hobby, REC presented her with a set of glass fishing rods, with reels and tackle, and Claude Barrere added a can of worms. Assn. of Women Broadcasters gifted her with a salad bowl and the National Assn. of Radio & Television Station Representatives inscribed its kudos on a scroll. Lowry Crites, of Dancer-Fitzgerald-Sample, and Ed Kobak, on behalf of General Mills, handed her a Betty Crocker cookbook.

Affair brought the REC's largest turnout of the season, with over 230 industryites attending.

Nearly one-third of Philadelphia's share in the drive for the Metropolitan Opera Fund was raised by WFIL during the two-hour "Metropolitan Jamboree," which the station picked up from New York.

Four switchboard operators were kept busy taking pledges. Station raised more than $2,000 of the local goal of $7,500. A national goal of $750,000 is needed by the Met to insure the 1951-'52 season.

National Board of the American Federation of Radio Artists last week passed a special resolution commending attorney Mortimer Becker, of the Jaffe & Jaffe office, for his handling of AFRA's case involving Land-Worth Transcriptions.

AFRA won a sweeping victory in the case, which had been brought against it by L-W in an attempt to get an injunction against the union.

WSYR's 40G Musical Clock

Syracuse, April 3.

Jim Delin, and his "Musical Clock" gang have been signed by WSYR here to start, April 16. WSYR general manager E. R. Vadeboncouer inked the group, which will represent an annual nut of $40,000.

Troupe, which includes band leaders Jim Hogan and Claude Bortel; Sid Wilcox, Myron Levee, Leighton Tiffault, Herb Feltrinelli, Carl Maino and Dick Workman, has been on WFBL since 1938.

ATTENTION
TV PRODUCERS
40 MODERN 40
Rehearsal Rooms
ALL SIZES — AIRY
from 20x23 to 60x90
Reasonable Rentals
CENTRAL PLAZA
Centrally Located - 2nd Ave. 7th St.
(2 Blocks E. of John Wanamaker's)
Algonquin 4-9000

Your Top TV
Sales opportunity
WDEL·TV
Channel 7
Wilmington Del
NBC
TV AFFILIATE
ROBERT MEEKER ASSOCIATES

TRADE MARKS
THAT REGISTER
IN DETROIT
We're proud of the successful
company we keep on WJBK
PHILIP MORRIS
PURITY'S DRENNAN CAKES
STANBACK HEADACHE REMEDY
SULPHA 8
SWANSDOWN CAKE MIX
B. C. REMEDY
BLONDEX
BORDEN'S INSTANT COFFEE
DR. CALDWELL
CARTER'S LIVER PILLS
COLGATE DENTAL CREAM
PALMOLIVE SOAP
Follow these leaders and boost your sales!
WJBK-AM · TV-DETROIT

WBKB's 200G For Switch in Channel

Chicago, April 3.

Although it's expected to cost in excess of $200,000, WBKB, Balaban & Katz-owned indie, has already informally notified the FCC it will shift from its present Channel 4 to Channel 2 as proposed by the Commission's latest allocation proposals. Chi station is one of 31 outlets currently in operation which the FCC is asking to shift to another channel.

With the station management already agreeing to the shift, WBKB will file no comments other than to notify the agency before the April 23 deadline of its willingness to take the new channel. Station, however, will send a rep to the city-by-city hearings to make certain the FCC doesn't renege on its plans to close down Channel 4 after WBKB vacates it. Under the proposals, the channel will be shifted to the Milwaukee Journal station, WTMJ-TV.

WBKB expects to up its power when the shift is made from its present 11 kilowatts to the maximum 100 kw permitted under the FCC plan. Cost of new equipment will likely exceed $200,000. Change will be station's second channel switch, as it occupied Channel 3 from 1939 to 1946 before taking over its present location.

Channel 2 has been used for the past three months by Zenith Radio Corp. for its Phonevision test here.

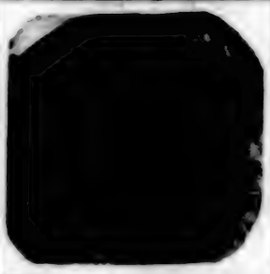
MINN. SOLONS REFUSE TO ACT ON GRID TV

Minneapolis, April 2.

Minnesota state legislature gave the kiss of death finally to the move within the body to bring back televising of University of Minnesota football games.

A measure that originally would have compelled the televising and later was amended to "request" it was killed for the present session when the lower house by a 56 to 52 vote defeated it. The senate previously had voted it down. University athletic and other heads opposed it. Its sponsor says he'll reintroduce it at the next legislative session two years hence.

Cincinnati — Scripts of WKRC-TV's five documentary 30-minute shows, "Target: Cincinnati," are being made available to other TV stations in the state through the Ohio Civil Defense headquarters.



Eileen BARTON
TV
GUEST SHOTS

Direction: M. C. A.

REHEARSAL HALLS AVAILABLE

MODERN — AIRY — LIGHT

ADELPHI HALL
74 5th Ave. (at 14th St.)
WAtkins 4-8355

Very Accessible Location

AVAILABLE
DIRECTOR — CAMERAMAN — FILM EDITOR — WRITER —ACTOR
Box 4321, Variety, 154 W. 46th St. New York 19, N. Y.

AFRA

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members' statements AFRA "has not conducted an investigation as to the truth or falsehood of such statement."

Plan calls for AFRA informing members that any one publicly accused of disloyalty may, if desired, file a statement in reply to the charges with AFRA. These will be kept in a locked, confidential file. They will be made available to sponsors or agencies, through the American Assn. of Advertising Agencies, if they can produce published charges against the individual concerned.

If no statement is on file, AFRA will inform the accused member of the request for a statement, giving the individual an opportunity to submit one. AFRA won't attest either to the validity of the charges against a member or the veracity of the member's replying statement. Plan envisions possibility that similar setups may be worked out with other crafts in the industry.

Autos' Sideswipe

Continued from page 27

ury Men" series some months back, but pulled out and never came back.

Dodge: Reports have it that, come the end of the current semester, it will part company with its "Showtime, USA" ANTA series on ABC.

Oldsmobile: Dropping Sam Levenson after the April 21 program, without even fulfilling its initial 13-week cycle.

Packard: Still identified with "Holiday Hotel" on ABC, but now only picking up the tab for half the show.

Buick: For months company had been looking for a full hour dramatic stanza, preferring a Cecil B. DeMille-produced series, but outfit currently wants to forget the whole project.

Lincoln-Mercury: Because of the basic show biz values inherent in the Ed Sullivan "Toast of the Town," client is expected to hold on to this one, come what may.

Plymouth-Desoto Dealers: Sponsor Groucho Marx on both AM and TV and this one, too, is expected to survive the wholesale retreat in view of its per-point payoff.

KFI-TV

Continued from page 31

garms carried on the regional web into San Diego and San Francisco bring an additional 35% of basic scale to performers.

Walkons and extras get $15 for 30 minutes and $20 for 60 minutes under the pact and TVA requires each station to insert cast credits. Sports programs have been divided into various categories. Seasonal events, such as baseball, which include more than 45 games bring the sportscaster $60 per game with other events on a percentage basis.

New scale for announcers doubling in AM and TV has been worked out by AFRA and TVA. It takes effect in July and provides that announcers are to receive $10 for a five-minute commercial program up to $32.50 for a 60-minute program. Old scale ran from $3.50 to $14.50.

KLZ News Ed to Rescue

Denver, April 3.

Carl Akers, radio news editor of KLZ here, is credited with starting rescue operations that saved a party of seven picnickers cut off suddenly by a heavy snowstorm.

On Tuesday (27), Corp. Wendell Froese and his family left on a picnic and were soon trapped in the flash snowfall. On Wednesday the GI's mother reported them missing to highway police, then called the KLZ newsroom. Akers broadcast a missing persons appeal on his regular newscasts and alerted Lowry Field officials, who agreed to take off in a rescue plane. Akers himself drove to Sedalia, southwest of Denver, where the party was stranded.

Early Thursday the Lowry plane spotted the group, dropped supplies and sent a rescue vehicle to take out the group. Akers aired the first news of the rescue and later beamed the first interview with Froese.

Sillman's 'Scrap Book' Set as WNEW Series

Leonard Sillman, Broadway producer of "New Faces," has been inked by WNEW, N. Y., to do a weekly "Theatrical Scrap Book." It starts Sunday (8) at 9:35-10 p.m., and will feature a "New Face of the Week," theatre anecdotes, records and interviews.

Show is part of WNEW's Sunday evening buildup, which includes the Benny Goodman, Martin Block and Jose Ferrer stanzas.

Earning-Sharing Plan in WHK Pact

Cleveland, April 2.

A new two-and-one-half year contract, calling for a 10% wage hike, increased talent fees and fringe benefits, plus an earning-sharing plan has been agreed upon by the United Broadcasting Co., owners of WHK, and the Cleveland local of American Federation of Radio Artists. Contract terms were announced by Ted Smoot, AFRA executive secretary.

The earning-sharing plan, based upon the net sales of the company, is the second such plan incorporated into an AFRA contract in the country. The Cleveland local began the program with the recent signing of the WJW contract.

It calls for the establishment of a net sales kitty based upon the average net sales of the company over a period of years and provides that after passing a specified base figure, the radio artist shall share on a percentage basis the net earnings of the company.

The new contract, which will expire Dec. 31, 1953, also calls for the payment of $10 for each remote broadcast.

This is the third long-term contract signed in the Cleveland area since Jan. 1. The other two were WTAM-WNBK and WJW the latter coming after a three-week strike. The WTAM-WNBK contract expires Dec. 31, 1952; WJW one year later.

Detroit—WWJ-TV is adding an 11 p.m. news telecast to its program schedule. The 15-minute across-the-board show will be sponsored by Riehman Brothers Clothes and Bulova Watch Co. James Clark, former WWJ announcer, will be the newscaster. Agencies involved are McCann-Erickson and Blow Co., the latter for Bulova.

CBS Atlantic City Affiliate Ordered Off Air by FCC in Ownership Snarl

Atlantic City, April 3.

Station WBAB (with its FM adjunct) went off the air at midnight Thursday (29) as a result of a FCC order addressed to the Press-Union Publishing Co., to which company the station was licensed by the Commission. (It's a CBS affiliate.)

Order came when the Commission declared that it had determined that control of the Press-Union had already passed from Albert Feyl and associates to the Bethlehem Globe Publishing Co., of Bethlehem, Pa.

It added that as far as the station was concerned the transfer was "without prior Commission consent and thus was done illegally." Incidentally, the Globe Co. operates stations WGPA and WGPA-FM, Bethlehem, Pa.

The license was lifted as a result of a deal whereby Rolland L. Adams, president of the Bethlehem Globe Publishing Co. had taken over 70% of the stock of the Press-Union Publishing Co. last December.

An effort was made to have the local station transferred from the old to new ownership following agreement on the deal, which involved more than $1,000,000. The old ownership continued with the operation of the company, which publishes three papers, the Press (AM), the Evening Union (PM), and the Sunday Press.

Things reached a climax early last week when the FCC told the Press-Union Publishing Co., that it could not consider the radio station transfer application unless a showing was made by March 28 that stock ownership of the majority of the radio stations' stock had been reinvested in the company originally holding the broadcasting permits.

Feyl, company president and Francis E. Crossdale, vice president, who held approximately 80% of the stock divided equally, and Mrs. Marie L. Majane, holder of 10% which stock had already been assigned to Adams, refused to make such a reinvestment. They surrendered the license and Adams immediately made application for a new license. Meanwhile the station continues off the air.

The new owner of the company came to the resort to assume control on Thursday (29). He was elected president to succeed Feyl the next morning, with a brother, John S. Adams, named a director.

Payne's New WOW Post

Omaha, April 3.

Jack Payne, 27-year-old air force veteran with five years' experience as a sports announcer, last weekend became the new sports director for WOW and WOW-TV here.

He came up from KNOR, Norman, Okla., where, during the past season, he broadcast the University of Oklahoma home games over a 21-station network in the southwest.

'Mystery Gabber' Kicks Up Minn. Gambling and Sports Fixing Hubbub

Minneapolis, April 3.

Furore was kicked up, resulting in big newspaper-scare headlines, when Rep. George Murk of the Minnesota state legislature informed the body that "a mysterious radio commentator" had evidence of athletic fixing here. Murk asked for a probe by the legislature into the gambling racket in Minneapolis. This was an offshoot of the Kefauver hearings.

It developed that the "mysterious radio commentator" was James McGovern, station WDGY news editor. McGovern told the newspapers that he had had a telephone conversation with Murk about the subject but that the latter evidently had misunderstood him. He said he hasn't anything "that hasn't already been published or commented on."

After McGovern's disavowal, however, Rep. Murk still insisted that the WDGY news editor had given him one name "definitely linked with gambling rackets in Minneapolis" and the lower house crime prevention committee subpoenaed McGovern to appear before it this week.

Murk declares McGovern told him of a transcribed telephone conversation which the legislator presumed was between the radio news editor and Alfred Klein, Kefauver committee assistant counsel and information director, during which gambling names and places in Minnesota were named. McGovern explains, however, that he was referring to information given Klein by Julius Helfand, assistant U. S. district attorney.

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Radio Reviews

Continued from page 34

Hilsberg conducting; and the Suite from "Der Rosenkavalier," arranged and conducted by Antal Dorati.

Of major interest to Philly listeners is the chance to compare the sound of the Dell orchestra under different maestros, especially since the personnel of the al fresco symphony is largely made up of Philadelphia Orchestra members. Only commercial touch is a plea for "Friends of the Dell," a group of contributing sponsors (limited to 1,000) who kick in and receive choice reserved seats for the series. Gagh.

THE GIFT
With John Garfield, Charlotte Holland, Everett Sloane, Daniel Ocha, Lawson Zerbe; musical director, Bernard Green; guest, Rev. Jonah Wise
Writer: Millard Lampell
Producer-director: Himan Brown
30 Mins.; Mon., 9:30 p.m.
UNITED JEWISH APPEAL
ABC, from New York

As part of its campaign to bring homeless thousands to safety in Israel the United Jewish Appeal in cooperation with ABC presented a forceful and compelling drama in "The Gift." Half-hour program broadcast Mon. (2) set forth the problem of a 22-year-old dock hand who strove to bring his fiancee to the newly-created state.

Major obstacles the longshoreman was up against was a deadline that Arab countries have decreed against further movement of Jews. The only way that multitudes of refugees can be saved, it was emphasized, was through a step-up in transportation available to these potential Israeli citizens. This, of course, calls for more and more financial support to the UJA which is helping to pay for the cost of the migration.

John Garfield's performance as the dock worker, emerged as an impassioned appeal for aid and served to focus the public eye on the gravity of the situation. Good support was lent by Charlotte Holland, Everett Sloane and others. The Millard Lampell story was a credible one that Himan Brown draped with fine production mountings. Rev. Jonah Wise, UJA national chairman, also made a fervent plea for public support. Gilb.

MARGARET MORSE PRESENTS
30 Mins.; Mon.-thru-Fri.; 1:30 p.m.
Sustaining
WSNY, Schenectady

Program for women, with emphasis on public service angle, would gain in listenability if Miss Morse warmed her voice, flexed her reading and popularized her writing. She sounds intelligent and observing but stiff and mature. There are three segments, interspersed with e.t. music — announced by Bob Wallace. First is a "Community News Calendar." Second covers Armed Forces releases about local boys. Third is an editorial.

Miss Morse has been broadcasting for sometime, but has not yet developed the easy, sure professional touch. Her projection is too slow, laborious and rigid—a contrast, though too great a one, from the chatty, sometimes gushy, approach of many femmecasters. Her Morse's commentary on history and ancestry — occasioned by an address given in Schenectady by State Historian Albert B. Corey—had point and pertinence, but was too high leveled and too diffuse.

Wallace's pipes are of the organ type; he might quicken the delivery and fluidize the pace. Jaco.

CARMELO CASCIA
15 Mins.; Sun., 9:15 a.m.
Sustaining
WGY, Schenectady

Sensitive, sure fingering characterizes the playing of blind pianist Carmelo Cascia. He usually features classical numbers in the quieter mood. An excellent interpretation of a Debussy "Fantasy" closed the last block heard.

Cascia might introduce one selection, to give the program a more intimate, personal touch. Jaco.

Radio Followup

WNEW, N. Y., chalked up another enterprising showmanship stunt over last weekend when its top disk jockey Martin Block turned the Sunday (1) edition of his "Make Believe Ballroom" into an in-the-flesh jam session featuring Benny Goodman and other top jammers of the swing era. Coming on top of Columbia Record's release of Goodman's "1938 Carnegie Hall Concert," this show added fuel to the back-to-swing movement currently evident in hepcat circles. If the movement materializes into a nationwide phenomenon, this show could be something of an historic landmark on the road back to the 1930's. If it doesn't, WNEW and Block can take simple credit for coming up with a topflight musical programming idea.

The session reassembled the old Goodman trio, with Gene Krupa on drums and Teddy Wilson on piano, for some break-up-the-joint sounds that belied the passage of 10 years since they played together. They delivered a flock of their old classics, including "China Boy," "I Found a New Baby" and "Running Wild," with a demonstration of skill and zest that is not frequently heard among the younger generation of musicians. Ed Safranski on bass, Johnny Smith on guitar, Lou McGarrity on trombone and Buck Clayton on trumpet were brought in to add their licks on several standout numbers. The major excitement, however, stemmed from Goodman and Krupa, with Wilson supplying a steady and superlative brand of musicianship.

Show was also aired by the Armed Forces Radio Service station to GI's in Korea and Germany and taped for global rebroadcast by the "Voice of America."

'Leaflet' Staff

Continued from page 33

of Department of Defense's Office of Public Information to meet increased activities in the field, were announced past week by Charles Dillon, chief of the Radio-Television branch.

Defense now has two weekly broadcasts, "Time for Defense," ABC, and the "Air Force Hour," on Mutual, as well as a weekly video show on DuMont, "Armed Forces Hour." In addition, Dillon and his staff regularly feed special features to the webs and indie stations, and are responsible for front line coverage of the Korean war.

New staff members, all of whom are alumni of commercial broadcasting, are as follows: Major Clarke Thornton, USA, formerly radio-TV announcer and special events man at WMAL-ABC in Washington, now assistant chief, news and special events section; Capt. Hal Keith, USA, former director of the NBC "Show of Shows," assigned to production in the TV section; Lt. Alfred Lurie, USA, ex producer-director at WBAP-TV, Fort Worth, Texas, TV producer-writer; Lt. Frank Juneil, USN, former commercial manager at KEYL-TV, San Antonio, radio producer-writer; Sgt. Michael J. Marlow, ex of WWSW, Pittsburgh, special assistant to the chief of TV; Lt. Tom Paro, USA, ex Mutual flack in Chicago, chief field liaison and promotion, and Sgt. Ed Case, USA, ex of WFAZ, Falls Church, Va., assistant to chief, field liaison and promotion.

Negro-Slanted Formula To Get WWRL Expansion

WWRL, Woodside (N. Y.) indie, is prepping an expansion of its Negro-slanted lineup from its present 25 hours weekly. Station is seeking a Negro femme disk jockey and a Negro athletic star to handle a sports commentary show. Latter would be in addition to its Jocko Maxwell, who has been on the outlet for 14 years.

Station's Walt Kaner has effected a tieup with the Amsterdam News to promote its Negro-angled programs.

WIBG Strike Off

Philadelphia, April 3.

Threatened strike by announcers of WIBG here was viewed certain to be called off tonight (Tues.) after John Morgan Davis, counsel for the station, announced today management was willing to enter into negotiations with the American Federation of Radio Artists unit.

Walkout had been called after the station had taken the position that an NLRB election could not be held for the announcers. Because of a regulation against holding two elections within a 12-month span. A few months ago the announcers had rejected membership in American Communications Assn., which had been ousted from the CIO. With WIBG negotiating with AFRA on election would be required.

Dallas—Glenn Callison has been elected to the post of veepee in charge of engineering for the Libert Broadcasting System here, according to an announcement made by Barton R. McLendon, chairman of the board of the network. Callison has been serving as chief engineer of the web.

Pearson & Allen

Continued from page 33

the majority for favoring WBAL. Cohn contended, were "astonishing." The opinion, he claimed, went counter to Commission policy of putting comparative applications, including renewals, on an equal basis.

As for programming, Cohn cited the station's previous unbalanced format, excessive commercialism and commercial religious programs which the Commission cited in its "Blue Book" policy in 1946. He pointed to testimony by WBAL that it believed it could program 100% commercially and still program in the public interest. "That's their concept of programming," he declared.

Pointing out that the Commission is planning a public conference in an effort to get cooperation from television stations to "do a good job," Cohn warned that if the proposed decision is made final, the Commission will encourage the type of programming for which it censored WBAL.

Dempsey charged that, in addition to financial disqualifications, Pearson and Allen's application was wanting on legal and technical grounds, that conflicting testimony was offered during the proceedings, and that "basic elementary (engineering) requirements were ignored."

At the time WBAL's religious programming was made an issue, he contended, all Baltimore stations sold time for religious programs. The change in policy to carry church programs, he claimed, had nothing to do with the "Blue Book." There was no criticism of WBAL's programming, he argued, except by Pearson and Allen "who based their criticism on what they read in the "Blue Book."

During the entire period in question, Dempsey asserted WBAL's programming will stand up with that of any NBC affiliate.

KNBC

Continued from page 33

work originating points are complaining about lack of room and are expanding greatly to handle increased loans while San Francisco studios, which have a great capacity for handling inexpensive net originations for NBC, are facing reduction of engineering, production and other staffs as well as abandonment of its local recording plant.

NBC network originations, according to Yoder, have not been affected by the moves, with KNBC continuing to feed programs to the network, including the weekly Standard Hour, the Candy Matson program, the five-day-per-week Merrill Mueller news commentary program, seven dance band remotes per week, four staff orchestra originations per week, and a monthly average of 150 news inserts, both domestic and overseas, to the NBC network.

An on the spot survey of the situation has just been completed by Ernest de la Ossa, NBC director of personnel.

St. Louis—Hal Frederick, disk jock, KXOK, has been elected to the Board of Directors of the Outdoor Writers' Assn. of Missouri.

EDUC'L STATIONS TO AIR WLS ATOM SERIES

Chicago, April 3.

National Assn. of Educational Broadcasters is distributing transcribed versions of WLS' weekly "School Time" series dealing with atomic energy. Eleven-week series, produced by the station in cooperation with the U. S. Atomic Energy Commission, winds on WLS April 27.

Outline of the series which explains complex atomic matters in dramatic terms made understandable for school children was okayed in advance by Charter Heslep, AEC radio-TV chief. It's produced by Josephine Wetzler with scripts by Marcella Albert and occupies the Friday segment of WLS's "School Time," cross-the-board educational strip aired by the station since 1937.

Both the American Federation of Musicians and American Federation of Radio Artists are giving permission to individual NAEB stations to air the repeat without additional fees.

BAB

Continued from page 33

and its obligation to conduct sound and reasonable research that will enable AM to prove its right to a larger share of the bankroller's dollar.

Those issues, it's conceded by industryites, touch on some of the touchiest problems facing the medium, such as raids by one network on another, price-cutting deals, the rating service confusion, etc. Ryan is attempting to eliminate much of the intra-industry bickering "which has tended in the past to degrade competitive promotion and research projects that were basically sound and useful."

Following Ryan's address at the convention, there will be a forum of men who have participated in BAB's evolution, including three who headed up the industry group at various stages: Maurice B. Mitchell, now veepee-general manager of Associated Program Service; Frank Pellegrin, veepee of H-R Representatives, and Lewis Avery, president of Avery-Knodel. Edgar Kobak, former Mutual pres, will preside.

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Current Sales, Raw Material Dearth Cue Dominance This Year of 45 Pops

Dominance of the 45rpm speed in the pop market is a definite likelihood by the end of this year on the basis of current sales percentages and the outlook for raw materials. Slow-speed disks have been rapidly cutting into the old-style shellacs over the last six months, with RCA Victor disclosing that 45's now constitute between 30 and 40% of their total sales on pops. Capitol Records also recently reported similar percentages in their pop business.

Larry Kanaga, Victor's sales and merchandising manager, said that 45's rack up 40% of the sales on regular releases with the percentage declining to about 30% on smash hits. Smaller percentage on the clicks stems from their circulation in areas where the new speed system has not been adopted as yet. On the usual run of albums in the pop field, 45's are way out in front, accounting for an 80% cut of the total sales. On sets with unusual selling power, the percentage of 45's also drops down to about 30%.

Although both shellac and Vinylite are in abundant supply at the present time, Kanaga said that shellac would probably be hit first by any critical shortages brought on by the nation's rearmament effort. During the last war, obtaining shellac proved to be a headache. The status of Vinylite in an all-out war economy, however, is still unclear since the material was not widely used for platters during World War II.

Bergman Exiting Victor A&R Dept.

Dewey Bergman, RCA Victor artist and repertory staffer working under Charles Green, is leaving the company April 15 in the first reshuffle of the company a&r department in a year. Bergman's spot is being taken over by Norman Leyden, former arranger for the late Glenn Miller band and more recently active in the company's kiddie department.

Victor's a&r setup will continue as a three-man setup in the east, with Green, Leyden and Hugo Winterhalter handling the chores. George Marek will head the overall business operation as a&r chief of both the pop and longhair departments.

Bergman, who came to Victor from King Records over a year ago, will freelance as arranger and bandleader and will wax for Victor on this basis. Bergman's recently formed band, the Bob Dewey orch, is under contract to Victor.

VICTOR CONSOLIDATES ITS HEADQUARTERS

RCA Victor's consolidation of its top echelons in its new offices on the 32d floor of the International Building in Rockefeller Center, N. Y., accomplished without a hitch over last weekend. Exec and secretarial personnel from the diskery's formerly split N. Y. headquarters in the RCA building, and 23d St., and Camden, began operations from the centralized office Monday (2) after moving men switched desks and files the previous two days.

Move was primarily made to establish closer liaison between the artists and repertory operations and its merchandising setup. In the latter department, Larry Kanaga, general sales and merchandising manager, and Bob MacRae, merchandising manager, have moved up from Camden, N. Y. on a fulltime basis. Dave Finn, ad-promotion chief, and Howard Letts, controller, also will be headquartered in the N. Y. office although part of their staffs will remain in Camden. Execs of the RCA Custom Record division will also share offices in the International building offices.

Space in the RCA building formerly used by the diskery is being taken over by the corporation's holding company.

Airlines Pilot Grounded In Loesser Song Theft Suit

Hollywood, April 3.

Composer Frank Loesser won a plagiarism suit brought against him by airlines pilot Robert E. Overman, who charged Loesser's "Slow Boat to China" was copied from "Wonderful You," which Overman said he wrote four years ago and submitted to Loesser's publishers.

Federal Judge Pierson M. Hall noted a similarity between the songs, but found for Loesser after hearing testimony that the songwriter had played several bars of "Slow Boat" as early as 1942. Five years before Overman's tune was copyrighted.

Lombardo Hits Tour Peak With 88G in 12 Dates

Heading into the final lap of their current cross-country one-nite concert swing, Guy Lombardo's orch and the Ames Bros. hit the high-water mark of their tour in Quincy, Ill., Sunday (1), racking up a $12,000 gross at the high school auditorium. The Lombardo troupe has otherwise been traveling at a capacity b.o. clip with approximately $88,000 grossed in 12 engagements since March 21. Average of about $7,500 per date during this leg of the trip was considerably higher than the opening dates because of the larger auditoriums being played in the midwest.

Following are the grosses hit on successive nights beginning March 21: $9,700, Great Bend, Kan.; $8,000, Hays, Kan.; $6,500, Salina, Kan.; $6,600, St. Joseph, Mo.; $8,500, Kansas City, Mo.; $7,500, Des Moines; $9,200, Sioux City, Ia.; $6,300, Omaha; $4,500 in Cedar Rapids, Ia.; $5,800, Burlington, Ia.; $6,500, Davenport, Ia.; $12,000, Quincy, Ill.

Lombardo winds up the tour April 21 and moves back into the Roosevelt Hotel's Grill Room, N.Y., May 1. In the interim period, Music Corp. of America is setting up a two-day stand April 27-28 in the Baltimore area.

Meridian Music Corp. chartered to conduct music publishing business in New York. Capital stock is 100 shares, no par value.

Spike Jones Benefit Gets 5G for Injured St. L. Cop

St. Louis, April 3.

Spike Jones' madcap gang, in a midnight benefit performance at the Fox theatre Friday (30), added $5,000 to the fund being raised for Patrolman Aloysius J. Neike, who was paralyzed by a burglar's bullet in a gun duel last Jan. 28. With a general $1 admish, the huge house was SRO. Several local entertainers also were on the bill.

Jones also made a p.a. at a huge wrestling show Monday (26) at the Arena. The fund for the patrolman, originally set at $20,000, has passed the $40,000 mark.

RCA Royalties In 23% Jump

Spotlighting the sharp rise in diskery business in the past several months, RCA Victor's royalty payments to publishers during December, January and February jumped 23% over the previous three months and were about 5% higher than for the same period last year. Diskery hit the jackpot during the three-month period with a string of hits after being in the doldrums for nearly the last nine months of 1950.

Company's three top hits over the three-month span were Phil Harris' disk of "The Thing"; Perry Como's "If," and Mario Lanza's "Be My Love." Latter two sides are still going strong and have already topped the 900,000 mark. With sales still continuing at about 30,000 to 50,000 disks per week on each tune, Victor figures to come up with two 1,000,000-selling platters in the next couple of weeks.

Victor is also riding currently with its "Single Record Series" promotion of its vocalists with combined sales for the 27 disks topping 1,000,000, a high figure in light of the fact that the series was comprised solely of standards. Mario Lanza's album from his Metro pic, "The Great Caruso," has already racked up a 100,000 total, with added impetus expected after the pic opens nationally later this month. Jan Peerce's cut of "Sing, Everyone Sing," a p.d. tune to which N. Y. State Senator Fred Moritt wrote the lyrics, has also been climbing into high bracket sales figures in the last few weeks.

Harry Sarton Dies at 45

Harry Sarton, British Decca's pop artists and repertory chief, died suddenly in London Saturday (31) following a heart attack, it was learned in N. Y. yesterday (Tues.). Sarton was about 45 years old.

He had been associated with the British platter company for 23 years.

Major Publishers Plagued by Indie Diskers Doing Their Tunes Without OK

Major publishers are currently being plagued by a flock of indie platter companies which have been releasing their tunes without obtaining licenses or paying royalties. Situation, while always prevalent, has grown to the stage where the pubs are engaging in their own detective work to supplement the policing activities of Harry Fox, publishers' agent who handles the collection of mechanical performance royalties.

In a recent survey of indie company output, Mills Music uncovered 40 of its tunes on wax without authorization. Last week, moreover, Gimbel's department store in N. Y. ran a fullpage spread advertising 49c disks issued on the Tops Record label. Several of the tunes advertised were in the Mills catalog but were not cleared for pressing.

Even after collaring the infringers, the pubs are having a tough time collecting their royalties. The small diskers usually come up with the alibi that they didn't know that the tunes had to be cleared plus entering the claim of being broke. The pubs, however, are attempting to keep a strict surveillance of such disker activities to protect their copyrights.

2d $50,000 Suit Filed Vs. Heidt in Fatal Crash

Phoenix, April 3.

A second $50,000 damage suit has been filed here against bandleader Horace Heidt and his wife as result of two-car crash near Eloy, Ariz., last Dec. 21 in which three persons were killed.

Suit is being brought by acting administrator of the estate of Mrs. Kathryn McDonald, one of the two women killed in the accident. Executor of the state of Mrs. Edith H. Mock, a second victim in the crash, previously filed a similar suit.

Both women met their deaths when the car in which they were riding collided with the Heidt vehicle. Henry Payne, Heidt's chauffeur, also was killed.

Rose, Bourne Wrangle Over Renewal Rights

A legal puzzler—whether old pacts under which writers assigned renewal rights to publishers are legal—may come up for a precedental court decision as a result of a renewal copyright dispute between Billy Rose and publisher Saul Bourne. Tune involved is "You Tell Her, I Stutter," written in 1922 by Rose and Cliff Friend, with the latter two now claiming that the old renewal assignment is illegal.

Outcome of the case is due to affect a host of valuable tunes copyrighted under the old contract form. In Rose's case, the dispute affects a flock of tunes, on which he was lyricist, that are due for renewal in the next couple of years at Bourne's firm. Rose is mulling a mutually-owned publishing venture jointly with other songwriters based on a pooling of their renewals.

Dispute arose after Rose received a renewal form from Bourne with the former refusing to sign on grounds that the original deal did not constitute a binding contract. Case is currently being discussed directly by the two parties, with court action likely to follow if the talks lead to an impasse. Meantime, Rose has hired attorney John Shulman as his rep, with Francis Gilbert attorney for Bourne.

Richmond's 60G In New BMI Deal

Howie Richmond closed a one-year deal with Broadcast Music, Inc., last week, with BMI putting up a substantial guarantee, understood to be around $60,000, for Richmond's two BMI publishing firms, Hollis Music and Ludlow Music, latter firm formerly known as Spencer Music. BMI made the coin guarantee on the basis of the Richmond's firms' performance last year with such hits as "Goodnight, Irene," and "The Thing." Richmond also owns Folkways Music in BMI, but this firm was not part of the new one-year deal.

Deal is non-exclusive, with Richmond continuing to operate his Cromwell and Essex publishing firms, both of which are affiliated with the American Society of Composers, Authors and Publishers.

CAP BUILDS EASTERN STAFF OPERATIONS

Capitol Records, which has been operating mainly out of its Hollywood headquarters, is currently giving increased accent to its sales and repertory activity in the east. Move is being accomped by a full staffing of the New York office under Walter Rivers, who has been in charge of the eastern operation.

Newest appointments include Sid Feller, formerly a freelance arranger, who will be assistant to Dave Cavanaugh, eastern repertory chief. In the sales and promotion department, Joseph Maimone, formerly a salesman with Coral Records, has been named as contact for the jukebox operators. Dick Linke, meantime, took over his post as eastern publicity director this week, with Don Ovens as his assistant.

Dreyfus Sets Up Putnam For 'Tree Grows' Score

Max Dreyfus, head of Chappell Music, has set up a subsid, Putnam Music, which will publish the score of the new legit musical, "A Tree Grows in Brooklyn." Arthur Schwartz and Dorothy Fields wrote the score.

It's usual practice for the Chappell firm to set up affiliates to handle different show scores to give the writers a cut in the publication profits. Putnam will handle other material besides the "Brooklyn" score.

Ferrer's Cap Deal

Actor Jose Ferrer has pacted with Capitol Records for a series of Spanish blues songs. He is also outlining a series of kiddie albums.

It's a 10% royalty deal in which Ferrer will pay the writer royalties.

VARIETY 10 Best Sellers on Coin-Machines

Week of March 31

1.	IF (10) (Shapiro-B)	Perry Como ..... Victor Billy Eckstine ..... MGM
2.	BE MY LOVE (11) (Miller)	Mario Lanza ..... Victor
3.	MOCKIN' BIRD HILL (2) (Southern)	Les Paul-Mary Ford ..... Capitol Patti Page ..... Mercury
4.	ABA DABA HONEYMOON (6) (Feist)	D. Reynolds-C. Carpenter MGM
5.	WOULD I LOVE YOU (6) (Disney)	Patti Page ..... Mercury
6.	MY HEART CRIES FOR YOU (14) (Massey)	Guy Mitchell-M. Miller Columbia Vic Damone ..... Mercury
7.	SPARROW IN THE TREE TOP (2) (Santly-J)	Guy Mitchell-M. Miller Columbia Bing Crosby-Andrews Sis. Decca
8.	TENNESSEE WALTZ (18) (Acuff-R)	Patti Page ..... Mercury
9.	PENNY A KISS (5) (Shapiro-B)	Tony Martin-Dinah Shore Victor Eddy Howard ..... Mercury
10.	YOU'RE JUST IN LOVE (9) (Berlin)	Perry Como-Fontane Sis. Victor

Second Group

THE ROVING KIND (16) (Hollis)	Guy Mitchell-M. Miller Columbia Weavers ..... Decca
BEAUTIFUL BROWN EYES (American)	Rosemary Clooney ... Columbia
I APOLOGIZE (Crawford)	Billy Eckstine ..... MGM
SO LONG (7) (Folk-W)	Weavers-Gord. Jenkins ... Decca
ON TOP OF OLD SMOKY (Folk-W)	Weavers ..... Decca
LET ME IN (Oxford)	Bobby Wayne ..... London Blue Barron ..... MGM
I TAUT I TAW A PUDDY TAT (Remick)	Mel Blanc ..... Capitol
SHOTGUN BOOGIE (Century)	Tennessee Ernie ..... Capitol Rosemary Clooney .... Columbia
HOW HIGH THE MOON (Chappell)	Les Paul-Mary Ford .... Capitol
HOT CANARY (Leeds)	Florian ZaBach ..... Decca
I LOVE THE WAY YOU SAY GOODNIGHT (Remick)	Russ Morgan ..... Decca

• [Figures in parentheses indicate number of weeks song has been in the Top 10.]

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING MAR. 31

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N.Y. Jack Lacy—WINS	Chi. Frana Weigle—WAIT	L.A. Ira Cook—KECA	Boston Jay McMaster—WMEX	Tulsa Bob Anthony—KRMG	Baltimore Buddy Deane—WITH	Port., Me. Dick Smith—WMTW	Denver Ray Perkins—KFEL	Mpls. Jack Thayer—WLOL	Jacksonville Claude Taylor—WIVY	Det. Ed McKenzie—WJBK	Phil. Mac McGuire—WIP	K.C. Buddy Black—KCKN	Cincy Rex Dale—WCKY	Atlanta Bill Lowery—WGST	Port., Ore. Ray Bowlingson—KGW	Hartford Joe Girand—WTHT*	Binghamton Bill Wright—WBGN	Atl. City Ben Heller—WMID	Fitchburg Ed Penney—WFGM	Ind. Easy Gwynn—WIBC	San Ant. Red Whaley—KEYL	Syracuse Bob Michel—WSYR	Norfolk Roger Clark—WNOR	Dearborn Robin Seymour—WKMH	D.C. Jerry Strong—WINX	Richmond Harvey Hudson—WLEE	Rochester Mort Nusbaum—WHAM	Savannah Stan Friedman—WDAR	St. L. John Corrigan—KXOK	TOTAL POINTS
1	1	13	Perry Como	Victor	If	9	3		1	8		1	2	6			1		2	1	2	5	8		7	4	1	1			1	1	2		3	162
2	2	16	Mario Lanza	Victor	Be My Love	3	7			10		7	3	4			4				3		2	2		3	6	2			2	3	3		1	122
3	5	13	D. Reynolds-C. Carpenter	MGM	Aba Daba Honeymoon			5		3	3	8	4	7					4	4	9			4		2	5			3	7	7	6		7	99
4	4	8	Rosemary Clooney	Columbia	Beautiful Brown Eyes				4			2					6		3		1		7		9	5		7	1	5				3		85
5	9	6	Guy Mitchell-M. Miller	Columbia	Sparrow in the Tree Top	2		1	3	8						4	3			7					3		10	8	3	1					9	81
6	15	6	Patti Page	Mercury	Mockin' Bird Hill	5					8	4	1		3					2								5	2	2						67
7	3	8	Patti Page	Mercury	Would I Love You			4	7		4			10				1				6		6	8		9	6		4					5	62
8	6	6	Les Paul-Mary Ford	Capitol	Mockin' Bird Hill					2				1											4	1	2				3	5				59
9	7	8	Billy Eckstine	MGM	I Apologize	4					1								1			3			1					6					6	55
10	10	20	Patti Page	Mercury	Tennessee Waltz						5		10	3					6		6		6			6	4				6	10				48
11	11	10	Eddie Fisher	Victor	Bring Back the Thrill	1						5							10	8			4	8	2			9			9					43
12A	17	4	Bing Crosby-Andrews Sis.	Decca	Sparrow in the Tree Top		1					6			1			2	7												10					39
12B	12	14	P. Como-Fontane Sis	Victor	You're Just in Love		4						5							5							8				5	6	5			39
14	14	4	Bobby Wayne	London	Always You	8			2						8							1			5								8			34
15	8	17	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You						10		7							3	7		9			8					8	4				33
16	21	2	Weavers	Decca	On Top of Old Smoky				8		6					6			9	9		8								7					4	31
17A	13	9	Tony Martin-D. Shore	Victor	Penny a Kiss			2		4				5							5					10										29
17B	..	1	Les Paul-Mary Ford	Capitol	How High the Moon				9	1									5	10		4								8						29
19	21	15	Guy Mitchell-M. Miller	Columbia	Roving Kind					5			8								4										4					23
20	..	5	Vic Damone	Mercury	Tell Me You Love Me																		3				3									18
21	..	1	Jan Peerce	Victor	May the Good Lord Bless You																	10			6										2	15
22A	14	5	Vaughn Monroe	Victor	Faithful	6																												2		14
22B	..	3	Doris Day	Columbia	Would I Love You																					7								1		14
24A	..	4	Freddy Martin	Victor	Aba Daba Honeymoon		2																											7		13
24B	..	2	Doris Day	Columbia	I Love Way You Say G'dnite																					9			3					8		13
26A	37	5	Doris Day	Columbia	Lullaby of Broadway				6																									6		10
26B	..	2	Eddie Fisher	Victor	Goodbye G.I. Al											1																				10
26C	..	10	Jo Stafford	Columbia	If																			1												10
26D	..	1	Dick Haymes	Decca	No One But You																												1			10
30A	..	8	Ray Anthony	Capitol	Mr. Anthony's Boogie						2																									9
30B	..	1	Art Mooney	MGM	Sparrow in the Tree Top									2																						9
30C	37	3	Georgia Gibbs	Coral	Once Upon a Nickel												2																			9
30D	..	1	Phil Brito	MGM	Mama																	2														9
30E	..	1	Bing Crosby	Decca	Sentimental Music																											2				9
33A	19	7	Bobby Wayne	London	Let Me In				5																				9							8
33B	..	1	Jo Stafford	Columbia	It Is No Secret										9									5												8
33C	24	2	Rosemary Clooney	Columbia	I Am the Who Loves You							3																								8
33D	..	1	Ray Anthony	Capitol	Eleanor											3																				8
33E	..	2	Frank Sinatra	Columbia	Take My Love																			3												8
33F	..	1	Don Cherry	Decca	I Apologize																							3								8
41A	37	9	Mel Blanc	Capitol	I Taut I Taw a Puddy Tat																8		7													7
41B	..	1	Nat "King" Cole	Capitol	Destination Moon													4																		7
41C	..	1	Vaughn Monroe	Victor	You Are the One																							4								7
41D	42	2	Paul Weston	Columbia	Across the Wide Missouri																								4							7
45A	..	1	Mel Torme	Capitol	Sidewalk Shuffles		5																													6
45B	..	4	Ray Anthony	Capitol	Be My Love													5																		6
47A	..	6	Mindy Carson	Victor	Boutonniere																												9	9	10	5
47B	..	2	Eddy Howard	Mercury	Little Small Town Girl										6																					5
47C	..	2	Jimmy Wakely	Capitol	Beautiful Brown Eyes															6																5
50A	..	5	Hugo Winterhalter	Victor	Across the Wide Missouri				10					9																						3
50B	..	12	Weavers-G. Jenkins	Decca	So Long												9				10															3
52	46	13	Georgia Gibbs	Coral	I Still Feel the Same							10																						10		2

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THE 'CAUSE OF IT ALL....

DINAH SHORE

and her recording of...

'CAUSE I LOVE YOU

with Henri Rene's Orchestra and Charms
45 rpm 47-4107
78 rpm 20-4107

Popping...

✔ 'CAUSE, Dinah sings it!
✔ 'CAUSE, Deejays are spinning it!
✔ 'CAUSE, Coin-Ops are buying it!
✔ 'CAUSE, Dealers are selling it!

THE THREE CORNERED TUNE

RCA VICTOR Records

ASCAP Friction on Payoff Plan Easing As Opposition Mulls New Attack

In the wake of last week's hectic membership meeting, ferment in the American Society of Composers, Authors and Publishers over the writer payoff plan and election procedure is currently easing off while the opposition group is seeking a new tack in its battle against the administration. Routed in the recent election for ASCAP's board of directors, the dissidents are now expected to hold back their critical barrages until a definite attempt is made to revise the new 60-20-20 payoff plan.

The writers classification committee has been holding extended discussions on proposed amendments for the past four months but to date has been unable to come up with an acceptable alternative to the present distribution system.

The fisticuffs at last week's membership session, meantime, has been decried by all factions within ASCAP. Row at the meeting was accidental and stemmed from a personal encounter between writer Dick Thomas and pub-writer Perry Alexander after the latter denounced ASCAP as "a politically protected racket which should be investigated by the Kefauver committee." Aside from this incident, the meeting ran off according to usual form, with opposition spokesman blasting the ASCAP leadership but in more moderate terms than used by Alexander.

In connection with the representation of various income classes of writers on the ASCAP board, prexy Otto A. Harbach pointed out that the balloting resulted in the following distribution of writer-members on the board: one rep for writers above the 1,000-point bracket; one rep apiece for writers in the 1,000 and 850-point bracket; four reps from the 900-point class; two reps apiece from the 650 and 325-point class, and one rep from the 140-point class. ASCAP oppositionists, however, countered Harbach's rundown by asserting that the old board's membership was reelected under a setup used by the incumbents to perpetuate their terms in office.

Extremes

Meantime, the chief irritant to the dissidents remains the operation of the 60-20-20 plan, which cut the income of 73% of the membership while skyrocketing the revenue of 27 top writers above the former ceiling of $20,000 annually. Topped by Irving Berlin, who stands alone in the 1,500-point class and figures to draw about $50,000 from ASCAP this year, the stratosphere writer group includes Cole Porter, Sigmund Romberg, Jerome Kern, Harbach, the estates of George Gershwin and Lorenz Hart, Oscar Hammerstein 2d, Richard Rodgers, Irving Caesar, Frank Loesser and others.

While heeing about operation of the new distribution system, leaders of opposition group flatly declare that they are in favor of the 60-20-20 setup but want only a change in its administration. It's alleged that "unwarranted" seniority weighting to a group of top-bracket writers, now relatively inactive, is cushioning their fall while the lesser writers are feeling the full brunt of income cuts resulting from a falloff in performance. ASCAP administration spokesman, while admitting minor inequities, assert that the whole membership will find their income equalized to their performances in three to five years.

One initially popular proposal, calling for imposition of an income ceiling of $20,000, has now virtually dropped out of sight. It's now generally held that the top writers are entitled to earn as much money as they can out of ASCAP performances and, even if the added income is eaten up by taxes, these writers must decide what to do with the extra coin which they have legitimately earned.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 31

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Hemmeter	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Pittsburgh, Volkwein Bros.	Minneapolis, Schmitt Music Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"If" (Shapiro-B)	2	2	3	1	2	1	1	1	1	1	1	10	106
2	3	"Mockin' Bird Hill" (Southern)	1	1	1	6	1	8	..	3	4	..	2	1	82
3	4	"Be My Love" (Miller)	..	5	4	..	6	3	2	2	6	4	5	7	66
4	2	"Tennessee Waltz" (Acuff-R)	4	6	2	10	5	2	4	5	..	2	..	5	65
5	7	"You're Just In Love" (Berlin)	..	8	..	9	7	5	3	4	2	5	..	3	53
6	5	"Aba Daba Honeymoon" (Feist)	5	4	7	8	9	7	10	6	3	3	7	..	52
7	8	"It Is No Secret" (Duchess)	3	3	..	..	3	..	..	9	7	8	3	2	50
8	6	"My Heart Cries for You" (Massey)	10	7	8	3	4	6	7	10	..	6	..	4	45
9	10	"Would I Love You" (Disney)	8	9	6	7	..	4	8	..	5	7	9	..	38
10	11	"May Lord Bless You" (Pickwick)	7	..	10	5	8	10	..	8	8	9	..	6	28
11	9	"Penny a Kiss" (Shapiro-B)	..	10	9	4	..	9	5	7	..	..	..	9	24
12	12	"I Apologize" (Crawford)	..	..	..	2	..	..	6	..	10	10	..	..	16
13	14	"Sparrow in Tree Top" (Santly-J)	6	..	5	..	10	..	..	..	..	..	10	..	13
14	..	"Beautiful Brown Eyes" (Amer.)	9	..	..	..	..	..	..	..	..	..	4	8	12
15	..	"So Long" (Folk-W)	..	..	..	..	..	..	..	..	..	..	6	..	5

Allen Music, headed by Hal Miller, has shifted headquarters from New York to Memphis.

Murray Wheell Music Co., Inc., N. Y., changed its name to Celebrity Music, Inc.

BMI record report

HITS THE JACKPOT ★ **I'M YOURS TO COMMAND** (Mellin) — Both Billy Eckstine (MGM 10944) and Sammy Kaye (Col. 39325) hit the jackpot. Tune by Russ Columbo, was recently discovered. Of the Eckstine disc Billboard says, "...potently sold." In the Kaye version Billboard writes, "Tony Alamo registers with a big treatment." Both are big "picks."

* * * * *

"EXCELLENT" ★ **GOTTA FIND SOMEBODY TO LOVE** (Duchess)—Marian Maye (Coral 60437) caused an overnight sensation with her rendition on the Pyramid label. Promptly taken over by Coral Records the disc is hot. Billboard rates it "excellent," saying, "she has infectious quality, and tune, a brisk waltzer, is a charmer." Variety calls it "solid" and Cash Box gives it a "best bet."

* * * * *

"BULLSEYE OF THE WEEK" ★ **CHEW TOBACCO RAG** (Commodore)—Tune is tremendous in the folk music field with 9 powerful discs in circulation. Cash Box awards "Bullseye of the Week" to Zeb Turner's (King 950) version. Other top platters are by Pee Wee King (Vic. 21-0451), Billy Briggs (Imperial 8104), Buzz Butler (Mer. 6323) and Red Ingle (Cap. 1431) with more coming.

* * * * *

FINE BALLAD ★ **HURRY HOME TO ME** (Goday) — The Fontane Sisters (Vic. 20-4077) are off on a tune that will show up strong. Billboard sees it as one of "tomorrow's hits" and says, "The Fontane Sisters display a fine blend on a likely new ballad."

* * * * *

WATCH THIS ★ **SO GOES MY HEART** (Wemar) — Beautiful ballad that gets fresh impetus through Vera Lynn's (Lon. 938) competent rendition. Tune and disc rate special attention.

* * * * *

STANDS OUT ★ **GOODNIGHT CINCINNATI, GOOD MORNING TEXAS NESSIE** (Tannen)—Stands out in the Folk lists as one which may move into the pop group shortly. Shorty Long (King 963) and Louis Innis (Mer. 6312) offer sound platters.

BROADCAST MUSIC INC

N.Y. Judge Rules For Trial on 'Hoffmann'

Whether Sir Thomas Beecham has the right to restrain the London Gramophone Corp. from selling records made from the soundtrack of the film, "Tales of Hoffman," will be determined by an early trial on the basis of a decision handed down last week by N. Y. Supreme Court Justice Louis A Valente. In denying the conductor and other plaintiffs a temporary injunction, the court held that the "peculiar facts of this case require an early determination of the rights of the respective litigants."

Joining with Beecham in pressing the action are Artists Promotions Inc., Columbia Records and the Anglo-American Music Assn., Ltd. Dispute grows out of a deal whereby British Lion Production Assets, Ltd., agreed to license British Decca Records to reproduce the "Hoffmann" soundtrack on platters. This musical score was cut by the Royal Philharmonic Orchestra under Beecham's direction. Justice Valente opined that he found it difficult to understand how the defendants are benefiting from any unfair competition but added a trial may lead to better development of "pertinent facts and circumstances."

Tops of the Tops

Retail Disk Best Seller
"If"

Retail Sheet Best Seller
"If"

"Most Requested" Disk
"If"

Best on Coin Machines
"If"

Two famous entertainers praise the Wurlitzer Organ

Lawrence Welk
the "Champagne Maestro" —popular radio and recording artist

Dick Leibert
famous organist of Radio City Music Hall

"The first organ I've ever played that permits so many of the 'champagne' effects I like to put into music," said Lawrence Welk . . . "a splendid instrument for the professional, an ideal choice for places of public entertainment."

And Dick Leibert says, "A really wonderful instrument . . . It is remarkably fast and lively in action, and the range of tonal colors is superb."

Two full 61-note keyboards, 25-note pedal clavier, more than 1000 different tonal colors. And it's the lowest-priced standard two-manual organ you can buy.

The Model 30, illustrated, is only one of several models in the Wurlitzer line. Write for illustrated booklet.

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The Rudolph Wurlitzer Company
Dept. V, North Tonawanda, N. Y.
Gentlemen:
Please send me free illustrated and descriptive booklet on the Wurlitzer Organ.
Name_____
Street_____
City_____ Zone____ State____

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 31

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rosa)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman-Clay)	Detroit—(Grinnell Bros.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	2	PERRY COMO (Victor) "If"—20-3937	2	1	2	1	1	4	2	8	1	6	5	1	98
2	1	MARIO LANZA (Victor) "Be My Love"—10-1567A	1	3	1	..	..	2	3	3	4	2	1	2	80
3	3	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	4	7	3	8	4	3	5	5	7	..	..	6	58
4	4	PATTI PAGE (Mercury) "Would I Love You"—5571	6	5	6	..	5	5	..	4	3	..	2	..	52
5	6	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	9	..	5	..	8	9	6	..	2	..	6	7	36
6	10	LES PAUL (Capitol) "Mockin' Bird Hill"—1373	..	..	..	..	..	1	..	..	6	1	3	..	33
7	7	BILLY ECKSTINE (MGM) "I Apologize"—10903A	7	4	..	..	..	..	10	1	..	..	7	..	28
8	5	G. MITCHELL-M. MILLER (Col.) "Sparrow in the Tree Top"—39190	10	8	4	2	10	..	..	10	..	..	..	9	24
9	11	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	..	..	..	7	3	..	4	7	..	..	..	..	23
10	9	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	..	..	..	..	7	8	..	..	..	4	..	4	21
11	10	G. MITCHELL-M. MILLER (Col.) "My Heart Cries for You"—39067	..	..	..	..	..	6	..	..	..	..	4	3	20
12	16	FLORIAN ZABACH (Decca) "Hot Canary"—27508	..	..	..	3	..	..	..	2	9	..	..	..	19
13A	13	ROSEMARY CLOONEY (Col.) "Beautiful Brown Eyes"—39212	..	9	7	5	..	..	..	..	..	..	8	..	15
13B	..	LES PAUL-M. FORD (Capitol) "How High the Moon"—1451	..	..	10	6	..	..	..	..	5	8	..	..	15
14	8	TONY MARTIN-D. SHORE (Vic.) "Penny a Kiss"—20-4019	8	..	..	4	..	..	8	..	..	..	..	10	14
15	..	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	2	..	10	..	..	..	..	..	9	..	..	12
16	15	GORDON JENKINS (Decca) "Would I Love You"—27490	..	..	..	..	..	..	1	..	..	..	..	..	10
17A	15	VIC DAMONE (Mercury) "Tell Me You Love Me"—5572	..	..	..	..	2	..	..	..	..	..	..	..	9
17B	..	H. WINTERHALTER (Victor) "Across Wide Missouri"—20-4017	..	..	..	..	..	..	..	6	..	7	..	..	9
18A	..	LEROY ANDERSON (Decca) "Syncopated Clock"—40201	3	..	..	..	..	..	..	..	..	..	..	..	8
18B	15	ART MOONEY (MGM) "Sparrow in the Tree Top"—10924	..	..	..	..	..	..	..	..	..	3	..	..	8

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	5	245	Columbia	3	59
Mercury	4	105	Decca	4	49
MGM	3	92	Capitol	2	48

FIVE TOP ALBUMS

1	2	3	4	5
GUYS AND DOLLS	SOUTH PACIFIC	OUT OF THIS WORLD	VOICE OF XTABAY	CALL ME MADAM
Broadway Cast	Broadway Cast	Broadway Cast	Yma Sumac	Ethel Merman
Decca	Columbia	Columbia	Capitol	Decca
DA-825	MM860	MM-980	CD-244	DA-818
9-203	ML4180	ML-54390	CC244	9-166
DLP-8036				DLP-8035

Rage Music Corp. chartered to conduct music publishing business in New York. Capital stock is 100 shares, no par value.

BEAUTIFUL BROWN EYES
AND
CHRISTOPHER COLUMBUS
AMERICAN MUSIC, INC.
1576 Broadway, New York
CO 5-7660
9169 Sunset Blvd., Hollywood
CR 1-2864

Conkling, Miller To Coast for Col O.O.

Jim Conkling, Columbia Records prexy, and Mitch Miller, pop artists and repertory chief, planed to the Coast last weekend on company business.

Conkling will o.o. the Hollywood operation in his first Coast inspection tour since assuming the diskery's prexyship two months ago. Miller will supervise the first sides to be made by Frankie Laine under the latter's new pact since shifting from Mercury Records.

Danny Raymond, singer in Harlem spots, has been inked to an exclusive pact by Mercury Records.

Robin Hood Dell Cuts Prices, Sets Schedule

Philadelphia, April 3.

Robin Hood Dell, Philadelphia's alfresco summer concert series, has announced an array of artists and sharp reduction in prices for the coming season which starts June 25, with Fritz Reiner on the podium.

In successive weeks the Dell orchestra (recruited largely from the ranks of the Philadelphia symphony) will be directed by Pierre Monteux, Andre Kostelanetz, William Steinberg, Erich Leinsdorf and Alexander Hilsberg. Max Rudolph, artistic director of the Metropolitan Opera, will present the new Garson Kanin-Howard Deitz version of "Die Fledermaus," which the Met recently popularized. In the singing leads will be Charles Kullman, Regina Resnik, Patrice Munsel and Hugh Thompson.

Soloists scheduled include William Kapell, Gregor Piatigorsky, Anna Maria Alberghetti, the First Piano Quartet, Dorothy Kirsten, Lauritz Melchior, Oscar Levant, Sigmund Romberg, Jan Peerce, Elaine Malbin and Yehudi Menuhin.

Fredic R. Mann, president of the Robin Hood Dell Corp., announced a reduction on evenings when special artists appear from $1.30 to $1, tax included. Tickets for the symphony nights have been cut from 85c to 50c, tax included.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Bing & Gary Crosby: "When You And I Were Young Maggie Blues"-"Moonlight Bay" (Decca). Crosby and his eldest son have come up with a solid sequel to their "Sam's Song" click of last year. Crosby in fact, seems to be working with more zing in these family waxing sessions than in his recent string of pop releases. Gary, meantime, is rapidly emerging as a fine stylist in his own right, albeit still in his father's vocalizing idiom. Both of these oldies are hoked up with ad libs and tricky harmonizing. Topflight jock and juke fare. **Matty Matlock's** orch dishes up colorful Dixie backgrounds.

Doris Day: "We Kissed In A Shadow"-"Something Wonderful" (Columbia). Two class numbers from the **Rodgers and Hammerstein** legit musical, "The King and I," get superlative renditions by Miss Day. Neither ballad has smash impact at first play but they stand up under repeated spins. "Shadow" has more of a pop flavor than "Wonderful" with Miss Day delivering both in lucid and sensitive style. **Leith Stevens** orch backing up. **Margaret Whiting** also has a fine cut of "Shadow" for Capitol, but without the shadings of Miss Day's version.

Frank Sinatra: "Hello, Young Lovers"-"We Kissed In A Shadow" (Columbia). Sinatra's pipes have rarely been in better shape than on "Lovers," also from the R&H musical. It's another excellent number with adult lyrics and original melody. Whether the pop market is mature enough to push this type of number into the hit lists. On the reverse, Sinatra does a top selling job on "Shadow," **Axel Stordahl** orch accomping.

Vaughn Monroe Orch: "Shall We Dance"-"On Top Of Old Smoky" (Victor). "Dance," another tune from "The King and I" score, is a definite entry for the pop market and Monroe socks it over in bright style suitable to the number's upbeat tempo. On the flip, Monroe gives a big push to "Smoky," the folk tune recently revived by the **Weavers** for Decca. This cut, however, is not marred by talky interludes.

Dick Haymes: "I'll Never Know Why"-"How Thoughtful of You" (Decca). "Never Know Why" is one of the more promising new tunes recently launched by **Hugo Winterhalter** for Victor. Haymes' cut could provide the extra impetus to propel its pace. Reverse is another strong ballad, Haymes' vocal getting rich backing from a choral group and orch.

Dinah Shore: "The Three-Cornered Tune"-"'Cause I Love You" (Victor). "Three-Cornered Tune" is a waltz adaptation of one of the **Frank Loesser** numbers from the legit musical, "Guys and Dolls," with this cut cleverly blending Miss Shore's voice in two parts. It's a catching item with **Henri Rene's** orch supplying a well-conceived background. Miss Shore also solidly handles the reverse, a tune with a strong potential.

Tony Fontaine: "The Syncopated Clock"-"I'm Yours To Command" (Mercury). "Clock," the **Leroy Anderson** tune which has broken through as an instrumental, has been set to Mitchell Parrish lyrics which may find a broader market for this number. **Tony Fontaine** handles the vocal in good style although the original instrumental by Anderson for Decca still merits top rating. Reverse is a good cut of the old **Russ Colombo** number now getting a revival. **Lew Douglas** orch accomps.

Nat "King" Cole: "Little Child"-"Red Sails in the Sunset" (Capitol). "Child" is fine but unusual pop material which may have a chance on the basis of Cole's interpretation. Cole proves again on this side that he can handle virtually any type of number with top impact. Flip is a revival of an old hit with Cole backed by a vocal quartet and Pete Rugolo's orch. Les Brown gives "Red Sails" one of his sharp instrumentals for Coral Records, Ray Sims handling the lyrics okay.

Billy Eckstine: "I'm Yours to Command"-"What Will I Tell My Heart" (M-G-M). Eckstine belts home "Command" in top style and this cut should take the lead in the revival of the Colombo number. It's one of the best sides Eckstine has done recently, the vocal flashing his top commercial mannerisms. Gordon MacRae also rates attention on his "Command" for Capitol. His workover of "Heart" is also good and rates plenty of spins. **Russ Case** orch backing up the latter side.

Tennessee Ernie: "The Strange Little Girl"-"Kentucky Waltz" (Capitol). "Little Girl" is a folk tune that might spread beyond the usual Ozark-type market if a pop treatment is tried. Ernie gives it an effective vocal in the usual mountaineer tradition. **Owen Bradley Quintet** also have a potential side on this tune for Coral Records. On the bottom deck of the Capitol disk, Ernie handles a doubtful followup to "Tennessee Waltz."

Helen Grayco: "Twas Brillig"-"Pretty Babe" (London). Miss Grayco beats out "Twas Brillig" with lots of snap and should garner some of the plays slated for this standout number from **Walt Disney's** pic, "Alice in Wonderland." She hits with another rhythmic workout on "Pretty Babe," a cute new pop.

Platter Pointers

Jerry Lewis dishes up another comedy vocal on "Never Been Kissed" that will appeal to the Lewis partisans (Capitol) . . . **Johnny Desmond** has an okay cut of "Mama" for M-G-M . . . **Harry James** orch sounds sharp on "Theme for Cynthia" (Columbia) . . . On the same label, **Tony Pastor** scores with his cut of "Ida" . . . **Tex Beneke** has a neat instrumental in "Palladium Patrol" (M-G-M) . . . **Stan Kenton** comes up with another unusual interpretation in "September Song" (Capitol) . . . **Lorry Raine** has a potential entry in the religiose cycle in "Take Time to Pray" (London) . . . **Mitch Miller** orch and chorus have a rousing side in "Cider Night" (Columbia) . . . **George Siravo** orch dishes up a solid jump side in "Do, You Dig John Peel" (Mercury) . . . Another fine cut of "Pretty Little Bells" by **Leroy Holmes** orch for M-G-M . . . Still another "Syncopated Clock" version by **George Cates** orch for Coral with a vocal group handling the lyric in okay style . . . **Louis Jordan** delivers a bounce novelty in "Is My Pop in There" for Decca . . . **Jan Garber** has a likely side in "Bright Lights and Blond-Haired Women" for Capitol . . . On same label, **Ray Anthony** orch registers neatly on "Faithfully Yours" and "I'll Never Know Why." **Tommy Mercer** vocalling . . . Discovery Records has packaged an interesting long-play disk featuring a flock of artists, on songs by Rodgers & Hart and Johnny Green.

Top Songs on TV

(Alphabetically Listed)

Week of March 23-29

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

Aba Daba Honeymoon	Feist
Be My Love	Miller
Heart Cries for You	Massey
Peter Cottontail	H & R
You're Just in Love	Berlin

5 Top Standards

Darktown Strutters Ball	Feist
Deed I Do	Laurel
Ida Sweet as Cider	Marks
Valentina	Harms
Yankee Doodle Boy	Vogel

Granz Back to U. S.

Norman Granz, head of the "Jazz at the Philharmonic" operation, planes back to the U. S. from Europe this week after settling coin problems arising from the recent cancellation of his projected "JATP" Continental tour this spring. Granz plans to reschedule the tour next spring.

Swedish promoters, who booked the "JATP" troupe, have substituted bookings with a jazz show starring Sidney Bechet, currently in Europe, and Stan Getz, who planes abroad shortly.

On the Upbeat

New York

Peggy Lee and **Westwood Trio** play the Boulevard, Queens, next weekend (6-8). Miss Lee also booked for a week at the Pittsburgh Copa starting April 23 . . . **Mel Torme** into N. Y. Paramount April 11 with **Ray Anthony** orch . . . **Nat "King" Cole** booked for Howard theatre, Washington, April 12, following with week at Royal theatre, Baltimore, April 19, and Apollo theatre, N. Y., April 26 . . . **Evelyn Downs Trio** into the Lighthouse Cafe, N. Y., for indefinite engagement . . . **Gene Krupa** orch, currently starting tour through Texas, set for Casa Loma Ballroom, St. Louis, April 24 . . . **Hector Lomuto**, Argentine bandleader, in N. Y. for two weeks looking over American pop tunes . . . **Phil Brito**, M-G-M Records singer, shifted from Music Corp. of America to Charles Yates agency . . . In another management switch, singer **Art Lund** exited General Artists Corp. for Spotlight Attractions . . . **Ella Fitzgerald** opens at Royal theatre, Baltimore, April 5, Johnny Brown's spot in Pittsburgh April 13 and Regal theatre, Chicago, April 20 . . . singer **Bud Brees** currently in Plantation Room of Oneco hotel, New Haven . . . **Lennie Tristano Sextet** opens for two weeks at Blue Note, Chicago, April 6 . . . **Deep River Boys** embark on annual tour of British Isles, May 2.

Chicago

Cavalier Beach hotel, Virginia Beach, Va., opens season with **Leo Pieper**, May 18, and follows with **Don Reed**, June 12 . . . **Johnny Pineapple** band plus gal revue set for Baker hotel, Dallas, May 2 for one month, then to Claridge hotel, Memphis, June 8 . . . **Al Overend** band to Pere Marquette hotel, Peoria, May 1 . . . **Jimmy Featherstone** band to Martinique, Chi, May 8, and band's first date for McConkey Artists . . . Fifth Army launched half-hour deejay show, April 2 over WCFL, with Myron Barg navigating. Show will be aired three days a week at 5 p.m. for recruiting . . . **Ella Fitzgerald** and **Buddy Johnson** orch set for Regal theatre, Chi, April 20 for a week . . . **Harry James** sidemen, **Willie Smith**, **Juan Tizol** and **Louis Bellson**, have joined the Duke Ellington band, replacing **Johnny Hodges**, **Sonny Greer** and **Lawrence Brown**. Hodges' outfit goes to Stagedoor, Milwaukee, April 6 for two weeks . . . **Tiny Hill** set for Peony Park, Omaha, June 5 for one week . . . **Leighton Noble** band to Elitch's Gardens, Denver, May 10 for two weeks . . . **Benny Strong** follows at Elitch's May 23 for one week, precedes at Forest Park Highlands, St. Louis, May 8 and follows at Roosevelt hotel, New Orleans, for four weeks, May 31 . . . **Bob Burkey** band to Music Box, Omaha, April 18 for one week . . . **Lou Diamond** cut four sides for Picture Records, new Chi indie, last week . . . Tex Beneke plays Lakeside Ballroom, Denver, May 11 for two weeks . . . **Weavers** set for Palmer House, Chi, May 31, for one month . . . **Henry Busse** resumes army camp bookings for Associated Booking Corp., with week at air bases, El Paso, April 12

NEW REVIVALS
'DON'T BLAME ME'
'I'M IN THE MOOD FOR LOVE'
Standards by
Jimmy McHugh

TEX BENEKE
PLAYS
"MY LOVE AN' MY MULE"
"PALLADIUM PATROL"
MGM 10936 78 RPM
K 10936 45 RPM
"SENTIMENTAL MUSIC"
"DOWN IN NASHVILLE TENNESSEE"
MGM 10910 78 RPM
K 10910 45 RPM
MGM RECORDS

ABA DABA HONEYMOON

"Always You"
by SID ROBIN and WILL JASON
A NEW NOVELTY...
THE LAND OF HATCHY MILATCHY
by HUGH E. PERETTE and HERB PINE
with ROSEMARY CLOONEY
with PERCY FAITH ORCHESTRA
IN PREPARATION
"HOW LONG IS FOREVER"
by JOHNNY MARKS
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'RH' Logging System

Week of March 23-29

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group

Songs	Publishers
Aba Daba Honeymoon—†"Two Weeks—With Love"	Feist
Always You	Dreyer-M
A Penny a Kiss	Shapiro
Be My Love—†"Toast of New Orleans"	Miller
Bring Back the Thrill	Maypole
Dear Dear Dear	Goday
Down In Nashville, Tennessee	Harms
Every Night at Seven—†"Royal Wedding"	Miller
I Apologize	Crawford
If	Shapiro
If I Were a Bell—*"Guys and Dolls"	Morris
I Love the Way You Say Goodnight	Remick
I'll Never Know Why	BVC
I'm Late—†"Alice In Wonderland"	Disney
I Remember the Cornfields	Leeds
It Is No Secret	Duchess
It's a Lovely Day Today—*"Call Me Madam"	Berlin
May the Good Lord Bless and Keep You	Pickwick
Mocking Bird Hill	Southern
My Inspiration	Goldmine
My Heart Cries For You	Massey
Peter Cottontail	H&R
Roving Kind	Hollis
So Long	Folkways
Sparrow In the Treetop	Santly
Tennessee Waltz	Acuff-R
Too Late Now—†"Royal Wedding"	Feist
Wait for Me	Mellin
Would I Love You	Disney

Second Group

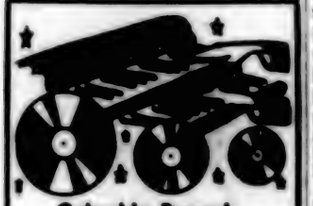
Songs	Publishers
A Bushel and a Peck—*"Guys and Dolls"	Morris
Best Thing For You—*"Call Me Madam"	Berlin
Boutonniere	Santly
Chicken Song	Leeds
Faithful	Bourne
Get Out Those Old Records	Lombardo
I Am Loved—*"Out Of This World"	Chappell
In the Land of Make Believe	BMI
I've Never Been In Love Before—*"Guys and Dolls"	Morris
Lonesome Gal	Morris
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Marrying For Love—*"Call Me Madam"	Berlin
Nevertheless—†"Three Little Words"	Crawford
Night Is Young and You're So Beautiful	W&M
Syncopated Clock	Mills
Too Young	Jefferson
Unbirthday Clock—†"Alice In Wonderland"	Disney
Use Your Imagination—*"Out Of This World"	Chappell
You're the One	Barton
Zing Zing-Zoom Zoom	Robbins

† *Filmusical.* * *Legit Musical.*

COL. INKS GALLODORO

Alfred Gallodoro, sax-clarinet soloist, has been inked by Columbia Records to a one-album deal with options.

He will cut his first sides this week.



Columbia Records
"SAN ANTONIO ROSE"
"SOMEBODY LOVES YOU"
All Three Speeds #39085

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Direction MILO STOLT
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202 N. Wabash, Chicago 1, Ill.

PROGRAM
LILLY OF LAGUNA
NOVELTY DUET
Paul Francis Webster

STEWART BARR
Baritone

H'wood Palladium Cuts Dates to 4-Week Max.

Hollywood, April 3.

Jerry Gray, opening at the Palladium tonight (3) on a six-week deal, will be the last baloneer to play the Terpery more than four weeks. New policy was decided on by Edward Small, majority stockholder, and Earl Vollmer, general manager, after studying statistics for the last year, which indicated that many bands failed to draw in last stages of six-week runs.

Upcoming on Palladium schedule, for four weeks each, are Woody Herman, May 15; Jimmy Dorsey, June 12; Les Brown, Aug. 7; Ray Anthony, Sept. 4; Dick Jurgens, Jan. 22.

Palladium hopes to fill open gap before Jurgens with Ralph Flanagan. Another new policy will be actual viewing of band before booking. Vollmer flew east late last week to catch Herman and Dorsey.

Gray's deal is straight 50-50 of the gate. Last year on same deal he averaged $5,500 weekly.

Col Names McAlpin

Vic McAlpin, formerly with indie diskeries, has been named promotion manager of Columbia Records folk and western department.

He'll headquarter in Nashville, center of the folk market.

NEW FLORIDA DISK CO.

Miami Beach, April 3.

Ray Walker, songwriter, and Charles Abel are setting up a disk company here in the next couple of weeks.

Walker recently cleffed a tune about this locale with Duke Leonard titled "I Found a Peach on Miami Beach."

EVERYONE'S LISTENING TO . . .
THE SYNCOPATED CLOCK
LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics
MILLS MUSIC, INC. 1619 Broadway, New York 19

Bill Snyder Leaves London in Wake Of Co.'s British Accent

Bill Snyder, pianist-bandleader, has obtained a release from his pact with London Records in the wake of the company's recent shift to accenting British performers waxing for the company's parent firm, British Decca, in England. Snyder, who was responsible for last year's click revival of "Bewitched," is currently dickering with a major company for a combination musical directorship and composer's slot.

Snyder currently has two No. 1 publisher plugs riding in "My Dearest," a collaboration with Sunny Skylar, for which Mills Music paid a $2,500 advance guarantee, and "Lover's Honeymoon," Campbell Music publication.

Sandy Sacks Into T-C's Disk Promotion Spot

Sandy Sacks has been named head of disk promotion at Time-Columbia, New York distribs of Columbia Records. He'll operate under Arthur Schwartz, T-C's advertising manager.

Sacks replaces Dick Linke, indie publicist, who just joined Capitol Records as eastern promotion director.

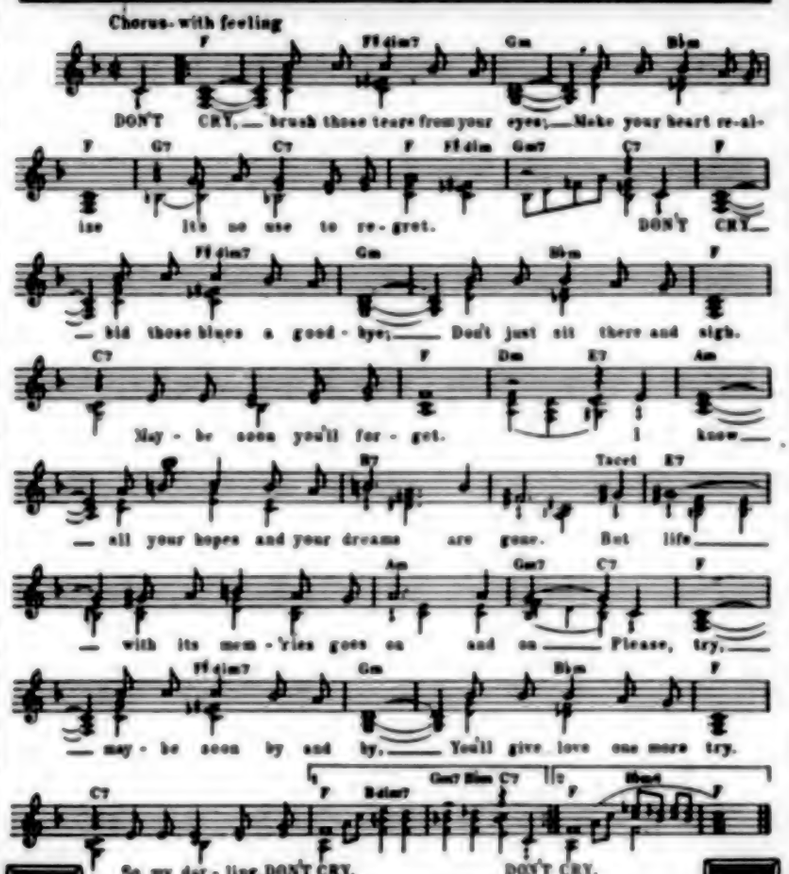
Kelly Camarata Heads Sam Fox Pop Setup

Kelly Camarata, formerly sales manager of London Records, has been named general manager of the popular division of Sam Fox Music and its affiliated firms, Movietone Music and Hollywood Songs. Camarata will headquarter in N. Y. but will also head the firm's newly set up pop division in Chicago and Hollywood.

Firm, meantime, has set deals for rights of the musical score of "Brigadoon" with J. Albert & Sons in Australia and Charles Begg Music in New Zealand.

By The Composer Of "LA VIE EN ROSE"!

DON'T CRY



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DON CHERRY
Orchestra and Chorus under direction Dave Terry
DECCA

EDITH PIAF
COLUMBIA

Copacabana, N. Y.

Jimmy Durante, Toni Arden, Maria Gamberelli, The Paycees (2), Harrison & Patricia, Sonny Calello, Hope Zee; 8 Copa Girls; staged by Douglas Coudy, songs, Joan Edwards & Lyn Duddy; orchestrations, Eliot G. Eberhard; costumes, Billy Livingston (Mme. Berthe), James Carell; Mike Durso and Fernando Alvares bands; $3.50 and $5 minimum.

A rarified turnout for Jimmy Durante's preem at the Copa gave the Great Profile a rare ovation; a tumultuous, spontaneous barrage of hand-to-hand music which was only stemmed by the Schnoz's halting gesture and the observation, "I wish I could go off with that kind of a hand."

When his stint came, he sat down with all the savvy and know-how gained by many seasons in harder, tougher environs—the gamut from the singing waiter days in Coney Island to the al fresco bedlam of the Parody and Dover Clubs of Prohibition—and gave a demonstration on what to do with a floorshow, the besses, the band, the customers—and above all, himself. With "perse" and "personality" he mayhemed the Steinway, madcapped each routine, and the literate illiteracy of his special kind of songs gave full evidence that a trouper of his calibre defies tides, trends and times.

Durante is no nostalgic comedian. Fact is that the Copa turnout gave evidence of what b.o. potency there is in TV. There is a showman's lesson in this nitery engagement. History is repeating itself. When the vested vaudeville interests frowned on their actors going on the radio—"they'll not buy something they get for nothing"—E. F. Albee, et al., soon found that what they had at $500 or $750 a week they had to buy back at 10 times that salary once the talent clicked big on radio.

So it is with video. Despite the sight-added-to-sound values inherent to the new TV medium, they'll turn out in large numbers, at a $10 average check, to see a round actor. And Durante doesn't let them down. Borrowing a bit from his Eddie Cantor-TV stint, he discloses a juvenile "rug" but soon discards the toupe as he uncorks newies and o'dies such as "Let 'Em Say It With Music," "It's Kinda Hard to Put Into Words," "Umbriago" (with the girls and a hefty Mulberry St. babe), "Because They All Love You" (with Eddie Jackson), "Rufus Rastus Johnson Brown" (again with Jackson, and including a strut), a piano challenge routine with Jules Buffano (his regular Steinwayist), "Inka Dinka Doo" (a rouser), and the socko "Hats" routine which enlists a corps of busboys and the choristers to tote the chapeaux and lift the skimmers.

Durante is an exposition in unadulterated saloon-style comeding which should be an object lesson to all and sundry in the fun field. Or for that matter in any aspect of entertainment. It evidences pace, taste, authority and originality.

Bonifaces Jules Podell and Jack Entratter, who now get "presents" billing, have gone overboard on the budget for the new spring show. Toni Arden is a returner, in the sub-billed spot, with her songs. An upcoming stylist, she seems to have unconsciously absorbed the Lena Horne technique with mike-mugging and use of hands, which is a switch from her initial impact at the Copa when Miss Arden came to important attention last season. This Lena Horne influence has been noticed with a couple or three other of the promising new singers, and while the ex-Metro singing beaut is worthy of standard, it militates against the others. No matter how slight is the road company connotation, all of them fall under the same intimate closeup of the same hep bunch of customers in the same key niteries. It isn't as if they were scattered; there are just so many top clubs.

Miss Arden opens with two Rodgers & Hart standards, "Heart Stood Still" and "Lover," then an Italian ballad followed by "Gypsy in My Soul" and "Black Magic," latter two exceedingly forte. At one time it looked like it was a race between the Mike Dursoites and Miss Arden for crescendo. Miss Arden does one and, in light of the length of this show, possibly two numbers too many. This doesn't gainsay her impact as a seasoned songstress.

Maria Gambarelli, she of the old Roxy Gang, defies the years with her tiptop ballet solo to "Rhapsody in Blue" and off. The Paycees, dancing pair, are in and out with their terp specialties. He reminds of the Dan Dailey school of dancing, and also in range and style. Harrison & Patricia are another boy-girl song&dance pair, with Sonny Calello and Hope Zee, holdovers, handling the vocals. Joan Edwards and Lyn Duddy have fashioned some very good songs, notably "First Snow of Winter," the "Farmer's Daughter" novelty and "Variety is the Spice of Life Life Life" calypso. Doug Coudy's staging is tiptop. A good idea was to end with Durante, and not that usual postscript ensemble number which usually gets scant attention. *Abel.*

Versailles, N. Y.

Pierre Cartier, Artini & Consuelo, Lucienne Boyer, Emile Petti and Panchito orchs; $5 minimum.

More of the French invasion into the U. S. niteries—this time the return of Lucienne Boyer who, somehow, doesn't have the same impact as before. One shortcoming is a static repertoire, including only "Parlez-Moi d'Amour" for the sure-fire number, whereas on her last time in Gotham, in 1947, she also reprised "Petite Vin Blanc," "Hands Across the Table" and "Sa Petite," her disk favorites and, as such, generally familiar. On the plus side, in contrast to her Cafe Society Uptown appearance in '47, Miss Boyer is now a little more svelte.

She has the same authority, good looks and carriage in simple blue velvet gown but somehow the French males (Chevalier, Sablon, Trenet, et al.) seem to wear better than the femmes.

Off-mike explanations for benefit of the Yank trade interpret the lyrics. Ballads are mostly in the discuss style and should be varied. Since her last U. S. date lots of good new French songs cropped up—and they're by no means limited to "La Vie En Rose."

Militating against Miss Boyer is a seeming disinclination to parrot even a few words of English. Whoever handles her could do a job by whipping up a little "fractured English" for more personalized intros. Lacking the linguistic ability, of course the off-mike intros are not only desired but necessary. She is also backed by some instrumental specialists to augment the Emile Petti band, most notable of which is a first violinist who helps account for one of her most effective numbers.

Somehow the timing, while right, because of the continuing excitement this spring in connection with the 2000th anniversary of Paris, seems wrong because of the plenitude of imported chantoosies. Marjane is current at La Vie En Rose, which possesses the added fillip of being a new N. Y. room — very gay and extravagant in its Jean Leseyeaux decor—and, of course, Edith Piaf's marathon at the Versailles is a franchise all its own.

An ungallant thought asserts itself, also, so far as intime performers are concerned. Fact is that one of the nicest things to come from Paris into the Yank bistro belt this season was Jane Morgan, a looker—and she's American. Somehow the authentic French babes run to the somnolent, suffering and (leave us face it) mature type. As above-stated, that's where Chevalier, Sablon, Trenet & Co. have the edge.

Presumably because of the competition, bonifaces Nick Prounis & Arnold Rossfield are extending the budget by adding quantity. Instead of the traditional one headliner (as with Piaf), or a supporting terp team (as with Joan Edwards), the Versailles opens with a magico, Pierre Cartier (New Acts); deuces with the terping Artini & Consuelo; and closes with Miss Boyer. The dancers are nitery standards and run the gamut from conventional ballroomology to "requests" for the Charleston, rhumba, mambo, polka, and the like. *Abel.*

Ambassador, L. A.
(COCOANUT GROVE)

Los Angeles, March 28.

Burl Ives, Barbara & Bill Duffy, Eddie Bergman Orch (16); $1.50-$2 cover.

Burl Ives is an offbeat booking for the Cocoanut Grove but the ballad singer makes the room his own in real trouper style. Plus which the guitar-twanger has embellished his traditional "country" songalog with a Scottish piece, a London music hall ditty and a smattering of pop-idiom material. Latter, of course, is definitely not for the true ballad aficionado but it goes over—proving that the majority of the ringsiders prefer bouncy rhythms.

Ives' folksy book, in which his guitar gets the big play, includes "Erie Canal," "When I Was Single," "Bachelor's Life," "Black-Eyed Susan" and the perennial "Blue Tail Fly" and "Foggy Foggy Dew." The bit from Blighty is "Tin Soldier," the Scottish air is none other than Sir Harry Lauder's standby, "I Think I'll Get Wed in the Summertime," and if somebody has to revive it it's just as well it's Ives. Reedy-voiced troubadour also trots out some Calypso overtones for "The Gypsy." The songs that lean pop-wards are "The Do-Nut Song," "Tell Me Your Story" and an audience participation routine, "It Takes a Worried Man to Sing a Worried Song."

Barbara & Bill Duffy open the show with some no-hold ballroom spins and two-step struts to "Sunny Side of the Street." They don sailor caps for a song-and-dance to "Has Anybody Seen Our Ship?", a livelier version than that introduced by Gertrude Lawrence and Noel Coward, and wind up with a Charleston and Black Bottom. They're fine in the twirl-and-spin department, less laudable as singers. *Mike.*

Desert Inn, Las Vegas
(PAINTED DESERT ROOM)

Las Vegas, April 1.

"China Doll Revue" with Ming & Ling, Asia Boys (3), Kim Yen Soo, Florence Hin Low, Beatrice Fung Oye, 4 Lai Founs, Louise Leung, Rheni Lee, China Dolls (11); Dance direction and staging by Ted Cappy, costumes by Madam Berthe; Carlton Hayes Orch (11); no cover, no minimum.

Novelty impact of this new revue at Wilbur Clark's Desert Inn is almost sure to bring in capacity four-week biz. Following on highly successful heels of "Latin Quarter Revue," production has quite a goal to reach in order to top record-breaking grosses of the Lou Walters package.

Ming & Ling are a sock act. Highlights are Ling's impressions of pop singers, and noteworthy chanting of "Eili Eili," and Ming's ribtickling comedy inserts. Latter accomps Ling on tunes with accordion, breaks up any serious vein by bringing on ludicrous props and tossing funny breakups.

Asia Boys work their hand, leg and head balancing to big applause. Kim Yen Soo speeds through magico, illusion setup working with line girls into breathtaking wardrobe switch finale for big returns.

Florence Hin Low, top acrobatic terper, is another clicker. Beatrice Fung Oye, cute chirp, comes on for "One I Love," and torchy "More Than You Know" for goodly appreciation. Four Lai Founs brilliantly execute spinning plates on sticks, while acrobating and terping to hefty kudos.

China Dolls line work is elementary, but flashly enough. Choreographer Ted Cappy knowingly assorts his patterns for best effects and costumery by Madam statuesque parader, terps neatly in Berthe is tops. Louise Leung, line numbers. *Will.*

Cafe Theatre, N. Y.

Monte Proser presentation of "The Roaring Twenties," staged by Mervyn Nelson, Stars Carol Bruce, Fosse & Niles, Shaw & Lee, Dick Tree, line (12), Nat Brandywynne orch. Eddie Fisher presented as post-show extra. Minimums $4, $5.

Monte Proser's Cafe Theatre has had more than the usual run of tough luck in getting started. Opening three weeks ago with a tab version of "Billion Dollar Baby," which resulted in a performer scale which he termed impossible, Proser cut this run short and instituted a revue type show, "The Roaring Twenties," in order to escape oppressive scales. The change will work out economically inasmuch as he'll now go under the jurisdiction of the American Guild of Variety Artists, which calls for lower minimums.

The combination of the revue plus Eddie Fisher, who's presented as an extra about a half hour after the revue's curtain, is a good gimmick for keeping the patronage interested for a longer period than is usual in niteries. Most customers will be obligated to buy that profitable extra drink while waiting around for Fisher to appear. The diners get out around 11 p.m. under the current format.

Fisher is in for one week only, prior to reporting to the Army. Singer, who was brought to the fore by Eddie Cantor, is one of the most promising of the younger talent crop. He's got a pleasing floor demeanor, well-balanced tune selection and personality to spare. He started his initial show shortly after 10 p.m. Monday (2) and did about 25 minutes before he could gracefully make an exit. His tune selection included some of his well-known items such as "Newspaper Song," "Bring Back the Thrill," "My Heart Cries for You" and "Whoopee." He encored with "GI Al," a tribute to the late Al Jolson. He'll report to the Army April 11 with applause still ringing in his ears.

"The Roaring Twenties" has been constructed with much of the material that was in "Billion Dollar Baby," but of course, it's been designed so that there will be savings in production. There's no problem of royalty payments and a smaller cast of principals brings the costs down to a reasonable level. The display, however, didn't

(Continued on page 44)

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Developing Chirpers Who Will Pay Off Poses Latest Problem for Agencies

Talent agencies, particularly General Artists Corp., are faced with the problem of developing new singers. It's especially necessary in the cafe departments because chirpers who have been clicking are eschewing niteries in favor of television and recordings.

The agencies' major problem, at the moment, is to get singers to replace those being drafted. GAC, for example, has lost Bill Lawrence to the Army, is losing Eddie Fisher, and William Morris Agency will be minus Vic Damone.

The agency idea is to keep the songsters going with cafe dates and hope for a disking to catapult them into bigtime coin. Problem is to get a flow of upcoming talent, inasmuch as once the singers click, there's slight possibility of getting them to play a nightclub, except the prestige spots. During the past couple of years, GAC has been able to come up with Fisher, Patti Page, Mindy Carson, Frankie Laine and Guy Mitchell. Their record in regard to singers is among the best of any agency in the business.

It's conceded that it's expensive for an agency to bring a singer to the top. One of GAC's singers in a recent date at the Copacabana, N. Y., cost the agency over $2,500 in out-of-pocket expenses. Singer was booked in for about $350. Expenses came mainly from partying network execs, theatre bookers and top cafe owners. In this case, investment paid off, and agency has been able to get back the outlay plus sizable profits on subsequent bookings in video, radio and top hotel dates.

William Morris Agency and Music Corp. of America are similarly lavish with expenses in trying to elevate singers. It can be done more rapidly with this type of performer because a click disk can turn the tide. All percenters anticipate that the war will accelerate the demand for talent, and they're working overtime in an effort to develop the acts. Major problem, at the moment, is to find singers with sufficient talent to warrant a buildup. As always, it's a tough job getting 'em. A few dates in niteries is sufficient for any agency to learn whether they have another Toni Arden, Vic Damone, Lena Horne, et al.

Unless Rodeo Corrals Sock Cowpoke Topper It May Bypass Hub, N.Y.

Unless the World's Championship Rodeo comes up with a potent headliner for this year's tanbark events at Madison Square Garden, N. Y., and the Boston Garden, Boston, there's the possibility that it may be called off. It's felt that the possibilities of coming out ahead without a top western filmster is nil.

Crisis came after Gene Autry, who has been playing those stands for the past few years, dropped out. Negotiations are now on with Roy Rogers, but no deal has been set as yet.

The rodeo last season was about 30% under that of the previous year. Televising the proceedings was partially blamed for the decline.

The rodeo is in a particularly precarious position due to the fact that there aren't many headliners who can draw at the Garden. Rogers is conceded to be the top candidate. Bill "Hopalong Cassidy" Boyd was also considered, but because he didn't do too well with his own show, it's doubtful that he would go into New York again at the head of a rodeo.

It's particularly difficult to find a topliner in this field because of the fact that the two prerequisites for appearing in the eastern rodeos is a film rep plus the ability to do an act. Few picture cowpokes can qualify.

Paula Drake for St. Regis

Paula Drake has been signed to open at the Maisonette of the Hotel St. Regis, N. Y., starting April 17. She's currently at the Ritz-Carlton, Montreal.

Miss Drake recently doubled between this spot and the Blue Angel, when Jane Morgan was out for two nights because of illness. She was signed as a result of the showing she made then.

HOPE SET FOR GLASGOW 1-NITER AFTER ENGLAND

Glasgow, March 23.

Bob Hope will break into the program at the Glasgow Empire for two shows on Wednesday, May 9.

His one-night stand will follow a two-week appearance at the Prince of Wales, London, and single night stops in Manchester, Blackpool and Dudley.

It's expected a normal variety bill will be presented at the Empire here and that the May 9 bill will be "telescoped" to take up only half the program. Hope would occupy the entire second half.

Copa, N.Y.-Martin Tangle at Union

The American Guild of Variety Artists N. Y. branch board will continue hearings later this week on the Copacabana's charges that Tony Martin breached a contract with that cafe. Initial hearing was held Monday (1) but board wants to probe further into the complaint.

Charges stem from an engagement Martin had at the Copa in 1947. Copa claims it let him out of his date after three weeks so he could fill radio and film engagements. It claims it had the singer tied up for eight weeks, and he had five weeks to go on the contract. Spot is seeking $34,500, representing the unfilled portion of the deal.

Martin, who originally agreed to play spot before March, 1948, sought out on pact because doing three shows nightly was too much of a strain on his pipes.

BRIGHT OUTLOOK FOR CONVENTION BIZ IN A.C.

Atlantic City, April 3.

Conventions are expected to hype business next month when more than 25,000 delegates plus allied groups and relatives are slated to come here for spring meetings. Thirty conventions of business, fraternal and education organizations are booked.

Largest of these will be the packaging exposition of the American Management Assn. and the Knitting Arts Show. The former, set for April 16 to 20, is expected to attract more than 5,000 to convention hall. The latter, April 30 to May 4, will bring in 4,000.

Other large conventions are the American Assn. of University Women, New Jersey Dental Society, American Assn. of Industrial Physicians and Surgeons, Music Teachers, and the district conference of Rotary International plus a great many smaller groups.

AGVA May Switch Confab From Coast to Midwest

American Guild of Variety Artists is seeking to change the location of its June convention from Hollywood to a city in the midwest, probably Detroit. Union members will be polled on the switch when ballots are sent out at the end of the week. The ballots, primarily for the election of delegates, will include a referendum on the convention site.

Reason for the contemplated change is the expense of transporting delegtaes to the Coast.

Chi Nitery Razed in Fire, Damage Set at 200G

Chicago, April 3.

Fire last week destroyed the Club Hollywood, Chi, with damages estimated at about $200,000.

Blaze, which started from neon sign defect, gutted the entire building early Thursday morning (29), but only the owner, Steve Harris, and wife, were in the building. Nitery had been using a line and three or four acts.

Cole Bros. Circus Set For Chi Stadium April 20

Chicago, April 3.

Cole Bros. Circus, which last year had Hopalong Cassidy as a headline attraction, opens at the Chicago Stadium April 20.

Although minus a name attraction, circus will be larger than before and will present over 100 acts, half of which are imports and seen for the first time in America. Terrell Jacobs animals and the Wallendas wire act will be featured.

Josie Baker's Sock 55G At Earle, Philly

Philadelphia, April 3.

Josephine Baker became the first star in the history of Earle theatre to be held over for extra days after garnering the sock $40,000 during the first six days of her scheduled run at the big Warner vaude.

Not slated to open in Chicago until Friday (5) star had most of week off and manager Bill Israel talked her into remaining at Earle for Monday and Tuesday performances if the business continued at peak levels over weekend. Miss Baker was asked to stay Wednesday at the Earle but her party had to be back in New York to ready for the trip west. Total gross for her run here, including Sunday shows at the Tower in Camden, N. J., reached a mighty $55,000. Singer repeated same act she had been doing at the Strand in New York and clicked heavily. On the bill with Miss Baker was Leo De Lyon who in addition to his comedy turn, filled in for the star during her costume changes. Buddy Rich, whose orchestra played the Strand during Miss Baker's engagement was featured with a combo at the 421 Club here and joined the Earle show Wednesday.

Miss Baker felt Tony Spencer's pit crew of 19 was not strong enough and needed extra sock. She first brought in Harry "Sweets" Edison, trumpeter at Club 421, and then added Rich and Stanley Kaye, also another drummer. Rich doubled as maestro and at drums for Miss Baker's part of the show. Rich and Edison have signed up with the singer for the rest of her tour. Kaye, who is Frankie Laine's drummer and provided additional effects at Earle, refused to commit himself as to whether he would go along on tour or not.

Singer's Other Dates

Josephine Baker has been signed to play the Stanley theatre, Pittsburgh, sometime in May. Date hasn't bene definitely set since the Pitt stand will have to be worked out. House is on a spot policy and plays stage shows only when top headliners are available.

Alien Acro Permitted To Remain in U.S. Until Salary Claim Settlement

Norbert Kreisch, former member of the circus act Guti's Gorilla Parody, has been granted permission to remain in the U. S. until his claim against Erich Gutsche, owner of the act, has been processed by the American Guild of Variety Artists. Kreisch complained to the union two weeks ago that he was fired from the act when he asked for wage increase.

He alleged that Gutsche had been paying apprentices in the acro novelty turn $1 weekly for the first year; $10 for the second, and $15 for the third.

Union is expected to process the claim during the next two weeks. It's likely that the entire troupe may be deported after the disposition of case.

Eckstine Recovers

Singer Billy Eckstine returned to the Paramount theatre, N. Y., yesterday (Tues.) after an illness of one day. Eckstine was stricken with a virus infection which forced him out of the show.

Patti Page substituted.

Josephine Baker's Boff Biz at Strand Cues Mgt. to Retain Stage Shows

The terrific business done by Josephine Baker at the Strand theatre, N. Y., has served the purpose of reprieving the theatre as far as vaude is concerned. It was originally intended to close the house for the summer in order to do extensive repairs and with its reopening install a straight picture policy.

However, since the grosses racked up by Miss Baker indicates that the house can hit the jackpot with proper headliners, theatre is revamping its plans. House booker Harry Mayer is already negotiating for an October repeat of Miss Baker, the final clincher in decision to continue vaude shows in the fall.

Meanwhile, Mayer is dickering for Lou Walters' "Parisian Follies Revue," a unit which will comprise mostly French imports. Package is now being formed.

Mayer has also signed Billy Daniels for a June date at $5,500, the highest salary singer has gotten up to now.

Another facet in the Strand's attempt to keep stageshows going will be a greater concentration on Hollywood names. They're attempting to get Doris Day and Gene Nelson for an early date.

TED LEWIS BOOKED SOLID UNTIL NEXT OCT.

Pittsburgh, April 3.

Ted Lewis, who winds two-week engagement here at Vogue Terrace on Sunday (8), is booked solid in clubs through next October. He goes from Pittsburgh to Elmwood Inn in Windsor, Canada, then to Milwaukee, St. Louis, Los Angeles, Reno, Las Vegas, Lake Tahoe and San Francisco. There's a possibility of Honolulu following but that hasn't been definitely set, Lewis said.

Veteran showman on present tour is carrying a 10-piece band with him and a revue featuring the Appletons, Geraldine DuBois, Ben Yost Colleens, DeRay & Young, Paul White and Elroy Peace.

AGVA-Ringling Settle on Pact

Threat of a strike by the American Guild of Variety Artists against the Ringling Bros and Barnum & Bailey Circus opening tonight (Wed) at Madison Square Garden, N. Y., was averted when John Ringling North agreed to sign with the union.

AGVA had engaged pickets and printed signs before North signed. Picketing was to have started Saturday afternoon when the circus was bringing its equipment into the Garden.

Union had the backing of the Fact-Finding Committee, a group representing various theatrical unions. It had been agreed that AGVA's stand would be backed to the hilt.

New pact calls for $60 minimum for chorus and $85 for principals. Agreement also calls for $25 extra weekly during the Garden engagement since the circus doesn't provide room and board during that run.

RINGLINGS STYMIED ON PHILLY CIRCUS SITE

Philadelphia, April 3.

"How far can an elephant walk?" It's not a quiz show sticker, but a major factor, in the hunt for a site now being staged in Philadelphia by Leon Pickett, advance man for the Ringling Bros. and Barnum & Bailey show.

Choice of the site is determined not only by its accessibility to the public, but whether it is within walking distance of a train for the elephants. "Everything else rolls, but the elephants must walk," Pickett explained.

Failure to reach an agreement with the Philco Corp. has blocked the use of last year's site in Germantown, and the circus people are seeking a location in Fairmount Park. The latter is virtually out, however, as the Park Commission doesn't meet until mid-April, a month before the arrival of the big show, and the Commissioners are loath to lease the park fearing it might obligate them to do the same thing for any carnival.

Pickett is so far against Mayor Samuel's offer of a 20-acre tract in South Philly near the Municipal Stadium (scene of the annual Army-Navy football clash) because of the traffic difficulties involved.

Proser Planes to Coast On Mae West-'Lil' Deal

Monte Proser planed out to San Francisco yesterday (Tues.) to confer with Mae West. Proser is negotiating to bring Miss West's show, "Diamond Lil" to his Cafe Theatre, N. Y. He plans to return late this week.

Proser is currently beset with the problem of getting a show to succeed the current run of "The Roaring Twenties" as well as a headliner to follow Eddie Fisher who leaves for the Army, April 11.

Chase Club, St. Loo, Scrambling Floorshows In Stagehand Hassle

St. Louis, April 3.

A demand of the local AFL Stagehands' Union that its members be employed to handle the floor shows at the Chase Club, managed by Harold Koplar, last week caused Koplar to announce that with the windup of the current Spike Jones engagement, April 8, the spot will be shuttered. Koplar said the additional expense that would result from acceding to the union demands would make it unprofitable to operate the spot.

Another exec of the club stated that the excessive demands of the union was "the straw that broke the camel's back." Operating every winter season since 1933 the stage shows have been handled by unionized hotel employees and the shuttering will affect approximately 100 employees. The management hopes to place some in other jobs but the majority will be thrown out of work.

The union demands began Friday, March 23, with the arrival of Jones' aggregation for a two-week stand. Under a temporary pact stagehands are working Jones' show. The Chase Club has a seating capacity of 1,000 and although biz has been dwindling in recent months Jones is doing socko biz. Sophie Tucker was skedded to follow Jones for a one-week engagement.

Spot also had Pat O'Brien set for April 20; Ted Lewis, May 10; Jane Froman, May 25, and Dorothy Shay, June 8.

New Toronto Nitery Opens On Sked Despite Mishaps

Toronto, April 3.

With opening of the Club One-Two here, Ruth Lowe Sanflier becomes the first woman nitery operator in Canada. Her two partners are Lou Chesler and Morris Fishman.

Opening, however, was marred by several headaches. Motoring to Toronto, Beverly Palmer, singer, lost control of the car, which went over a cliff, with the girl now hospitalized in Coopersville, N. Y., with a broken arm and head injuries. Her publicity woman, Joanne Hall, also suffered injuries.

With Joe Higgins of General Artists Corp. and Bill Peterson of Musical Entertainment Agency up for the opening, they arranged for Abby Lee to fly from Miami but she then missed the New York plane to Toronto. Managing to get here on time was Charlotte Gray, now doing the warbling chores. In for four weeks is Irving Fields at the piano, with Henry Sargent on bass and Michael Bruno on drums, both of whom have been with Fields for 12 years. Manuel de Silva is also in for singing interludes at the piano.

Night Club Revues

Continued from page 43

Cafe Theatre, N. Y.

jell on the initial stanza, showing a lack of proper rehearsal and an undue amount of rough spots.

The major fault lies in the fact that the satire of that entire era was lost somewhere. Carol Bruce, commentator during the proceedings, doesn't give her lines the necessary lightness. She gives her moments on stage a heavy, dramatic touch which doesn't seem to set the necessary mood. A wholesale rewrite of her lines is one of the necessities if this show is to click.

She's the sole principal holdover from "Baby," which co-featured Jackie Gleason, who left the show.

The surrounding talent is headed by Shaw & Lee, Fosse & Niles and Dick Tree. Shaw & Lee, vet team who know the atmosphere of the '20s, are probably the most authentic bit of atmosphere in the display, but they seem lost in the modernized production. Their comedy terps have their quota of funny moments and they handle lines well.

Bob Fosse & Mary Ann Niles, who were reunited for this display, are a lithe terp-twain who can similarly handle lines. Their solo and teamwork are of top calibre and their efforts are appreciated. Tree assists in the comedy department without doing a routine of his own.

There are some sections that could have been elaborated upon to hypo the show. One of these, a holdover from "Baby," is the scene in which chorines burlesque the routines of the Prohibition era. It's the punchiest part of the entire show and could have been made into a memorable sequence with greater elaboration. *Jose.*

Ambassador West, Chi
(BUTTERY)

Chicago, March 29.

Norman Wallace, Ralph Rotgers Quartet; minimum $3.50.

Norman Wallace, singer-pianist-composer, is the latest in the series of raconteurs which has included Phil Gorden, Mike Brown and Ronnie Graham. However, he limits his offerings to lesser known, but still good, tunes from musical revues. In addition, he sings some of the folk-type French ditties, plus one or two other Gallic tunes, one of which he wrote for Edith Piaf. Usually, he does a translation in English for the less hep customers.

Wallace has an easy informal manner with his chatter, which he keeps running through his vocals, explaining a bit here and there. His facial and other expressions are sharp. His best received number is an impression of a French bistro singer, accenting, "Gee, But You're Looking Swell Baby," which brought more than chuckles from the patrons of this smart room. More of the same, with additional special material, might make the act more palatable for those not up on their French. He's a potential for tele spots, especially with his tunes from the revues.

Ralph Rotgers group, going into its second year here, does capable backing of Wallace, but its on the more brisk samba and rhumba sessions that it packs the small dance floor. *Zabe.*

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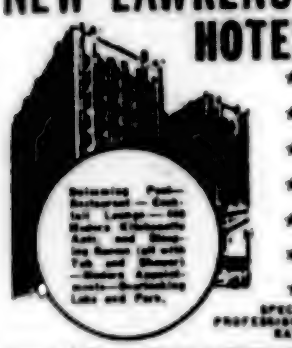
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Casablanca, Miami B'ch
(CLUB MOROCCO)

Miami Beach, March 31.

Ben Blue, Whipoorwills (5), Roberta Lee, John Shelton, Rae Alton, Sacasas Orch, Hy Grossman Orch; minimum $3.50.

This plushery seems to be trying the full cycle in bookings, with the current stand of Ben Blue and company adding the unit idea. It's rather an odd booking for the spot, which accents a suave atmosphere and continental food and service. Proceedings are plenty cornball but the major portion of the revue gets hefty returns.

Blue obviously is assembling a stock company for his upcoming video series. He's made changes in personnel, introed some new bits, emcees and works in with the acts (a la Berle) and leaves the floor only for costume changes.

Straightman with Blue is filmster John Shelton. He needs plenty of work on timing, delivery and feeding. He's the weakest link in the lineup, with the comic practically doing some of the scenes alone. Roberta Lee handles the song spot capably and then works in comedy songs with Blue.

A howler is Blue's impresh of Ted Lewis with two stooges assisting on a constantly enlarging clarinet.

Rae Alton follows for change of pace and clicks with her spin-taps. Fetching outfit aids visual appeal while the heel and toe work to "Night and Day" grabs plaming. Blue then revives the mind reading bit, with giggles scattered, Shelton obviously fluffing the feed lines.

Bright note is the Whipoorwills. Five fresh looking youngsters (four guys and a gal) are a well disciplined group, with potentialties for presentation houses as well as video. Working with just one mike, some of their harmony didn't come through too well, but despite handicap impress with "Great Day" "Hucklebuck," "Bongo, Bongo" and "Orange Colored Sky."

Satire on radio mystery thrillers is essayed by Blue and Shelton with Blue on the sound effects garnering laughs.

Finale is best sequence of the layout. With Blue conducting a motley glee club that includes the acts, waiters, bus boys, kitchen help, etc., he keeps the yocks coming via his screwy handling of the group. Makes a solid wind to the proceedings. Sacasas and his unit are fair on the backgrounding. *Lary.*

Mt. Royal Hotel, Mont'l
(NORMANDIE ROOM)

Montreal, March 29.

Georgia Gibbs, Maz Chamitov Orch, Hal White Trio; cover $1-$1.50.

Following their usual custom of shuttering for Holy Week, the Mount Royal reopened the Normandie Room last night (24) with Georgia Gibbs making her initial bow to Montrealers. Although suffering a slight case of laryngitis, Miss Gibbs did a hefty 35 minutes to click neatly with the big Easter crowd. Leading off with "Taking a Chance on Love," she built quickly with her clear-cut piping and sock arrangements. Gal uses a small platform because of diminutive size and relies on piping to sell without the help of over-stylized gowns and questionable patter. A brace of Gershwin tunes win plaudits and a selection from "Manhattan Towers" makes a nice change of pace.

At the request of Miss Gibbs, the Chamitov orch has two additional men in the brass section to give adequate backing for her numbers and general effect is worthwhile.

Customer dansapation is divided between the Chamitov crew and the Hal White trio in able fashion. *Newt.*

Earl Carroll's, H'wood

Hollywood, March 27.

Ernestine Mercer, Toni Carroll, Ralph Young, Jane Adams, Frances Day, Kanazawa Trio, 4 Hurricanes, Frank Libuse, Margot Brander, Latin Quarter showgirls (17), *Jerry Wald orch* (13); $2, $2.50 and $3 admission.

What Earl Carroll made a Hollywood institution for gay blades, party-givers and tourists is making another bid to recapture the same clientele after 14 months of catering only to free ducat grabbers for radio shows. Once more lighted as the only girl show in town, the revolving stage show now whirls around 17 dolls from Lou Walter's Latin Quarter, N. Y., and assorted performers that make up the revue. Show is settled here for three weeks with an option for two more if the trade holds. It should manage the full run handily, what with outlanders chugging this way and the town overrun with service men on the weekends.

Any comparison with what Walters puts on the immense stage (it would swallow up two Latin Quarters) as relative to the Carroll extravaganzas would show up badly for the current attraction. Missing are the stage full of beauts, grand staircase, ornate trappings and the multitude of vari-colored feathers, a Carroll fetish. Walters production numbers lack the pomp or polish of his predecessor but it can be said for the line of 17 girls that they are as shapely and eye-filling as any that trod the boards before them. Costuming is gay and colorful but the mounting lacks the old Carroll splash. Only item reminiscent of the Carroll spectacles is the drum finale, with all the distaffers beating the skins.

In the entertainment section of what Walters calls "Pleasure Bound," on tour since it left N. Y., is pretty much what has been on view at the Latin Quarter. These acts include Ernestine Mercer, impressionist and singer, who for reasons of the room's vastness, drags around her own p.a. cable; Frank Libuse, the bungling waiter, who works the tables before the show and then doubles with Margot Brander in a slapstick piano-singing turn; the Four Hurricanes, three men and a girl who flip her through the air in swift gyrations; the Kanazawa trio of Nipponese, who juggle barrels and the runty member with their feet; Ralph Young, an Adonis-like figure entrusted with most of the songs with Toni Carroll, and a pair of shapely lasses, Jne Adams and Frances Day, both decorative and utility.

Frank Hofues, new owner of Carroll's, is taking his first dip in show biz and has plenty of moo from oil, cattle and hotels to make it either a plaything or a business venture. He says he's in it to stay and plans to follow Latin Quarter with his own show to be produced in Hollywood. Tariff on food and beverage is at least 25% under Carroll's charge. It's the town's only flesh parade show and at least provides an escape from the ballet dancers on the TV kines. *Helm.*

Wivel, N. Y.

Bob Lee, Tessa Smalpage, Lady Frances, Berdi Hayden, Sal Noble Orch; minimum $2.75.

The Wivel has been a staple off-Broadway operation for sometime. It maintains a strong hold on the party trade via low menu prices and a liberal smorgasbord spread. It's an ideal retreat for minimum spenders and early trade, although there's some good holdover custom at the midnight display.

Spot is valuable for performers as a place to develop their acts. An act that makes good here can hit family vaude time.

The major feature here, other than the smorgasbord, is the spontaneous rhymes of Bob Lee. He's been here for 18 years, which, by now, should give him some vested rights in this cafe. He's kept this engagement secure by building up a following and via his floorshow work. He can extemporize on virtually any subject, and he ingratiates himself by bringing into his rhyming practically every customer in the spot.

Berdi Hayden has a fair acro turn. She shows some good tricks, but needs a greater variety and some improvement in the straight terp passages. In her present state of development, she's forced to repeat the same stunts in order to make time. Finale is strong enough to give her a good exit.

Others on layout are Lady Frances and Tessa Smalpage (both New Acts). Miss Smalpage, an Aussie import, is playing her first cafe date. She's worked ship's concerts and has the makings of a performer suitable for the larger spots. *Jose.*

Hotel Chase, St. Loo
(CHASE CLUB)

St. Louis, March 29.

Spike Jones, Wayne-Marlin Trio, LaVern Pearson, Bob and Diane, Lois Ray, Joe Siracusa, Dick Gardner, George Rock, Dick Morgan, Doodles Weaver, City Slickers; $1-$1.50 cover.

After an absence of 18 months Spike Jones and his zany entertainers, plus three acts new to localites, are back for a two-week stand at this swank west end spot and are doing terrif biz.

Of the new faces, Lois Ray, a looker uncorks a nifty tap routine, the Wayne-Marlin Trio, two muscular gents and a blonde eye-filler display big time acro routines and LaVern Pearson participates in a sock burlesk of the "Queen For a Day" radio giveaway program.

This gal, an audience stooge, grabs guffaws for her ability to put every muscle in her body into a quiver as she and Jones pull a phony interview in front of a mike. She climaxes with a terrif bump that blasts the tooters from their chairs, upsetting music stands, instruments, etc.

With costumes illuminated by strobelite Jones and five of the tooters in front of the mike and

(Continued on page 45)

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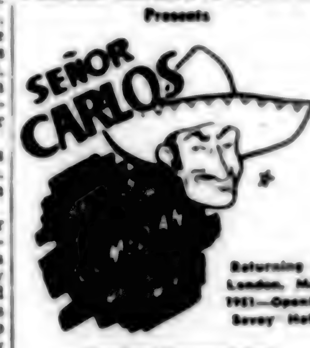

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Night Club Reviews

Continued from page 44

Hotel Chase, St. Lou

the balance on the dias score solidly in a novel production number of the "Hawaiian War Chant." Joe Siracusa cops a heavy mitt with his prattfalls, Sir Fredric Gas wins the mob with his screwy monolog and phony violin and Dick Gardner socks over his violin interp of "Fiddle Faddle," accompanied by an accordion, bass viol and guitar.

Jones maestroes the tooters with a gat that punctuates the proceedings throughout with shots aimed at the decorative chandelier. In the hectic and cyclonic moving show, Jones displays his versatility by producing tunes on the washboard, drums, xylophone and Klaxon horns and the customers eat it up. Bob and Diane, a pair of personable youngsters, dish out a sock roller skating routine working on an elevated platform.

Doodle Weaver manages to robustly massacre the "William Tell Overture" and "Chloe." Ditto Freddie Martin with "Chinese Mule Train." George Rock, husky cornetist in Lord Fauntelroy attire scores with Jones' "Two Front Teeth." Proceedings which runs 90 mins. at a terrif pace winds with "Cocktails for Two" for solid returns. *Sahu.*

Hotel Roosevelt, N. Y.
(FOLLOWUP)

Bernie Mann's recently-formed band has developed into a sharp-sounding outfit after ironing out the rough spots evident at its debut in the Roosevelt's Grill Room in February. In the past few weeks crew has undergone several personnel changes in the rhythm and brass section with the result being a better-balanced organization. Chief improvement, however, stems from the integration of the sidemen into a well-knit group who play with bounce and precision.

Mann is still proceeding on his initial idea of giving a modern touch to hotel dance band tempos. The crew now plays with a firm beat with the melodic line well in front of neatly varied background instrumentation. Arrangements accent the brass sections but the tone of the outfit is considerably lighter than at the start. Book is still weighted predominantly in favor of the old showtune standards with Tommy Hughes handling the vocals in topflight style.

Mann's orch alternates on the bandstand with the Three Suns whose dansapation rhythms are right for this spot. *Herm.*

Copa City, Miami B'ch

Miami Beach, March 30.

Bas Sheva, Guy Rennie, Chiquitica & Don, Mike Monroe, Andy Melandy, Arden-Fletcher Line (8), David Tyler Orch, Don Ostro Orch; no minimum for dinner guests; $3 for non-diners.

This largest nitery in the area gave up the idea of bringing in top names with closing of the Ritz Bros. and installed a show sans marquee draw, with a $3.95 dinner policy to compete for the dwindling club trade around town. Result after several days has brought decision to close the big room and move the idea into the 250-seat lounge, with the line and two bands eliminated and a small unit replacing.

Failure of new policy to click might be keyed to the trend. Where this plush spot didn't draw the mobs, the hotel cafes in competition have been holding their own in the way of patronage, and are still going after top names. Ben Blue is at the Casablanca; Joan Edwards at the Sans Souci; Gracie Barrie at the Saxony and starting Tuesday (3), Mary Small and Buddy Hackett go into new Nautilus hotel's Driftwood Room.

Lineup at Copa is a fair one, with nothing outstanding outside of Bas Sheva's holdover thrushing. Guy Rennie is a competent comic and garners a good measure of yocks with his gaggery, sound comedic idea of a cowboy riding a bull-fiddle and his impreshes of Chevalier and Lucienne Boyer. Adds Red Skelton's "Guzzler's Gin" routine for okay finish, though bit is too familiar through repetition by other comics.

Bas Sheva clicks again with her songs. Repeats the numbers done in previous appearance with Ritzes and earns optimum mitts with blending of standards and Yiddish lied.

Supporting acts are on the fair side. Chiquitica and Don essay the Latin ideas in dance, with nothing original or colorful. Mike Monroe and his trampoline, juggling act goes well. Andy Melandy is billed as a comic waiter. His is too brief an assignment to make any impression. Line has same routines they've been doing in the last four or five shows.

When show moves into the Lounge, there'll be Guy Rennie holding over with a new lineup in support. *Lary.*

Hotel Bellerive, K. C.
(EL CASBAH)

Kansas City, March 29.

Henny Youngman, Joe Vera Orch (5); $1-$1.50 cover.

Midtown hotel and its deluxe dinner room are going in for better names. There's also a new cover charge policy in effect, holding off the special tariff until after 8:30. This puts it in effect for the entertainment section of the evening (shows at 9 and 12), but eliminates it for the early diners.

This is a return engagement for Henny Youngman, who made his first stand here about a year ago. He's proving magnetic, as his is good on the weekends and steady through the week.

In the usual pattern Joe Vera leads off the proceedings at the keyboard, this time with a fanciful arrangement of "Body and Soul" which is highly listenable. Youngman takes over at the mike and more or less has the show to himself for half-hour or so. He rambles on in his informal, deapan manner, on any number of subjects for good quota of laughs. Just for kicks he breaks it up with a parody on "Mona Lisa" and "Enjoy Yourself" and clowns around with the fiddle and orch. *Quin.*

Hotel Nicollet, Mpls.
(MINN. TERRACE)

Minneapolis, April 1.

Liberace (2), Harris & Shore, Cecil Golly Orch (12) with Mildred Stanley; $1-$1.50 cover, $2.50-$3.50 minimum.

Stature of Liberace as a performer seems to increase with each local visit, and this is his ninth. The present act stacks up as the best. His pianistics attain added lustre, his presence and poise reach a new peak and the offering's lighting, staging and routining also hit a high for him. This is an annual appearance that local cafe society apparently eagerly anticipates and, on this occasion, it's made the more enjoyable in this smart room by the presence of Harris & Shore, topdrawer dance satirists, on the show.

Tall, dark and good looking, the gracious keyboard massager, and really fine musician, for a second time here essays snatches of song to vary the performance. There again are the quiet, unobtrusive and witty verbal sallies preceding the following numbers, and, for the first time, conductor-brother George contributes to more striking background atmosphere with some violin soloing. Many of the pianist's selections are, of course, demand repeats which are sandwiched in between some wisely chosen new offerings. As before, the ear-beguiling music runs largely to the popular in deference to the surroundings, but there's also a smattering of the classical that shows off Liberace's piano concert talents.

Peppered with high-level bits of serious terpsichore, the clowning of Harris & Shore is dance travesty of superior quality. They're decidedly an asset to the show. So, too, is the Cecil Golly orchestra with songstress Mildred Stanley. *Rees.*

Old Knick, N. Y.

Paul Killiam presentation of "East Lynne Gone West," with Jack Waldron, Betty Lou Barto, Ernest Saracino, Sherry Stevens, Geene Courtney, Bill Meigs, Clara Cedrone; "Son of the Shiek" (silent) with commentary by Killiam; minimum $3.50.

Old Knick Music Hall has been attempting to get the Broadway crowd with talent that's previously played cafes on the Stem. This is apparently paying off inasmuch as it gives a hep lift to the hokey yesteryear melodramas which have been the main attraction at this eastside spot. Furthermore, it provides greater strength in the vaude olio that follows.

It's probably one of the better entertainment buys on the nitery scene. Mainstay is still the party trade, but there's evidence that the more knowing gentry are congregating there in increasing numbers.

There's sufficient entertainment at the Old Knick to keep a customer interested from the first show until the second presentation. It's the gimmicks such as the silent movies with Paul Killiam's commentary, song contests, entertainment by the waiters, that provide the necessary incentive to buy that extra drink once the regular stageshow is over.

The meller, this week, is "East Lynne Gone West" staged with the proper cheer-the-hero-hiss-the-villain atmosphere. A talented cast plays it for laughs and is generally successful. Ernest Saracino, who does the villainy, also stages and writes these opuses in conjunction with Clara Cedrone, who plays the mother. They do excellently in both departments. Killiam has stacked the show nicely in the cheesecake dept. Geene Courtney, who's been heavily publicized in this direction, plays the heroine okay. Sherry Stevens, also with good visual attributes, is billed as the voluptuous vamp in this extravaganza and has the equipment to prove it. Betty Lou Barto is a diminutive performer who gives show some hep touches, as a femme sheriff. She also does neatly in the olio.

Bill Meigs scores as the stalwart. Meigs and Miss Cedrone were partnered sometime ago in a nitery act. They've since been working independently, but in the olio they reprise highlights of their former act.

Jack Waldron is a seasoned comic and he's at his best when playing to a Broadway audience. He works too rapidly, at times, for the peasant trade to grasp completely, but gets a good share of laughs. *Jose.*

5 O'Clock, Miami Beach
(FOLLOWUP)

Miami Beach, March 31.

Though nitery biz generally has been rough through most of the season, this mid-Beach spot is a consistent click, with long-tenure Martha Raye holding over (in what is now her own club) and bringing in a new comic every two weeks to buttress the drawing power she's built in this area.

That the policy is a wise one that has paid off is accentuated by Joey Adams and Al Kelly who are packing them in.

Adams has gained in aud appeal since his click on CBS' "Rate Your Mate" and his video appearances. Working with new partner Kelly, he is fast with his gags and comedics. Kelly is hilarious, with the double-talk little guy a perfect foil for the glib Adams. Combo build howls to a beg off.

Miss Raye projects her standard array of comedy songs, straight ballads and screwballisms plus the biz with Ben Yost Royal Guards, also long holdovers. Aud reaction is strong as usual. Andre & Delphine are in the teeoff slot, getting over well in their adagio routines. *Lary.*

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VARIETY BILLS

WEEK OF APRIL 4

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 5
Artie Dann
Maria Neglia
Johnny Burkemin
Georgie Gibbs
Johnny Long Orc
Music Hall (I) 5
Maxwells
Elsa & Waldo
Duke Art & Jr
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 5
Maxellos
Evelyn Gould
Jack La Rue
Anita Velez Ders
(4 to fill)
Paramount (P) 4
Billy Eckstine
Alan King
H & E Reyes
H Winterhalter Orc
Roxy (I) 4
Annamary Dickey
Andre Eglevsky
Melissa Hayden
Florian Zabach
Sonny Howard
Jimmy Nelson
Donna O Day
Strand (W) 5
Reeves & Upstarts
Guy Mitchell
R & J Keen
S Denham Orc
BALTIMORE
Royal (I) 5
Ella Fitzgerald
John Mason Co
Bunny Briggs
Dorsey Sis
Frisky
Tracey McCleary O
CHICAGO
Chicago (P) 6
Les Barts
Lee De Lyon
Josephine Baker
Oriental (I) 5
Johnny Desmond
Winch & Mae
Ken Whitmer
George Ray
Sherman Hayes O
MIAMI
Olympia (P) 4
Los Gatos
Wanda & Amand
Hank Ford
Gene Baylos
Blackburn Twins & Pam Cavan
Roosevelt (I) 5
Beavis & Vox
Berigo Bros
Grossman & Goldberg
Johnnie Howard
Adeline Notre
Richie Layne Co
Larry Alpert
DeMay & Moore
Marty Wake
ROANOKE
Virginia (I) 1 Only
Little Esther
Johnny Otis Orc
Moke & Poke
Eddie Rector
Mel Walker
Red Lyte
ROCKFORD
Palace (I) 4-5
Emil Pallenberg Bears
Klara & Eugene
Judy Manners
Prof Charles Cheer
Vantine & Cazan
SYRACUSE
State (L) 6
Canton Duo
Claire Hogan
De Mattiazzis
Cy Reeves
Ink Spots
WASHINGTON
Capitol (L) 5
Billy Wells & 4 Fays
Ben Yost Vikings
Bob Williams
S & F Barry

BRITAIN

ASTON
Hippodrome (I) 2
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Hi Diddle Diddle Debutantes
Terrys Juveniles
Jack Leonard
Rosemary Sparks
Gardiner & Baxter
BIRMINGHAM
Hippodrome (M) 2
Bonar Colleano Jr
Robert Moreton
Leo Royce
3 Monarchs
Coltas 3
Aerial Kenways
Eve Escott
Gordon Jay Girls
BOSCOMBE
Hippodrome (I) 2
Collinson & Breen
Demarte & Denzer
Musical Elliotts
Long Vaughn & Patricia
Peter Dulay
Duval Fillies
Moxe & Chico
Andre
BRADFORD
Alhambra (M) 2
Donald Peers
Aznar & Alene
Bobbie Kimber
Roy & Everts
Felix Sis
D & E Wilson
Allen & Lee
Andre Twins & Sandra
BRIGHTON
Hippodrome (M) 2
Lester Ferguson
Max Wall
Romeros
Helga Barry
Fred Lovelle
Bereno & Joy
Downey & Dore
BRIXTON
Empress (I) 2
Jack Lewis
Benny Dowles
Pete Taylor
Arthur Roatte
Melody 6
CARDIFF
New (S) 2
Rhodes & Lane
Neal & Newington
Caroline & Richards
J & A Grant
Tommy Dee
John Guest
CHELSEA
Palace (I) 2
Fred Ferrari
Norton Fraser
Harmonica Gang
Joe Church
Mrs Shufflewick
Balmoral 4
Terry Scott
A & V Farrell
Doreen & Victor
Hill Billy Polecats
DERBY
Hippodrome (S) 2
Ethel Revnell
Archer Eustace
Lowe & Ladd
Betty Keyes
Pekes
Val Merrall
Irving & Girdwood
Ross & Renata
Frances Duncan
EAST HAMPTON
Metropolitan (I) 2
Albert Grant
Renee Bork
Jack Francois
Fred Roth
O'Farrell Sis
EDINBURGH
Empire (M) 2
Rose Murphy
Jackie
Cox Twins
Marceaux & Lilliane
Dick Henderson Jr
Walter Jackson
Miles Twins
J Baliney & D Olga
FINSBURY PARK
Empire (M) 2
Jewel & Warriss
2 O'Doyle Bros
Rene Strange
Alfredos
Boldy
Wonder Wheelers
Benson Dulay
GLASGOW
Empire (M) 2
R & H Konyot
Nitwits
Walter Niblo
George Lacy
Walton & May
Bobby Brown
T Payne & D Evans
Tommy Jover Co
Floyd & D'Nay
GRIMSBY
Palace (I) 2
Bartlett & Massey
Tony Scott
Curzon 3
Mott Bros
Carroll Lewis Co
LEEDS
Empire (M) 2
Frankie Howerd
Charmion Innes
Eddie Arnold
Raymond Smith
Rex Roper & Pat
Joe Morena
Cycling Brockways
Westway Girls
LIVERPOOL
Empire (M) 2
Donald O'Connor
Cookee Ponies
D & J O'Gorman
Henri Vadden Girls
Burton & Son
Erikson
Tattersall
Greta Unger 3
LONDON
Palladium (M) 2
Hoagy Carmichael
Savannah Churchill & Striders
Jimmy James Co
Rex Ramer
Bert Duke 3
Edith Crackers
Bears
Lee Ona
3 Varles
Palladium Girls
NEWCASTLE
Empire (M) 2
Red Indie Co
Frantic 4
Paula Coutts
Cingalee Co
Paul & Pauline
Scott Sanders
Morgan & Laurie
Brockways
Lonsdale Sis
NORWICH
Hippodrome (I) 2
De Haven & Page
Eno & Lane
Franks & Le Creu
Peter Blair
3 Devels
Hazel Holland
Annette Duval Girls
NOTTINGHAM
Empire (M) 2
Harry Secombe
Leon Cortez
Tanner Sis
Nichols & Morris
Darlys Dogs
Dewis & Lane
Eton Tompsons
Edesons
PORTSMOUTH
Prince of Wales (M) 2
Billy Cotton Band
Max Bygraves
Jimmy Wheeler
Shirley Sharon & Wonde
Charles Warren & Jean
Eddie Gordon & Nancy
Donald B Stuart
Daley 3
L & F Preston
Royal (M) 2
Bennett Corbett
3 Smith Bros
Joyce Golding
Bob Murray
B Carroll & H Mundy
Eddie Reindeer
2 Bourneys
SHEFFIELD
Empire (M) 2
Bonnie Ronnie
Sandy Lane
Martin & Laurie
J Palmer & Doreen
Dolinoffs & Raya Sis
Laurie Watson
Ken Dewilles
Merle & Marie
SHEPHERDS BUSH
Empire (S) 2
Max Miller
Karloffs
Don Arden
Alfred Thripp
Lorraine
Meehan Bros & Carol
Mongadors
WOLVERHAMPTON
Hippodrome (I) 2
Len Howe
Audrey May
Les Symetricals
Jan & Helena
Rogoyski
Eric Coverdale
Tp of Girls
WOOD GREEN
Empire (S) 2
Michael Miles
Sandible Bros
Flack & Lucas
Doonan
Jim Bailey & Joan
Blair & Carey
Vagabonds
Sydney Wright
YORK
Empire (I) 2
Dickie Arnold
Josephine Bennett
Hal Gerrard
Mickey Warren
Lopez 3
S J G Girls
Jean Hobson
Bill Young
Belegeers

CANADA

MONTREAL
Gayety (I) 2
Marvin Shriner
3 Larks
Irene
Lou Lynn
Morey & Eaton
Dusty Brooks
Dixie Roberts
Johnny Galvin
Larry Clark Orc
Roxy (I) 2
June Martin
Mike McNeil
Sharon Robert
Tennant Co
Eddie Lloyd
Harry White
Maude Marty
L Lawrence
Ti-Zeph Co
Seville (I) 2
Fran Warren
Hannon & Ryan
Harry Savoy
Anthony Allen & Hodges
Evers & Dolores
Len Howard Orc
TORONTO
Uptown (L) 7
Lionel Hampton O
Curley Hamner
George Kirby

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie
Blue Angel
Portia Nelson
Alice Pearce
Marc Lawrence
Martha Davis
Stuart Ross
Eddie & Rack
Oliver Wakefield
Lester Crowley 3
Harold Cooke
Bon Soir
Jimmie Daniels
Mildred Bailey
Komack & Burns
L Henderson
Cafe Society
Arthur Blake
Ann Hathaway
Sammy Benskin O
Cafe Theatre
Carol Bruce
Nat Brandwynne Orc
Fosse & Niles
Shaw & Lee
Dick Tree
Lina
Frank Marte Orc
Chateau Madrid
Monica Boyar
Fausto Curbelo
Copacabana
Jimmy Durante
Eddie Jackson
Jimmy Nelson
Tom Arden
Harrison & Patricia
Hope Zee
Marie Gambarelli
Payeees
M Durso Orc
Sonny Calello
F Alvarez Orc
El Chico
Rosita Rios
Trini Moreno
Maria Del Carmen
Nino Utrera
Edmundo Ruys
Sarita Herrera
D'Alonzo Orc
Embers
Joe Bushkin
Art Tatum
Habibi
Shoshana Damari
Leo Fuld
Havana-Madrid
Laura Cordon
Marquita Rivera
Anita & Antonio
Bartolo
De Castro Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Bernie Cummins
Joan Hyldoft
Romayne & Brent
Blade Beauties
Hotel Pierre
Rosalind Courtright
Stanley Melba Orc
Hotel Plaza
Dorothy Shay
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Bernie Mann Orc
Three Suns
Hotel St Regis
Russell Nype
Evelyn Tyner
Milt Shaw Orc
Hotel Statler
Freddy Martin Orc
Hotel Taft
Vincent Lopez Orc
La Martinique
Phil Foster
Frances Faye
Ramona Long
Pepito Lopez Orc
Larry Foster
Val Olman Orc
La Vie en Rose
Marjane
Cy Coleman 3
Latin Quarter
Marie Antoinette Pons
Minevitch Rascals
Sarah Ann McCabe
Wences
Christiani Troupe
Vikings
Mirabe
Gonzo Mai
Wilson Morrelli
Calvin Hall
Art Waner Orc
Le Ruban Bleu
Michael Brown
Pat Carroll
Kirkwood Goodman
Three Riffs
Norman Paris 3
Julius Monk
Leon & Eddie's
Eddie Davis
Louise & Harris
Peggy O'Neil
Kenny Davis
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Lois Livingston
Herb Corey
Downey & Fonville
Hazel Webster
Old Knick
Paul Killiam
Jack Waldron
Betty Lou Barto
Sherry Stevens
Ernest Saracino
Goene Courtney
Bill Meigs
Clara Cedrone
Old Roumanian
Sadie Banks
Jan Bart
Sunny Sands
Judy Sargeant
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Joan Melis 3
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Johnny Thompson
Mirko
Versailles
Lucienne Boyer
Pierre Cartier
Artini & Consuelo
Emile Petti Orc
Panchito Orc
Village Barn
The Hicks
David Blight
Sky Sis
Lou Apparetti
Jack Whitehead
Village Vanguard
Folkmasters
Royce Wallace
Charlotte Rae
Clarence Williams 3
Wivel
Tessa Smalpage
Lady Frances
Bob Lee
Berdi Hayden
Waldorf-Astoria
Terry-Thomas
Cabot & Dresden
Emil Coleman
Mischa Borr Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Al Robinson
Albert Ike
Harvey Bell
Arne Sultan
Quintones (5)
Casablanca Hotel
Ben Blue
Whippoorwills
Roberta Lee
John Shelton
Eve Alton
Hy Grossman Orc
Sorcano Orc
Ciro's
June Gardner
Carlos Orc
Alan Kole Orc
Clover Club
The Vagabonds
Marion Powers
The Nelsons
John Conrad Ders
Woody Woodbury
Tony Lopez Orc
Copa City
Guy Rennie
Mike Monroe
Andy Walondi
Dick Culver
Bea Shera
Arden-Fletcher Line
David Tyler Orc
Don Osiro Orc
Cotton Club
Larry Steele's "Affairs of '51"
Jimmy Tyler Orc
Delano Hotel
Louis Adler Orc
5 O'Clock Club
Martha Raye
Yost Guardsmen 3
Joey Adams
Al Kelly
Andre & Delphine
Frank Linale Orc
Jewel Box
Jackie Maye
Danny & Doe's Rev
Johnnies Hotel
Michael Strange
Tony Mateo
Leslie Roberts
Allan Wolfe
Leon & Eddie's
Kit Russell
Eddie Guerin
Gavin Powers
Melvin
Billie Joy
Gabby
Chris Bailey
Martinique Hotel
Danny Lewis
Terry Haven
Paul Chapman
Harry Elliott
Danny Yates Orc
Mother Kelly's
Jackie Small
P Kohler & Jim
Marimbanitos
Patricia Lordier
Peggy Ritter Mettay
Beachcombers (3)
Sam Bari
Bobby Sherman
Charlie Page
Park Avenue
Charlie Farrell
3 Continentals
Peter Rich
Marion Murray
Roney Plaza Hotel
Nick D'Amico Orc
Sans Souci Hotel
Manor & Mignon
Arne Barnett
Pupi Campo Orc
Saxony Hotel
Mayo Orc
Sherry Frontenac
Al Schenck
Jackie Hilliard
Nino Vargetina
Catalino Orc

CHICAGO

Blackhawk
Patsy Abbott
Norma Lee Duggett
Joel Friend
Ray Hyson
Henry Brandon Orc
Chez Paree
Stan Grover
Chez Adorables
Billy Daniels
C & T Valdez
Larry Nixon
Burton & Richards
Pancho Orc
Cee Davidson Orc
Palmer House
Will Mahoney
Chas Frederick
Delfons Ivanko 3
Bob Frellson
Merriel Abbott Ders
Eddie O'Neal Orc
Hotel Edgewater Beach
Woody Herman Orc
Pride & Day
Angeline & Winters
Dorothy Hild Ders
Hotel Stevens
Jerry Hayes
Jack Raffloer
Harvey Flaherty
Bob Fitzgerald
Skating Brodears
Buddy Rust
The Rookies
Raymond Bros
Sid Kraft
Alice Ferrar
Jimmy Carter
Bob Fitzgerald
Olle Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Burl Ives
Barbara & Bill Dudly
Eddie Bergman Orc
Biltmore Hotel
Desi Arnaz Orc
Gali Gali
Stan Kramer Co
Maria Montoria
Ciro's
Janis Paige
Will Mastin Trio
Sammy Davis Jr
Dick Stabile Orc
Geri Galian Orc
Mocambo
Joe E Lewis
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
China Doll Rev
Carlton Hayes Orc
El Rancho Vegas
Fifi D'Orsay
Jimmy Ames
June Taylor Ders
Ted Fio Rito Orc
Flamingo Hotel
Danny Thomas
Mitch De Wood
Nanci Crompton
Danny Beckner Orc
Last Frontier Hotel
Jimmy Wakely
Patricia Bright
Al Donahue Orc
Thunderbird Hotel
Napoleon Reed
Beverly Dennis
Artie James
Beverly Richards
Al Johns Orc

Blood Donations

Continued from page 1

cies, all talent unions, ASCAP and BMI, talent of all types, executives to janitors in show biz corporations, and even newspapermen covering the Broadway-radio-TV beats, will be enlisted and assigned blood-bank quotas for which they will be responsible.

A Red Cross official at the organizational meeting plans to have General Omar Bradley spark the proceedings.

Actor Glendenning has been very active in blood bank work, and Mrs. Rodgers gives him full credit for creating this blood-letting benefit idea. (McCrary and Sacks quipped yesterday that if actors give a pint of blood for admission, agents should give at least 10% more.)

Organization a Big Need

In light of previously disappointing blood drives — Mrs. Rodgers cited Feb. 19 and 20 at the Majestic theatre, N. Y., which yielded only 35 and 66 pints, respectively, following big columnar ballyhoo, radio plugs by Winchell, etc.—the organization of this drive is as important as the work itself.

Recruiting offices, a card system, convenient mobile units on certain days in certain key spots, like the Hotel Astor and in Rockefeller Center, have to be set up. It doesn't pay for Red Cross to have mobile units for anything under 100 pints a day.

NABUG—the National Assn. of Broadcasting Unions & Guilds—will help insure against any lost motion. The rest must be on a personal followup, hence a farflung network of executives will be set up to police it and follow through on quotas. The network presidents will be co-chairmen of the show, embracing NBC, CBS, ABC, MBS and DuMont.

Stunts such as AFM prexy James C. Petrillo playing drums; the five network prexies doing an off-to-Buffalo "act" will be part of the show. A "name" like Bob Hope, George Jessel or Walter Winchell will emcee, or they will alternate.

The impetus, it is hoped, will spark this unique "benefit"—one for which no money is paid, everything being donated, from talent to customers—via blood. The corpuscle parade might be billed the American Bond of Blood.

1,100-Seater Opened in Texas

Nacogdoches, Texas.

Main theatre, 1,100-seater, opened here by East Texas Theatres, Inc. O. D. Tucker is city manager of circuit.

New Acts

TERRY-THOMAS
Comedy, Songs
22 Mins.
Waldorf-Astoria Hotel, N. Y.

Playing his first cafe date in America, the British Terry-Thomas is an affable singing comedian who requires better material for the stringent standards demanded in class American cafes.

Thomas has as the basis for his act a routine on British disk jockeys, wherein he, playing a jock harassed by the sudden misplacing of his records, is forced to go on to do the actual vocal chores he has announced. The result is a series of vocal impressions of such performers as Maurice Chevalier, Dinah Shore, Ezio Pinza, Ink Spots, Lawrence Tibbett, etc. There are such other divergent impressions of a BBC announcer, an Italian opera singer, etc. Many of the laughs are derived from Thomas' intentionally exaggerated mugging.

Thomas has a legit baritone voice that he uses straight in one number, but the unusual part of it is that it sounds best when he is simulating his subjects, namely Tibbett.

The audience at the Wedgwood Room opening night liked him.

The show's only other act is the always-socko Cabot & Dresden with their ballroom stuff. The male's lifts and twirls are still the highlights of their performance. The audience went for them all the way.

Emil Coleman's orch for the straight dancing and show, along with Mischa Novy's band for the Latin hoofing, are likewise clicks. *Kahn.*

TESSA SMALPAGE
Songs
9 Mins.
Wivel, N. Y.

Tessa Smalpage, an Australian import, is a likeable newcomer who needs only experience in U. S. show biz mores in order to make the plushier time. Miss Smalpage is a singer who has been schooled in the classical style. Her demeanor bespeaks more of the concert stage than of niteries, but indicates that she'll make the changeover successfully.

Miss Smalpage's major deficiency is in tune selection. Her excursions into the pop realm aren't ready for nightclubs. Her pipes are strong in both registers. Indications are that she'll get going when she gets the proper catalog.

Currently, the highspot in her act is an aria from "The Fledermaus." Another strongpoint is "La Vie En Rose." However, needs a degree of lightness and more pops to reach her cafe maximum. *Jose.*

PIERRE CARTIER
Magic
10 Mins.
Versailles Club, N. Y.

Pierre Cartier is a French magico, technically in support of Lucienne Boyer at the Club Versailles, but he walks off with as sizable a personal click as the diseuse, despite opening the three-act bill. He's an affable, personable magi who soon gets away from the orthodox cigaret-producing routine, and goes into a topical Kefauver gag, a money bit, spearing a chosen card on a rapier, changing his bowtie colors (striking green, pink, etc.), scrambled egg into the funny sheets, etc.

His stuff is bright, his patter ditto and his personality effective. Combination produces striking results all around. He's plenty OK for any class or mass bistro, vaude or video.

He previously worked as Keith Clark, having changed his handle some years ago when Gallic entertainers predominated the N. Y. nitery scene. *Abel.*

LAURA CORDON
Dance
8 Mins.
Havana-Madrid, N. Y.

Laura Cordon offers a stylized type of flamenco dancing that, while it has less fire than the more frenetic variety, nevertheless is pleasant. She opens with a terp version of a bullfight that catches some of the spirit and movements of the toreador. Her heel-clicking and castanet work are suitable for Hispanic spots.

Gal is a looker and has the lithe, agile frame of practitioners of this sort of dance. Costuming is attractive, consisting of a yellow-and-gray outfit that differs from the traditional Castillian garb for the first two routines, and a smart black-and-white ensemble for her "Bolero Clasico." In the latter she gets off some ballet-type entrechats. *Bril.*

ROYAL, CASTLE & KING
Comedy, Songs
30 Mins.
Chanticleer, Baltimore

Smooth-working comedy trio has been around as The Nuts Bros., and have developed a good collection of comedy bits. Burlesque mouthing of platters are above average with version of "Figaro," and a Hawaiian piece by Spike Jones, real yocks. Decidedly on the credit side also is the legit warbling by one of the boys who gets the most out of tunes like "Be My Love," "There's No Tomorrow" and "Almost Like Being in Love."

Most original bit is an audience heckling routine and possibly the key to more ambitious possibilities. With added special material and less obvious pressing for laughs this act could reach into higher brackets. There's plenty of know-how and ample potential for video in addition to their very natural habitat, a cafe floor. The makings are here. *Burm.*

ANTONIO & ANITA
Dance
7 Mins.
Havana-Madrid, N. Y.

Dances by this team, drawn from South of the border, have charm rather than flash, and appeal to a limited audience. Pair have a good sense of color in their lavish costumes. They start with vivid Mexican outfits in a dignified peasant routine and later return in a dressy version of the Mexican horseman's get-up, complete to the cartridge belts. In this bit Antonio's jangling spurs add to the rhythmic effect.

In final production number Antonio does a more commercial turn, acting as whistle-blowing trainer putting the femme ensemble through its paces. *Bril.*

MARIA TERESA ACOSTA
Songs
8 Mins.
Havana-Madrid, N. Y.

Venezuelan import, who headlines the new spring revue at this Broadway nitery, has a resonant voice, fine control and poisen mien. Gowned attractively in lavender tulle, she can hold an audience and put over her Latin-American repertoire, which includes the familiar "Noche de Rondo," with vitality and savvy.

She's a good bet for spots in the Spanish idiom and might click in more pretentious layouts. Although the trend has been to Gallic chanteuses, Senorita Acosta could have a wider appeal if her offerings are broadened to include lyrics in English. *Bril.*

MARQUITA RIVERA
Singing-Dancing
10 Mins.
Havana-Madrid, N. Y.

Marquita Rivera closes the bill at this Latino spot with some torrid hip-and-derriere oscillation. She moves with plenty of speed and anatomical enegry, in an act that has good appeal for this kind of clientele. Her grinds, bumps and bold manner, including asides to the front tables, make for an easily established rapport with the payees.

Singer handles the Spanish vocals okay. One number includes caricatures of several styles of dancing, including the boogie, samba, etc. She winds with a fast conga. *Bril.*

LADY FRANCES
Magic
9 Mins.
Wivel, N. Y.

Lady Frances is obviously an experienced magico, but she's not listed in VARIETY's New Act files. She's a fast worker in card and cigaret manipulation ala Cardini. Also has a good line of gab and knowhow with an audience.

Lady Frances' tricks have been previously seen on the circuits, but she does them well and gets desired results in this cafe. *Jose.*

'Samson' Socko in India

Madras, March 20.

Paramount's "Samson and Delilah" is proving sock boxoffice at New Elphinstone theatre. Now past its eighth week, it still is drawing business almost on par with the opening week's attendance.

At upped admissions this is first time that any picture has maintained the first week's big pace past the first three weeks. Returns are averaging almost 300% over normal daily take.

Capitol, N. Y.

Russ Morgan Orch (17) with Corcoran Sisters (2), Marie McDonald, Steve Evans, Bud & Cece Robinson; "Soldiers Three" (M-G) reviewed in VARIETY March 14, '51.

The Capitol's Easter week bill locks the sock that would put it in the hit class. The acts play on an even tenor, each getting good mittings for their work, but there's no focal point upon which to rivet attention.

The surprise of this session is Russ Morgan's band. It's a cornball crew from way back, but Morgan's demeanor makes it entertaining. He's an affable maestro with a good sense of humor. He can draw laughs at the most unexpected times. At show caught, he forgot the lyrics of a tune and became amazed. "This never happened to me when I was drinking," he explained. Then he had to start the tune all over again. He's slimmed down considerably since his last visit to this house and is in good form. His wah-wah trombone, pianistics and singing make him a likeable maestro here. He brings with him a crew comprising four reeds, five brass, a quartet of violins and three rhythms. His arrangements highlight a pleasing brand of hoke. In his retinue are the Corcoran sisters, a pair of cowgirl-garbed singers who yodel. It's a good icky touch.

The visual entertainment is by Marie McDonald. "The Body" is excellent wolf-bait and looks good from all angles. With that equipment, there's little need for a voice. However, she gets by on her songs. Film rep and chassis are the extras that make her a good vaude property.

The comedy by Steve Evans isn't too strong during the greater part of his turn, but his windup in which he describes various forms of laughter puts him ahead at exit. His "Polish Drunk" didn't register with its usual effectiveness at show caught.

Bud & Cece Robinson are the opening act. Turn comprises fast and personable dancing with main strength concentrated in the beginning. *Jose.*

Chicago, Chi

Chicago, March 30.

Four Ryles, Nip Nelson, Rochelle & Beebe, Louis Basil Orch; "Ma and Pa Kettle Back on the Farm" (U).

Current presentation is low budget affair, mainly used as filler until Josephine Baker comes in next week. Only three acts at the opening session, with one more being added after the three day personal, of the stars of the "Ma and Pa Kettle" is pic finished. Even with the p.a., show runs short and band number might be interpolated midway for more bulk. What is offered is good, but not enough.

Four Ryles set a fast pace with their roller skating stunts on a small platform. While they do most of the leg holds and neck clasps, it appears more dangerous in the small space. Act could garner more applause with a more effective build-up instead of piling up one trick after another without a pause. Waits here and there would add. However, finale in strob, with two femmes doing an ironjaw spin gets hefty hand.

Nip Nelson starts off with some instrumental imitations which are received well, before going into his radio takeoffs of crime programs and commercials. His Perry Como on "If" is sharp but it's the corny Spike Jones "Cocktails For Two" with all the burps that gets best reception.

Rochelle & Beebe work the closing spot and do well with their zany terping. Femme manipulates double-jointed body in every conceivable position and gets additional laughs with her flexible mugging. After a hoke tango, team clowns through a waltz school, and then really work the samba to a free-for-all, which ends up in a crop game.

Louis Basil orch backs capably. *Zabe.*

Palladium, London

London, March 26.

Hoagy Carmichael, Savannah Churchill & The Striders, Jimmy James with Bretton Woods & Dick Carlton, Rex Ramer, Burt Duke Trio, Edith Crocker & Teddy Bears, 5 Varias, Los Ons (3) Palladium Girls Woolf Phillips & Skyrockets Orch.

The current Palladium layout with Hoagy Carmichael topping the bill, proves that the new vaude season is getting into its stride. Show combines a number of newcomers with old faves and is well balanced entertainment.

Carmichael is always complete ter of the audience. His over l manner, his studied nonchalance, long pauses and an over exaggerated sense of timing, lead to unnecessary padding in what was basically a sound and entertaining act. Ten minutes of patter, replaced by two or three more songs, would lift it into the top class.

Nonetheless, the composer-pianist-vocalist does a solid lineup of his popular hits. A fine rendition of "Buttermilk Sky" is an excellent opener, and the pace is sustained with other numbers like "I Met a Girl" and "I'll Be Smoking Luckies." Then follows a series of old faves like "Little Old Lady," "Rocking Chair," "Georgia on My Mind" and "Larybones," and to wind the act. Encores with "Music Master," "Honky Tonk Blues" and, of course, "Stardust."

Prominently billed also is Savannah Churchill, who, with the Striders, is making her British debut. Act is a clicker and a perfect example of rhythm and harmony. There's no patter in this turn, but a solid 15 minutes of vocals which begin strongly with "When You Came Back to Me" and "Once There Was a Fool" and includes slick interpretations of "On Route 66" and "Time Off for Tea."

After the opening by the Palladium Girls in a new routine conceived by Joan Davis, the Five Varias, gal team of trapeze artists, put over a strong novelty act. Edith Crocker handles her three muzzled bears with deft skill to make them ride a seven-foot bicycle, a motorcycle and scooters. The Burt Duke Trio—man and two girls—making their first appearance here, contribute a conventional acrobatic dancing act with a song or two thrown in.

Jimmy James, supported by Bretton Woods and Dick Carlton has two big spots in the bill. In the first he plays a drunk who is apprehended by the police while on his way home with a pal on his wedding day. It's an overlong act packed with feeble dialog which can only amuse the very unsophisticated. The same applies to his second offering, "The Voice From the Himalayas," although this item rates a few laughs from the deadpan comedies of Woods.

Rex Ramer, who recently scored in the "Folies Bergere," again hits with his first-rate musical impressions, which range from wind and string instruments to a duet and a Spike Jones interpretation. Los Ons, a Spanish trio comprising two perchists and a juggler, provide quite a few thrills with an impressive ladder balancing act.

Current bill is in for two weeks and the next headlining attraction will be Judy Garland, who begins a month's season April 9. *Myro.*

Oriental, Chi

Chicago, March 29.

Johnny Desmond, Georgie Kaye, Ken Whitmer, Winik & Mae, Sherman Hayes Orch; "Mating Season." (Par).

New bill at the Oriental is slick in every department. It runs off at a brisk pace and should please all categories. Further, bill has local fave, Johnny Desmond, headlining, who should attract a big segment of his hausfrau "Breakfast Club" listeners.

That Desmond's no stranger in these environs was proven at show caught (29), when he almost stopped the show.

He opens with a special number, "I'll Take Chi," which starts him smoothly, then walks into audience and interviews patrons via a hand mike. It's an effective departure that sets him solidly. From there on he holds 'em. He has a cute parody of "Sam's Song" (about rival crooners), a slick full-treatment of "If" and his disclick "C'est Ci Bon." Comes back for an Anglo-Italian version of "Mama," and as a neat twist segues into "Yiddishe Mama," easily his best number, for a socko finish.

Georgie Kaye, comic, scores with his quirkies. Lad has a mobile face which he utilizes effectively. He could trim the psychiatrist bit by toning down on his palsy-like shaking. Nonetheless, he has the basis for a very funny act.

Ken Whitmer, who mixes up his zany patter with highly potent musicianship, is also solid seller. He walks on in fulldress, playing assorted miniature instruments to good palming. He plays a straight violin solo on "Hungarian Rhapsody," then proceeds to riff on various band instruments. His closer, "Sugar Blues" a la Clyde McCoy is a strong finish. His brand of comedy and fancy tooting would net him good returns on video.

Winik & Mae are good show pacers and impress with some loose-jointed taps. Sherman Hayes band is excellent on "I Just Blew in From Windy City," with maestro and sidemen handling the vocals. Band, as usual, tops on the backstopping. *Mel.*

Palace, N. Y.

Boginos Troupe (6), Peter Higgins, Morris & North, Ben Wrigley Co. (3), Molly Picon, Alphonse Berge Co. (5); "Cause for Alarm" (M-G).

Molly Picon's return to this former two-a-day vaude flagship is the pace-setter for what would otherwise be some spotty entertainment. Miss Picon, with new and standard material socks across in giving this bill a decided lift.

She's next-to-close, of course, with Alphonse Berge's oldtime draping bit a fitting curtain-dropper. Miss Picon is going through her repertoire of character delineations, for which she has been known through the years. Her toppers are still "My Grandmother's Shawl," "Life of the Working Girl," another bit on a gal who gets plastered and the especially clicko "Hands," in which she tells the significance of a person's mitts in his every-day existence.

It's a tough spot to follow, but Berge, attired in cutaway, does creditably on the quick-drape jobs on the three live manikins. It's one of the clever standards of what used to be vaudeville.

Opening the six-act bill is the Boginos Troupe, four men and two girls in a risley exhibition that's a get-over in their fast five minutes.

Peter Higgins, vet Irish singer, does the usual run of pops after his opening "MacNamara's Band." He would do best to stick in the middle-register tunes; his finale "Donkey Serenade," for instance, is much too tough for him. Attired in tux, he makes a pleasant appearance.

Morris & North are the usual male-femme comedy team, with the guy in the box and gal on stage. Their material is moth-eaten, the laughs scattered. Joe Morris, of course, is a vet comic who has been around with other gal partners.

Ben Wrigley's spaghetti-like contortions are the fulcrum of the comedy act that also includes an unbilled guy and girl. Wrigley's twisting is okay for a moment or two of watching, but thereafter palls.

Don Albert, as usual, does a neat job of playing the show from the pit.

The Palace is attempting a six-act policy as a replacement for the regular eight-act bills. House hopes, in this way, to get more expensive talent without increasing the basic budget. *Kahn.*

Apollo, N. Y.

Count Basie Orch (16), Bill Bailey, Joe Turner, Herman Chittison Trio, Irene Williams, Rose Hardaway, Norma Miller Dancers, (15), Pigmeat Markham & Co.; "Open Secret" (EL).

Tough conditions facing this Harlem vaude flagship, probably stemming from video, is pointed up by the failure of the topflight show to draw substantially at the wickets. At the opening night (30) show, a usual sellout in former years, the house was not more than half-filled. The stage layout, however, was solid with plenty of hot music, colorful boofing with considerable s.a., and the tap-terping of Bill Bailey to top it off.

Count Basie's crew, comprising a standard aggregation of five reeds, seven brass and four on rhythm, dishes up a brassy brand of music which, though not on a par with the old Basie orch, still has plenty of drive. In a quieter vein, the Herman Chittison rhythm trio delivers slick, intricate rhythms for the jazz cognoscenti.

Bill Bailey (a practicing parson and brother of Pearl Bailey), returns to the Apollo boards after an eight year layoff with undiminished terping skill. Bailey mixes his boofing routine with some comedy chatter which is uneven in quality but his delivery manages to break up the patrons. His tapping is standout in a smooth and effortless way and he closes with a firstrate takeoff on the late Bill Robinson, whom Bailey has been tapped to play in the film biog of the late dancer.

In the vocal department, blues shouter Joe Turner belts across a flock of numbers with plenty of zest. Turner has a powerful attack and is tops in his genre.

Irene Williams shows biztime potential with her warbling. Good-looking sepian songstress is developing an effective style and she shows considerable savvy in handling tunes, such as "Thum Thar Eyes" and "Would I Love You." Her choice of "Lonesome Road," however, is not wise and she should stick to numbers within her range. Once some rough edges are polished, she's due to be heard from.

This house's occasional hoofer turn is delivered by Rose Hardaway who, together with Miss Williams, was starred in the "Jam Train" revue at the now-defunct Bop City nitery some months ago. Miss Hardaway is a good dancer who ought to shy away from this stuff. Her Bikini-suit costuming, moreover, is rough even for this spot.

Vivid production numbers are handled flashily by the Norma Miller troupe of dancers who purvey some wild and wooly routines. Finesse isn't wholly there but they compensate by their spirited technique. Troupe comprises 10 gals and five males.

Pigmeat Markham's intermezzo routine is par for this house's requirement. *Herm.*

Olympia, Miami

Miami, March 30.

DeMarco Sisters (5), Neal Stanley, Ted Lester, Ralph & Mary Carnevale, Coco, Steve & Eddy, Les Rhode House Orch; "The Company She Keeps" (RKO).

Fairish layout on tap here this week. It's well balanced, but the impact doesn't hit as fully as it should.

The DeMarco Sisters offer a well arranged series of harmonies, with an easy manner of delivery which satisfies rather than stirring the palm reaction a topline act should rate. They teeoff with "If I Were a Bell" follow with "Pretty Baby," "I'm Just a Little Girl From Little Rock" and then a pleasing version of barber shop quartets. Follow with "Judgment Day" and wind for fair results with "Be Happy, Go Lucky."

Neal Stanley does okay in impresh routines, among them Ronald Colman, Akim Tamiroff, Donald Duck, Red Skelton, radio sound effects ideas, Lorre and Cagney.

Acroantics of Coco, Steve and Eddy get laughs via their balancing and tumbling sequence. Ted Lester serves up a varied assortment of musical novelties, playing a number of instruments. Winds with a flute-like attachment to swagger-stick, for solid results.

Teeoff spot is well paced by the Carnevales in imaginative dance ideas. Wind with acro-jitterbug for hefty returns. House ork is okay on backing. *Lary.*

Casino, Toronto

Toronto, March 30.

Joey Bishop, Dorothy Donegan, Claudia Pinza, Johnny Mack, Al Gordon's Dogs, Bobby Goodman, Arch Stone House Orch; "Surrender" (Rep).

In current session, Murray Little has wrapped up one of the neatest and best-paced stages shows this house has had in several weeks. Sharing the top billing are Joey Bishop and Dorothy Donegan, with Claudia Pinza also supplying marquee lure.

As a melancholy comic with a deadpan delivery, Bishop has no trouble socking over on his first visit here and turns out to be a very funny fellow, particularly on his stage and radio stars' impressions. Dorothy Donegan at the grand turns in her usual terrific pianistics, plus impersonations of Rose Murphy, Nellie Lutcher, Lena Horne and Ethel Waters, but is much more impressive in her own stylings of "Bumble Boogie," "Hucklebuck" and "Butterfly Boogie."

Rounding out a fine bill are Claudia Pinza, Metopera soprano, who opens brightly with a song-recitation on the difficulties of being the daughter of Ezio Pinza and then reveals herself as an operatic soprano of great power and technical style. Johnny Mack, in top hat and tails, does nifty tap work plus impressions of Bill Robinson, Ray Bolger and Pat Hooney. Takeoff don't come off too successfully. Al Gordon and his pooches contrib to comedy of bill. With hand onstage before a nifty gold and crimson set, Bob Goodman emcees in glib manner. *McStay.*

Riviera's Rush

Continued from page 3

crowd of all, coinciding with the advent there of the U.S. Navy squadron of Admiral Glover, whose plane carrier flagship, the Roosevelt, was moored in Cannes harbor. The Cannes casino did sock business.

In Nice, which feared that Americans might become scarce, they arrived in droves, competing for accommodation with Belgians, Italians and of course the heavy influx of English tourists. Comparatively few show people were there. A large colony of painters congregated mostly at St. Paul de Vence, where Matisse works on his newly-built chapel. Miro, Chagall and Braque were there too, while Utrillo and his wife were at Beaulieu.

CBS, NBC Ponder

Continued from page 1

19th for "Brooklyn"), the NBC and CBS respectively insure the RCA Victor and Columbia albums to both shows.

Question Values

But that is all. That's where the networks are starting to reexamine what they gain. Just as NBC couldn't even acquire original - cast album to the Berlin show — although the musical's click may yield the network an estimated $250,000 net profit, plus some values—it's even more nebulous with the latest two entries. There are no pix rights, since Universal already owns the Molnar stage original, and 20th-Fox, of course, did the film version of "Brooklyn."

It isn't as if NBC and CBS could emerge with a regular network series for AM or TV (more of an eye to video of course), as happened with an "I Remember Mama." CBSites now decry their lack of investment in "Guys and Dolls," because of the "family" affinity, because of the Abe Burrows-George S. Kaufman authorship and staging, in light of their "This Is Show Business" and other CBS associations which include Loueen McGrath (Mrs. Kaufman) being a prolific CBS-TV guester.

Fryer, production associate of Abbott in "Brooklyn," is the CBS casting director. Columbia Records' executive veepee Goddard Lieberson has been in Philadelphia last week a lot, along with Fryer and other CBS people, in light of the future record and video rights. Incidentally, to round out the "family" relationship, Abbott's wife, Mary Sinclair, has just been given a special CBS-TV deal guaranteeing her 20 appearances in a "star" buildup.

While the networks, as happens with a picture studio, would still have to let bids to all picture companies, the angle of making an advance deal on the TV rights is still outside the Dramatists Guild. Thus, NBC and CBS could sew up the video rights, and such future potentials as a "series." CBS, looking back on "Guys and Dolls," now feels ahat it might thus have come away with a Runyon series, for example.

Meantime, CBS veepee Hubbell Robinson, Jr. is in with Max Gordon importantly on the Arthur Kober-Harold J. Rome musicalization of Kober's "Having Wonderful Time," and CBS is eyeing Cheryl Crawford's "Paint Your Wagon," musical laid in Nevada, by Alan Jay Lerner and Frederick Loewe, authors of "Brigadoon." This is on Miss Crawford's schedule following "Flahooley."

Incidentally, as an antithesis to the "family" operation, CBS' Abe Burrows is currently in Philly working on gagging up "Wish," in which NBC has a $12,000 stake. Librettist Preston Sturges returned to Hollywood stating "there was nothing more" he could do about the book.

NBC bought in on Milton Berle's forthcoming presentation of a musical version of Booth Tarkington's "Seventeen," chiefly in deference to its No. 1 video star. The investment totals $14,000, which is 4%, at $3,500 a unit, and for this RCA Victor is insured the album to the Kim Gannon-Walter Kent songs.

In contrast, Columbia Records is said to have advanced $25,000 for the Cole Porter "Out of This World" album. The music production bill on an album runs between $15,000 and $20,000, so it can mean $60G or over before an album can be commercially tested.

Capitol Records is said to have invested $25,000 in Albert Lewis' forthcoming musical, "Three Wishes for Jimmy," in order to land the album, and presumably almost as much for the E. Y. Harburg-Sammy Fain songs in "Flahooley," new Cheryl Crawford musical. RCA Victor had bid $15,000 for the latter's rights, but wouldn't go any higher.

Decca, of course, which pioneered the "original Broadway cast" albums hit the jackpot with two cream Rodgers & Hammerstein musicals, "Oklahoma" and "Carousel," but Columbia landed "South Pacific" because it had Ezio Pinza and Mary Martin under contract. Incidentally, Pinza has since shifted to RCA Victor.

Met Preps Noteworthy '51-'52 Season; Sets New TV Dept.; Legit Tie Stronger

By ARTHUR BRONSON

Rudolf Bing finishes his first season in N. Y. as general manager of the Metropolitan Opera Assn. on Saturday (7) and can look back on a season as unusual as any in the Met's 67-year-old history. "I've enjoyed myself," said Bing, Monday (2), "but I feel very tired. I didn't expect all this work. The enormous public interest in my person was also new and a little embarrassing." His most satisfying production, "because the opera is closest to my heart," was opening night's "Don Carlo." "It established right at the beginning what I mean to establish permanently," Bing said. His greatest disappointment, he added, was the fact that he couldn't improve the Met's old productions. Time and money weren't available.

The 1950-51 season was full of noteworthy events—the return of Kirsten Flagstad after a 10-year absence; the "one-night stand" of sixtyish Maria Jeritza; the sock success of "Die Fledermaus." Its 10 performances in N. Y. setting an all-time record for performances of an opera in one season at the Met; the legit tie, with Margaret Webster and Garson Kanin staging their first operas, etc. The Met this season will have presented (by Saturday) 156 performances in 22 weeks, as against 128 in 19 weeks last season. In 18 weeks this year (figures not being available yet for the balance) the Met took in $1,763,441, as compared with $1,680,101 for the same period last season. The "three first-nights" package, including opening night's "Don Carlo," "Fledermaus" and "Fidelio," grossed $95,650, or $53,000 above normal prices.

There are noteworthy events in the prospectus for next season, which will run 22 weeks. Mme. Flagstad, who announced her retirement from the Met, has reconsidered and will be back for at least the Met's new production of "Alceste." This will be given in English, for a "first" for Mme. Flagstad here. The legit-opera tie will be stronger. Alfred Lunt will make his bow as opera director, staging the Met's new "Cosi fan Tutte" (also in English). There will be four new productions, "Alceste," "Cosi," "Rigoletto" and "Carmen." "Aida" will open the season Tues., Nov. 13, '51.

Cherchez La Femme

Margaret Webster, who staged her first opera with this season's opener, "Don Carlo" (incidentally, the first time a femme has staged an opera at the Met), will also direct next season's opener, "Aida." Garson Kanin, who directed this season's "Fledermaus" (he also did a new libretto for the production, while Howard Dietz did new lyrics), will stage next season's special touring company of "Fledermaus," which plans a 30-week tour, with 20 weeks already booked.

Met has also established a TV department, with the William Morris agency to rep it. Stage director Herbert Graf, his administrator Reginald Allen and John Gutman, Bing's assistant, will head the department. The Met aims to televise special opera productions from studios. It won't duplicate the Met repertoire, but hopes to find new works, encouraging new composers and singers, etc.

The Met's 1951-52 repertoire will comprise 11 operas in Italian, five in German, three in English and two in French. In addition to the four new productions, there will be eight holdovers—"La Boheme," "Cavalleria Rusticana" and "Pagliacci" (double-bill), "Don Carlo," "Fledermaus," "Madame Butterfly," "La Traviata," "Tristan and Isolde" and "Il Trovatore." There'll be nine revivals — "Elektra," "Alceste," "Manon," "Otello," "Lucia," "Meistersinger," "Marriage of Figaro," "Parsifal" and "Salome."

Current Equity Shows

(April 2-15)

LIBRARY THEATRE

"The Enchanted" — Lenox Hill Playhouse, N. Y. C. (12-15)

COMMUNITY THEATRE

"You Can't Take It With You"—DeWitt Clinton H. S., Bronx, N. Y. (6-8).

Type-Cast

Norman Shelley, who played the dog in the legiter, "Peter Pan," for many months, finally got a new role last week.

He plays the Lion in the film, "Androcles and the Lion," starting at the RKO Coast lot next week.

Chi Silo Circuit Preps For Busy Season With Several New Barns Set

Chicago, April 3.

While the regular Chi legit season has been a bust from the point of the attractions—only an average of three theatres operating, including the Shubert with "South Pacific" and the Opera House with ballet and concert attractions—a survey of the strawhat circuit shows the most activity ever. Silo circuit, which had been slack a long time, with the Shady Lane Players at Marengo, Ill., being the only Equity group in the last four seasons, took on new life the last couple of years, with the Tenthouse in Highland Park, Ill., using a stock company and the Chevy Chase theatre, Wheeling, Ill., using the star system. In addition, Barrie O'Daniels brought in a season of operettas at the North Shore Musical theatre, using names.

Circuit this year takes on two more houses, this time moving from the already saturated north suburb area, with new locations being in the southwest and western areas. Marshall Migatz, who piloted the Chevy Chase for two summers and who quit when he had a disagreement with Bill Johnson, owner of the theatre, will be back with a new west suburban spot, using Broadway and Hollywood names. Eugene O'Sullivan will again be director. Season starts June 1.

Dan Goldberg, an ex-VARIETY mugg, who has been associated in several theatrical ventures in the past, will do a theatre-in-the-round in Evergreen Park, Ill., nearby southwest town. Drury Lane Theatre will begin June 25 for 12 weeks, opening with "Private Lives," with Diana Barrymore and Robert Wilcox. Tent seats 800, and will have a $2.50 top.

While no one as yet has been pacted for the producer's hitch at Chevy Chase, Eddie Dowling has been mentioned in the past. So has Irene Castle McLaughlin, society matron and former dancer. Both this spot and Tenthouse will probably start June 1, with the latter offering "The Heiress" as teeoff play. North Shore Music theatre starts June 16.

N.Y. Dance Group Set For Bermuda 2-Week Preem

Hamilton, Bermuda, April 3.

Engagement of the N. Y. Choreographers Workshop, first dance company to appear in Bermuda at invite of the Trade Development Board and Bermuda Art Assn., has been set for the Prospect theatre, Hamilton, April 10-21. Mordecai Sheinkman, troupe's musical director, has been in Bermuda two weeks, training a small orch for the ballets as well as a choir for a musical play, "The Wind Blows Free," which will be done second week of the run. It's the Workshop's first "overseas" engagement.

Trudy Goth, group's artistic director, and Dale Wasserman, who's directing the play, are also already in Bermuda, with company following April 7. Troupe comprises 20 in all, including 12 dancers. Trip is being made on guarantee of roundtrip fares, room and board and $20 a week nominal pay. Dance troupe includes N. Y. legit and TV talent, and consists of Raimonda Orselli, Patricia Philipp, Jean Lee Schoch, Deidre Stone, Revay Anderson, Jay Kleindorf, Barbara Rocher, Virginia Conwell, Bill Bradley, Crandall Diehl, Rudy Tone and David Tihmar. "Wind" cast will include Frank Baker, Tom Scott, Tihmar, Tone and Miss Conwell, as well as other dancers.

Dimitri Mitropoulos, conductor of the N. Y. Philharmonic-Symphony, awarded title of Officer of the Legion of Honor by the French government.

Legit Bits

Harry Kline will be company manager, Carl Judd stage manager and Gertrude Bromberg press-agent of the Chicago company of "Moon Is Blue" . . . "Darkness at Noon" will be presented in Paris next summer by Marcel Karsenty, general manager of "L'Ecole des Femmes," who saw the Sidney Kingsley drama during his stay in New York with the Louis Jouvet troupe. He intends to do the play in his own literal translation, with Pierre Blanchar in the male lead created on Broadway by Claude Rains. Blanchar is the father of Dominique Blanchar, Jouvet's leading lady . . . Stage manager Bob Downing is making a "comeback" as an actor in "Man That Corrupted Hadleyburg." Except for an emergency substitution as the Doctor in "Streetcar Named Desire," for which he was stage manager on Broadway and a brief appearance in "Naked Genius," this is his first acting assignment since making his New York debut with the Lunts in "Taming of the Shrew," in 1939 . . . Attorney John Wharton and his actress-wife Mary Mason to Bermuda for a 10-day vacation . . . Herman Bernstein, general manager for Leland Hayward, goes to the Coast late in April to make arrangements for the windup of the Henry Fonda company of "Mister Roberts" tour there in mid-May . . . Karl Light is production assistant to Ezra Stone, director of "Man That Corrupted Hadleyburg," with Robert Caldwell stage manager, Rex Sater assistant, Charles G. Strakosch company manager and Reuben Robinovitch pressagent . . . Trevor Reinell will play the title part in the Mummers Club of the State U. of New York production of "Hamlet" in the fourth annual Drama Festival of Western New York, April 25-26.

Kaye Ballard, who for 11 months was in the London version of "Touch and Go," has been pacted for a feature comedy part in the revue, "Two on the Aisle."

British producer Tom Arnold is visiting New York . . . Donald Wolfit, who has been appearing in London and the British provinces for several years in his own repertory company, succeeds Eric Portman next Monday (9) in the West End production of "His Excellency" . . . American dancer Bert Stimmel is choreographer of a production by the Under Thirty Theatre Group of "The Soldier's Tale," at the Whitehall, London, opening last Sunday (1) . . . Broadway actress Jessie Royce Landis, who scored a personal click in London last season in "Larger Than Life," will star in a new Dorothy and Campbell Christie play, "Come Live With Me," to open a pre-West End tour April 23 in Brighton . . . Dorothy Ward, actress-mother of director Peter Glenville, is due in New York soon to join her husband, actor Shaun Glenville, who flew from London to attend the opening of the Olivia de Havilland revival of "Romeo and Juliet," which his son staged . . . Sir Laurence Olivier will revive Shakespeare's "Antony and Cleopatra" and Shaw's "Ceasar and Cleopatra," with himself and Vivien Leigh in the title parts, and present them in repertory at the St. James's, London, opening May 10 . . . "Lily Henry," the Grace Kleinman Cooper farce which Peter Cookson and Mary K. Frank recently abandoned in rehearsal on the eve of its Boston tryout, will be produced in England with Phyllis Calvert in the title part which Hermione Gingold was to have played on Broadway.

A threatened strike by the local stagehands union has been averted by the League of N. Y. Theatres, which has agreed to make its recent 5% wage raise retroactive to last Aug. 1, when the old contract expired . . . The annual "ANTA Album" has again been postponed, this time to May 6 at the Ziegfeld, N. Y. . . . Bibi Osterwald is playing the featured second lead in "Gentlemen Prefer Blondes" this week, while Yvonne Adair vacations . . . Maria Novotna replaces Margery Oldroyd next week as one of the Mission Band in "Guys and Dolls" . . . Producer Roger L. Stevens has gone to Bel-Aire, Fla., to convalesce from a recent illness. He's staying at his own hotel there, the Bellevue-Biltmore . . . Cy Feuer and Ernest H. Martin, producers of "Where's Charley?" and "Guys and Dolls," are due east tomorrow (Thurs.) from the Coast . . . Ken Parker's "There's Always a Murder" was published this week by Samuel French . . . Kay Carrington, wife of composer-producer Arthur Schwartz, back from Durham, N. C., where she was undergoing treatment for hypertension . . . Valentine Windt, director of the Ann Arbor Drama Season, is in New York to set the five-play schedule, which opens May 14 and runs through June 16 . . . Chandler Cowles and Anthony Brady Farrell plane to Hollywood today (Wed.) to see about an independent film version of their "Billy Budd" production, discuss a Coast production of "The Consul" and huddle with Igor Stravinsky a Broadway presentation of his "Rake's Progress" opera. Incidentally, Sir Laurence Olivier's London edition of "The Consul" may be transferred to Paris.

Phillippa Bock and Wayne Shatter will play the romantic leads in Gertrude Walker's "An April Song" which bows April 10 at the Gourgan theatre in Hollywood. Zella Young is staging for producer Gourgan Yanikian . . . Preston Sturges is readying production of a series of one-acters in his new Players theatre, an adjunct to his eatery in Hollywood . . . Ernest Macaulay, house manager of the 46th Street theatre, N. Y., spent a weekend recently in St. Petersburg as guest of his brother, Joseph Macaulay, who was playing the part of Popoff in "The Chocolate Soldier."

Maxine (Ginny Ordan), now doing television work in New York and formerly featured with Phil Spitalny's orchestra, has become engaged to Grant Sullivan, juvenile lead with Malcom Atterbury's Playhouse Co. in Albany. Wedding is set for New York in June. Maxine appeared with the Albany stock group in "Of Thee I Sing" for three weeks this season.

Inside Stuff—Legit

Contrary to various interviews and columnist items in the New York dailies last week, the idea of a musical version of "Anna and the King of Siam" originated with Helen Strauss, of the William Morris office, agents for Margaret Landon, author of the bestseller. The stories in the dailies have been crediting the idea to Gertrude Lawrence, star of "King and I," the Richard Rodgers-Oscar Hammerstein, 2d, musical adaptation of the yarn, or the actress' attorney, Fanny Holtzmann.

After Miss Lawrence's name had been suggested for a part in the musical edition of "Tree Grows in Brooklyn" (for which Miss Strauss also represents authoress Betty Smith), the agent began thinking of what might be a vehicle for the actress. Mulling over her various clients' works, she was struck by the possibility of the musicalization of "Anna." She approached Miss Holtzmann with the project and the latter enthused, suggesting Rodgers and Hammerstein as adaptor-producers. Miss Strauss next revealed the idea to Bennett Cerf, of Random House, who took it up with Rodgers.

Negotiations for the legit musical rights to the Landon book, complicated by the fact that RKO had already made a non-musical film of the yarn with Irene Dunne and Rex Harrison as leads, required four months. Meanwhile, apparently through an oversight, Howard Reinheimer, attorney for Rodgers and Hammerstein, signed Miss Lawrence to a two-year contract to star in the show, although the deal for the material had not actually been closed. Incidentally, Miss Strauss is also agent for James A. Michener, author of "Tales of the South Pacific," from which Rodgers and Hammerstein adapted "South Pacific."

Backers of "Autumn Garden," Kermit Bloomgarden's production of the Lillian Hellman play, include stage manager Del Hughes, actor Sam Main, pressagent Ben Kornzweig, actor Bert Fried, the authoress' secretary Edith Kean, actress Vivian Smolen, agent Lucille Phillips, general manager Max Allentuck and writer Walter Bernstein, $300 each; costumers James S. Stroock and A. M. Blumberg, stage manager Don Hershey, pressagent Barry Hyams, theatre operator Louis A. Lotite and actress Elaine Ellis (wife of critic-columnist Harold Eaton), $600 each; Rebecca Brownstein, Actors Equity attorney, and theatre printer Harold Friedlander, $750 each; agent Flora Roberts, $800; theatre manager Raymond Broeder, film company executive William Meinicker, Mildred Gordon, wife of producer Max Gordon, attorney Morris Schrier, representing Music Corp. of America, producer Nancy Stern, and publisher M. Lincoln Schuster, Herman Bernstein, representing producer Leland Hayward, attorney Jesse Moss, film director William Wyler, film actor Van Heflin, writer Arthur Kober, film producer Fred Kohlmar, producer Richard Myers, manager Harry Fleischman, $1,200 each; theatre owner Robert W. Dowling, lighting technician Eddie Kook, ad executive William H. Weintraub, $2,400 each; theatre owner Howard S. Cullman, $3,000. The production was financed at $60,000, with provision for 25% overcall, which has not been exercised.

"Getting to Know You," one of the principal hit songs in "King and I," was inserted during the second week of the show's Boston tryout. Tune was originally composed by Richard Rodgers for "South Pacific," but was withdrawn before that show even went into rehearsal and without Oscar Hammerstein, 2nd, ever having supplied lyrics for it. Curious angle of the situation is that the piece is one of the few ever composed by Rodgers for one of their shows without lyrics previously submitted by Hammerstein. In fact, Rodgers is virtually unique among legit composers in not having a notebook of tunes he has casually created from time to time. He practically never writes a piece of music except for a specific spot in a specific show. And since teaming with Hammerstein, he almost invariably puts the melody to the latter's words.

When it was decided to put a new song for Gertrude Lawrence in the first act of "King and I," Rodgers suggested the untitled tune left over from "South Pacific." Hammerstein supplied lyrics suitable for the schoolroom scene of the show, and finally a fairly elaborate song and dance routine was worked out for it. Two other songs inserted during the Boston run, "Western People Funny" and "I Have Dreamed," were created from scratch, according to the normal routine of Hammerstein supplying the lyrics and then Rodgers adding the melody.

St. Paul newspapers are relenting. They've accepted display ads for "Kiss Me, Kate," despite the fact that it's playing its return Twin City engagement exclusively in Minneapolis. Fact that it also played St. Paul earlier in the current season may be an influencing factor. Policy has been to refuse ads for any important touring legit attraction that passed up St. Paul and confined its Twin City appearance entirely to Minneapolis. Also, the newspapers have refused any mention in their news columns of show's presence here. Newspapers and city officials have claimed that omission of St. Paul was an affront to the city.

Doubleday's ads in N. Y. dailies yesterday (Tues.) carried a plug for the Broadway legiter, "Billy Budd." Ad was for the new Herman Wouk novel, "The Caine Mutiny," and included the recommendation that "after you have read it go to see 'Billy Budd,' the play which so excitingly portrays, for another time and place, the central theme treated in 'The Caine Mutiny'." Wouk, whose "The Traitor" also found it difficult to draw an audience on Broadway despite favorable reception by some critics, wants to give "Budd" a helping hand.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Courtin' Time" (MC)—James Russo & Michael Ellis, prods.; Alfred Drake, dir.

"Flahooley" (MC)—Cheryl Crawford, prod.; E. Y. Harburg, dir.

"Kidders" (CD)—Robert Whitehead-Brattle Theatre, prod.'s.; Harold Clurman, dir.

"Little Blue Light" (D) — Peter Cookson, Hume Cronyn, Joe Magee, Martin Manulis, Albert Marre-ANTA, prod.; Marre, dir.

"Long Days" (D) — Peggy Taft, Temple Buell, prods.; Edward Ludlum, dir.

"Man That Corrupted Hadleyburg (C) — Lawrence Shubert Lawrence, prod.; Erza Stone, dir.

"Moon Is Blue" (C) (Road)—Aldrich & Myers, Julius Fleischmann, prods.; Otto Preminger, dir.

"Night Music" (D) — Robert Whitehead - ANTA, prod.; Peter Kass, dir.

HOLLYWOOD

"April Song" (D) — Gourgan Yanikian, prod.; Zella Young, dir.

'Pan' Plans 1st Payment to Backers, 35G, After 11 Months' Operation

Chicago, April 2.

"Peter Pan," now a likely prospect to play Coast dates this summer and probably work back eastward for a return date Christmas week on Broadway, will make its first repayment to the investors in about two weeks. (Show opened 11 months ago on Broadway.) Distribution will probably be about $35,000 on the $110,000 investment. If business during the Chicago engagement is up to present indications, the Peter Lawrence-Roger L. Stevens production will have earned back approximately 75% of its cost by that time.

Following the scheduled stands in St. Louis week of April 17 and Pittsburgh week of April 24, the revival is tentatively slated to go to the Coast, but the local sponsorship there remains to be worked out. Gene Mann is trying to book it for his Greek theatre, Los Angeles, and the Opera House, San Francisco, while Edwin Lester is dickering for it as an extra (fifth) bill for his subscription series at the Philharmonic Auditorium, L.A., and the Curran, Frisco. The eastward routing would follow those dates.

Joan McCracken, who takes over the title part when Jean Arthur leaves April 14 for a Paramount contract, will give her initial performance at an extra matinee winding up the run at the Civic Opera House here April 15. She is set to remain in the Barrie fantasy for the remainder of the run. Boris Karloff, who becomes sole star when Miss Arthur quits the cast, is under contract until May 31, but may remain for the Coast dates and perhaps longer.

Barn Producer Gives Lowdown on Star Pay; They're Too High, Match

New York.

Editor, VARIETY:

As a summer stock producer, I was astounded by the story in VARIETY about Herbert Knoster, of the Norwich (Conn.) Summer Theatre, going to Hollywood to spread the word that stars can't make more than $75 a week in strawhat appearances. Perhaps stars had this erroneous impression before the war, but in recent years they've all known there is gold in them thar hills, and each year have jacked up their salaries. They know so well how much money they can make, that they rehearse only one week for 10 weeks' employment. Even featured film players have never heard of less than $1,000 a week for summer stock.

Only in very rare cases are Hollywood personalities signed direct-

(Continued on page 52)

'DARKNESS' PROFIT 60G; FIRST RETURNS ARE DUE

Backers of "Darkness at Noon," Sidney Kingsley drama, will receive a return of between $30,000 and $35,000 this week on the $100,000 investment. The Playwrights Co. presentation has had an uneven course at the boxoffice, but has never had a losing week and has spurted recently with the move from the Alvin, N. Y., to the Royale, in 45th street.

The dramatization of Arthur Koestler's novel, starring Claude Rains, breaks even at around $15,500 and has accumulated an operating profit of about $60,000 thus far.

New Sketches Into 'Time' During Boston Tryout

Boston, April 3.

Revamping of material is currently under way in the Hermione Gingold revue, "It's About Time," in its final pre-Broadway presentation at the Brattle theatre, Cambridge. Several new sketches scripted by Ronnie Graham have been added, along with Miss Gingolds sketch in her London production "Sweetest and Lowest" her rib of modern art, tabbed "I've Been Painted by Picasso." A new song, "Motion Picture Rag," sung by Jennie Lou Law, has also been added.

Revue winds its four-week stint here Sunday (8).

Millennium

U. S. tour of the Louis Jouvet production of "L'Ecole des Femmes," sponsored by the American National Theatre & Academy in connection with the UN's "International Theatre Month" observance, has had unusual goodwill angles. Not only has the French troupe been well received critically and socially, but the engagements have drawn capacity business. Members of the Jouvet company have been guests at various shows and the visitors gave a thank-you party backstage at the ANTA Playhouse, N. Y., after the matinee yesterday (Tues.) of "L'Ecole."

The ultimate was reached, however, when a group of stagehands who have been working the show got together and contributed enough to buy six tickets for the actors to attend a N. Y. Philharmonic-Symphony concert at Carnegie Hall, N. Y.

$1,500,000 Profit On 225G 'Pacific'

"South Pacific," which becomes two years old next Saturday night (7) at the Majestic, N. Y., has just distributed another $200,000 dividend, bringing the total profit to $1,500,000 thus far on the $225,000 investment. The Richard Rodgers-Oscar Hammerstein, 2d-Joshua Logan musical has yet to have an unsold seat, or play to less than the maximum number of standees any performance.

The original New York company, grossing the absolute limit of over $50,000 every week, is netting about $10,000, while the second edition, currently at the Shubert, Chicago, has never played to less than capacity at any performance there or in any of its previous engagements. It is grossing almost $51,000 and making a consistent operating profit of over $10,000.

When Mary Martin leaves the Broadway production May 31 at expiration of her contract, Martha Wright will take over the part, but no successor has been signed for Ray Middleton, who quits the male lead same date. Film star George Sanders was set for the assignment, but he subsequently was released from the contract. After a South American trip and an added vacation in Europe, Miss Martin will head the London edition of the show, due to open at Drury Lane next fall.

Janet Blair, featured femme lead of the Chicago company, will take the month of July off, with Estelle Loring, understudy playing the part. Richard Eastham, male lead, will vacation for two weeks in August.

Lambertville Sets 2-Wk. Stands on Strong Bills

Lambertville, N. J., April 3.

St. John Terrell's Music Circus, opening June 12 for its third season on the bluff just outside town, will try a new policy of scheduling two-week engagements for several of the stronger shows. The holdovers will include "Annie Get Your Gun," "Finian's Rainbow" and "Carmen Jones." Other bills during the 16-week season, opening with "Carousel," will include "Desert Song," "Vagabond King," "Panama Hattie," "Merry Widow," "Show Boat," "Irene," "High Button Shoes," "Naughty Marietta" and "Brigadoon."

One-night-a-week bus service will be available from New York, Easton, Allentown, Bethlehem, Newark, Plainfield, New Brunswick and Morristown and bi-weekly service will be continued from Trenton and Philadelphia. Matinees will be Saturday instead of Thursday this season. Top prices for the test shows will be $3 on Tuesday-Thursday nights, $3.60 Friday-Sunday nights and $2.40 on Saturday matinees, with a 10% discount on season subscriptions.

Brussels 'Salesman'

Brussels, April 3.

Experimental production of Arthur Miller's "Death of a Salesman" will open April 11 at the Belgian National Theatre here. Novel setting has been made from fishnet, with hundreds of small electric light bulbs.

London director Peter Brook is staging the play.

Simpler 'Salesman' Set for Road Tour

"Death of a Salesman," which had nearly a two-year run on Broadway and the road, will be toured again next season in a simplified production being worked out by designer Jo Mielziner. Co-producers Kermit Bloomgarden and Walter Fried will move the show by bus and truck, playing mostly one-night college and civic dates but perhaps a few one-week stands in regular road towns.

Tour will follow engagements on the New York subway circuit this summer. Hank Senber, who press-agented the Arthur Miller play on the road and in New York, went to work on a full-time basis this week to line up bookings, probably co-operating with the Committee of Theatrical Producers, Committee for the Living Theatre, American National Theatre & Academy and any other groups or agencies with suitable contracts. Also, Bloomgarden spent Monday (2) in Boston confabbing with Sam Pinanski, president of the American Theatre Co., film circuit, about booking the play in his houses.

The idea is that with Mielziner's new setting, involving a simpler crew for backstage, etc., the production will be able to operate on a budget of not more than $10,000 a week, and might require only about $10,000 initial investment. If that works out, it's hoped that admission can be limited to a $2 top. It's figured most dates will be on a guarantee basis, with a few on percentage.

The forthcoming "Salesman" production at Malcolm Atterbury's stock company in Albany will be in the nature of a tryout, as Duncan Baldwin, who will play the title part, is being considered for the same assignment in the name touring edition. The only other stock release of the play will be this summer, at the Ann Arbor Drama Season. That is being arranged because Miller, the author, is a former Michigan U. student.

Miller's 'Moon' Is Rosy; Producer Taking It Easy

Gilbert Miller, who returned last week from the Coast, planes April 16 for an extended vacation in Europe. He'll go first to Spain, remaining about a month, after which he'll visit Italy and France, and then go to England, spending most of the summer at his country home, with visits to London. He's due back in New York in the fall.

With his Broadway theatre, the Henry Miller, housing a capacity hit in "Moon Is Blue," and his St. James's in London about to get Sir Laurence Olivier's productions of Shakespeare's "Antony and Cleopatra" and Shaw's "Caesar and Cleopatra," the producer is in no hurry to get involved with any new shows of his own. However, he'll be associated with Hugh Beaumont in the West End edition of "Happy Time" and intends to present "Traveler without Luggage," the Edward Eager-Alfred Drake translation of the Jean Anouilh drama, on Broadway next season. Also on his schedule is "A Jade for Don Juan," by Ashley Dukes and Claude Paget.

'Tree' Adds More Songs In Philadelphia Trial

Philadelphia, April 3.

Another new song, "Look Who's Dancing," sung by Shirley Booth and Marcia Van Dyke and then sung and danced by the company, was inserted last night (Mon.) into the first act of "Tree Grows in Brooklyn." A comedy number, "I Cash Clothes," was added to the second act last week.

The George Abbott-Robert Dryer production is currently in the second round of a three-week tryout at the Forrest here, prior to its opening April 19 at the Alvin, N. Y.

Arbitration Hassle Adds Odd Snarl To Berle-Lambert-Foyer Musical

In what is believed to be an unprecedented situation, one of the arbiters in an arbitration proceeding declined last week to sign the award, on the ground that its terms had been changed without his knowledge after all three members of the panel had concurred in the decision. Case involved the dispute between the co-producers and a group of co-authors of the projected musical comedy version of Booth Tarkington's "Seventeen." The arbiter who balked at endorsing the allegedly altered award is playwright Philip Dunning. Other two members of the panel were Jack Small, a production associate of the Shuberts, and Edward A. Pierce, a Wall Street broker.

Dunning's refusal apparently leaves the status of the "Seventeen" production in the air. Producers Milton Berle, Sammy Lambert and Bernie Foyer are reportedly going ahead with preparations to put the show into rehearsal with book by Sally Benson, music by Walter Kent and lyrics by Kim Gannon. But Edward E. Colton, attorney for John Cecil Holm, Stella Unger and Alec Templeton, who were originally signed to write the show, has notified I. Jack London, legal representative of the producers, that he is challenging the award and, if necessary, will ask the courts to vacate it.

The award, as announced, gives the Holm-Unger-Templeton team a royalty of 2½% of the gross of the show, but allows them no program credit. However, Dunning has said that following the arbitration hearing in mid-March, he and co-arbiters Small and Pierce agreed in a 90-minute discussion that the

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So Soon?

Birmingham, April 3.

Ellen Powell, 11-year-old daughter of actress Joan Blondell and her ex-husband, Dick Powell, made her acting debut last night (Mon.) at the Redmont hotel arena theatre here in "Happy Birthday," in which her mother is starred. Playing a part written in for the occasion, the youngster entered the saloon, asked if her father was there, bought a can of beer to take out to her mother and, exiting, looked under a table and remarked, "No, he ain't here."

Asked later how she liked being an actress, she said, "Well, it was all right." Then after thinking about it a moment more she added, "The way they laughed when I walked offstage, I should have stayed on for the rest of the play."

Bermuda Status Quo in Bias Setup

Hamilton, Bermuda, April 3.

Controversy over racial discrimination in admission at the Bermudiana theatre, where William Miles' Berkshire Playhouse company is presenting a five-week season of stock, has been settled for the present on a compromise basis. In conformity with general custom here, a jim-crow policy is now in force, with Negroes admitted three nights a week and attendance restricted to "club members" the other three nights.

Since Miles is operating the stock company under a rental deal from the Bermudiana club, the discriminatory setup is beyond his control. Actually, the "club member" angle is merely a technical device, since membership is automatically extended to guests in all the leading hotels here. However, the hotels generally have restricted policies, so various sects and creeds are, in effect, barred from admission to the theatre on restricted nights.

When the theatre's racial policy was protested recently to Actors Equity, in New York, the union replied that since cast contracts had already been signed it could do nothing about the situation at this time. However, the letter from Louis Simon, Equity executive-secretary, emphasized that the union gives "moral support to any qualified local group that is legitimately working toward the ultimate goal of eradicating any and all barriers which discriminate against any group of people because of race, creed or color." Moreover, the Equity council, in considering the matter, indicated the "hope that the local situation will be so resolved that our members will not find themselves, on alternate evenings, having to live up to the obligations of their contracts in spite of public demonstrations of protest with which they may feel in total sympathy."

Miles, himself an Equity member, had noted in a communication to the council that he has never had any discriminatory policy at the Berkshire Playhouse, which he has operated for many years at Stockbridge, Mass.

'Bless You' Loss $228,645; 'Blondes' Profit Now 400G

"Bless You All," recent Herman Levin-Oliver Smith production, involved a loss of over $228,645. As shown in the accountant's final statement, the production was financed at $230,000, including 15% overcall, cost over $225,000, lost almost $24,700 on its road tryout and had an operating profit of nearly $21,100 on its Broadway run.

The same management's other production "Gentlemen Prefer Blondes," current at the Ziegfeld, N. Y., has paid a profit of $400,000 thus far on its $200,000 investment. It has about $125,000 in additional profits, including undistributed profits, cash reserve and union bonds.

Chevalier Opens Canada Tour April 29 in Mont'l; To Give 13 Performances

Montreal, April 3.

The Ballet Russe de Monte Carlo, which opens tomorrow night (4) at His Majesty's for 11 performances, leads off the final two months of the season for this legiter, before extensive re-decorating is done during the summer months. Advance boxoffice is hefty, particularly for the old faves such as "Swan Lake," "Scheherazade," et al.

Montreal dates is under direction of Canadian Concerts & Artists, who will also bring in Maurice Chevalier to open his Canadian tour April 29 for 13 performances. Following the Montreal engagement, Chevalier will play one week in Quebec City, a second stanza throughout the province and then a final split week in Ontario covering Toronto, Hamilton, Ottawa and Possibly London. Chevalier will do a single, offering upwards of 15 numbers. There are no plans at the moment for an American tour.

Before Chevalier appears, "Member of the Wedding," with Ethel Waters, will do a week starting April 23, and "Kiss Me, Kate" has been inked for the closing session starting May 28.

'STATE' EARNINGS 145G FOR ITS 28-WEEK RUN

For the last three weeks, "Affairs of State," at the Music Box, N. Y., has earned its largest operating profit to date, about $6,300 a week. The Richard Krakeur-Fred Finklehoffe production has thus far made a total operating profit of approximately $145,000 and has distributed profits of $85,000 on the $50,000 investment.

The Louis Verneuil comedy, starring Celeste Holm, has never had an unsold seat in its 28-week run.

Penn Solon Preps Bill To Limit Standing Room

Pittsburgh, April 3.

Standing room only would be virtually eliminated in theatres or public meeting places in Pennsylvania under a bill introduced last week in the State General Assembly by Rep. Russell E. Reese, Democrat, of nearby West Brownsville.

His measure proposes that owners, operators or employees be prevented from selling tickets over 5% of the seating capacity.

Play on Broadway

The King and I

Rodgers & Hammerstein production of musical in two acts. Book and lyrics, Oscar Hammerstein, 2d; music, Richard Rodgers; based on novel, "Anna and the King of Siam," by Margaret Landon. Stars Gertrude Lawrence; features Yul Brynner, Dorothy Sarnoff, Doretta Morrow. Staged by John van Druten; scenery and lighting, Jo Mielziner; costumes, Irene Sharaff; choreography, Jerome Robbins; orchestrations, Robert Russell Bennett; musical director, Frederick Dvonch. Opened March 29, '51, St. James, N. Y.; $7.20 top ($9.60 opening).

Capt. Orton	Charles Francis
Louis Leonowens	Sandy Kennedy
Anna Leonowens	Gertrude Lawrence
Interpreter	Leonard Graves
Prime Minister	John Juliano
King	Yul Brynner
Phra Alack	Len Mence
Tuptim	Doretta Morrow
Lady Thiang	Dorothy Sarnoff
Prince Chulalongkorn	Johnny Stewart
Princess Ying Yaowalak	Baayork Lee
Lun Tha	Larry Douglas
Sir Edward Ramsay	Robin Craven

Princes, Princesses, Wives, Amazons, Slaves, Dancers, Priests: Crisanta Cornejo, Andrea Del Rosario, Margie James, Barbara Luna, Nora Baez, Corinne St. Denis, Duane Warner, Rodolfo Cornejo, Robert Cortazal, Thomas Griffen, Alfonso Marino, James Martin, Orlando Rodriguez, James Bauer, Lee Becker, Mary Burr, Gemze DeLappe, Shellie Farrell, Marilyn Gennaro, Evelyn Giles, Ina Kurland, Nancy Lynch, Michiko, Helen Murrielle, Prue Ward, Dusty Worrall, Yuriko, Stephanie Augustine, Marcia James, Ruth Korda, Suzanne Lake, Gloria Marlowe, Carolyn Maye, Helen Merritt, Phyllis Wilcox, Geraldine Hamburg, Maribel Hammer, Norma Larkin, Miriam Lawrence, Duane Camp, Joseph Caruso, Leonard Graves, Jack Matthew, Ed Preston, Doria Avila, Raul Celada, Beau Cunningham, Tommy Gomez.

Richard Rodgers and Oscar Hammerstein, 2d, who have never been satisfied to repeat themselves in any of their musical collaborations, have again come up with something new in "The King and I," which they brought to Broadway last week after a four-week road tryout. This musical version of Margaret Landon's best-seller, "Anna and the King of Siam," is an impressive show. It is visually one of the most beautiful in memory, and also tasteful, colorful, sentimental, melodic and generally entertaining. If it is not absolutely top Rodgers-Hammerstein, it is still vastly superior to the best of almost anyone else.

In adapting the Landon book to the musical stage, Rodgers & Hammerstein obviously faced a complex problem. The story presents difficulties for popular acceptance in its lack of a dominant romantic theme, its rather sad ending and the unfamiliarity of its locale and flavor. But instead of seeking mass appeal by distorting the original material, the collaborators have made a faithful musical translation, apparently on the assumption that if the work were artistically effective it would also be commercially successful.

Whether that confidence in popular taste is justified remains to be demonstrated. If not, the failure would seem to lie as much in contemporary theatre economics as in the craftsmanship of Rodgers & Hammerstein or even the quality of the Landon story. For with a production outlay of around $340,000 and a break-even cost of $32,000-$33,000, the show can probably net a maximum of $10,000 a week in the 1,571-seat St. James, with a $51,000 capacity at a $7.20 top. That means nearly a full season of sellout business to pay off, which is plenty, even with the Rodgers-Hammerstein label, a huge advance sale and Gertrude Lawrence as added boxoffice draw. Even under such forbidding circumstances, however, the production appears likely to pay off, if not to make much profit.

The exotic locale of the story, which makes it somewhat beyond the ken of the average playgoer, contributes to the show's visual splendor, which has been brilliantly realized in the scenery and lighting of Jo Mielziner and the costumes of Irene Sharaff, the latter reportedly using materials imported from Siam. Also, the fact that the yarn's principal romantic theme is implicit rather than actual is understood to be one of the reasons Rodgers & Hammerstein were interested in doing the show.

Although there were no basic structural changes in the show during its tryout, "King and I" is notably improved over the musical as it opened the initial New Haven break-in. There are three entirely new songs, "Getting to Know You" in the first act and "Western People Funny" and "I Have Dreamed" in the second. Three songs, "Waiting," "Who Would Refuse" and "Now You Leave," have been dropped, two reprises have been eliminated, one added, and one song, "We Kiss in Shadow," has been moved from the second act to the first.

These revisions generally emphasize the implicit romance between Anna, the English schoolteacher, and the Siamese king, but also strengthen the tragic, secondary romance between the slave girl, Tuptim, and her Burmese lover, Lun Tha. Nevertheless, the indirect and therefore inconclusive nature of the primary love story seems likely to limit popular appeal more than it did in the book or in the Irene Dunne-Rex Harrison nonmusical film.

The integration of music and dance into the dramatic pattern of the show, which Rodgers & Hammerstein used with spectacular success in their first collaboration, "Oklahoma," and developed in "Carousel," "Allegro" and "South Pacific," is carried still further in "King and I." Thus, all the music appears to stem from and heighten the situations, while the principal ballet develops the narrative and each of the two other dance numbers grows naturally from the story. The many scenes, separated by the use of a traveler, and various numbers played down front, move without pause.

Although the musical integration tends to minimize the songs as separate entities, some of the numbers are standouts. For example, "I Whistle a Happy Tune" is a natural for quick popularity, while "Hello, Young Lovers," "We Kiss in Shadow," "Something Wonderful" and "I Have Dreamed" should be hit ballads, and "Getting to Know You" is likely to find general acceptance.

Of the production numbers, "Getting to Know You," added during the tryout, is perhaps the most effective, although "Shall We Dance?" and "Shall I Tell You What I Think of You?" click as presented. "The Royal Siamese Children" is an audience winner because of skillful casting of the numerous moppets and John van Druten's deft staging. And a neat novelty tune is the slightly satirical anthem, "The Royal Bangkok Academy."

Miss Lawrence, while not ideally cast as the somewhat prim young British schoolteacher, comes through with a sock professional performance. Significantly, almost all the top numbers are hers. Vocally, she projects so well, that she is easily audible even in the orchestra rear. If her mannerisms are occasionally too obvious, she remains the dominant element in drive, authority, versatility and personal magnetism, as well as star boxoffice draw.

While Yul Brunner, as the King, does not walk off with the show, as reported during the tryout, he is a distinct find and an unquestionable audience-getter. He is physically impressive in the part, with a sinewy, pantherlike grace, and a dynamic style of playing that is generally well suited to the character of the headstrong, boyish and essentially likable monarch. However, his performance lacks variation and, despite his background as a singer, his only song number is a letdown.

Of the other featured players, Doretta Morrow registers emphatically as the beauteous slave girl, giving a convincing performance dramatically and doing the best singing in the show. Dorothy Sarnoff is effective as the king's favorite wife, Lady Thiang, although like most classically-trained singers, her diction seems subordinated to tonal quality (and what's the use of having Hammerstein write the lyrics if they're not clearly enunciated?).

Johnny Stewart, not featured, is excellent as the crown prince who takes over the throne at the final curtain, on his father's death. In lesser parts, John Juliano, a replacement out of town, is believable as the prime minister, now a non-singing part; Larry Douglas, also a tryout replacement, sings admirably as the Burmese emissary; there is properly bizarre dancing by Michiko, Dusty Worrall, Ina Kurland, Shellie Farrell, Yuriko and Gemze DeLappe, and an enchantingly directed array of tiny princes and princesses.

How the Rodgers score compares with his other recent compositions is difficult to decide on the basis of limited hearing. As a whole, it seems perhaps inferior to "Oklahoma," "Carousel" and "South Pacific," but better than "Allegro," which is still a unique standard. Hammerstein's lyrics are another of his characteristic blends of apparently effortless grace, pictorial beauty and irresistible sentiment. The show's book seems overlong, particularly in the concluding scenes, and the ballet could be cut, despite its obvious audience appeal. The performance ran two hours and 55 minutes opening night.

Unusual for a musical show, "King and I" held the first-nighters enthralled, even minus the almost inevitable early spring coughing. And even if the show fails to pay off, it is a credit to its authors and the theatre. *Hobe.*

Carnegie Welsh Bow

Pittsburgh, April 3.

First American production of "Rhondda Roundabout," by Jack Jones, English playwright, will be done at Carnegie Tech drama school here April 12 to 20. Drama of Welsh coal-miners was first done in England by Globe Theatre in 1939, but has never been seen in this country.

It's being staged at Tech by a guest director, Basil Langton, of London.

Play Out of Town

Angels Kiss Me

Philadelphia, April 2.

Trudi Michel presentation of drama in three acts by Scott Michel. Staged by Shepard Traube. Features Paul Valentine. With Maryanne Gare, Calvin Thomas, Madeleine Clive, Mary Best, Alan Manson, Dwight Foster. Sets, Frederick Fox; costumes, Kenn Barr. At Walnut St. theatre, Philadelphia, April 2, '51.

There are a number of times when "Angels Kiss Me," new play which preemed here at the Walnut tonight (2), impresses as having potentialities as a sleeper. But none of them is ever fully developed and the drama by Scott Michel, who has scored in the past as author of mystery and detective stories, appears to have weak chances for any big Broadway click.

In a way this is a shame, as Michel's play, produced by Trudi Michel, his sister, has definite facets of interest. Possibly if the author and producer, or both, could make a definite decision on the best mood and the proper genre for the play, some of the major difficulties might be overcome. "Angels Kiss Me" opens with overtones or at least suggestions of underworld melodrama as a character of a gambler, Charlie Corwin, afterwards thrown completely overboard by the author, appears at the apartment of the play's hero, Michael Bancroft (Paul Valentine), self-made man, gambler and pretty much of a hard-boiled guy. There's a gambling bit, a brief dialog, then Corwin scrams and after that it's primarily interested in love and sex. Bancroft's former girl and mistress, and his new romantic attachment, make their respective appearances, one after the other, with resultant love scenes, the latter being quite on the demonstrative side. Then the play turns to melodrama with the appearance of the rich girl's aunt, who tries to persuade Bancroft to give her up.

In Act 2, however, the whole spirit of "Angels Kiss Me" is changed, with the play taking on a treatment of neuroses and psychopathic cases as it turns out that Bancroft's wealthy and aristocratic wife (married on the q.t.) is a mental case like her mother before her. This gives opportunities for a couple of tense scenes between Bancroft and the girl and between him and the girl's father. There's even quite a suggestion of Tennessee Williams and "Streetcar."

Then, in Act 3, the play reverts again to straight melodrama, as the aunt, who impresses as a potential villainess of some consequence, reappears. There are quite a few tense moments and a couple of neatly contrived scenes before "Angels Kiss Me" collapses completely at the end with an unbelievable couple of scenes involving Bancroft, the father, the girl, the aunt, and even the former mistress. Finale has Bancroft taking his wife, now an expectant mother and also in an advanced depressive state of her mania, to a specialist in Michigan for possible treatments.

Shepard Traube's knowing and generally astute direction has helped the play over many a bad spot and the cast, while lacking in big marquee names, is on the commendable side. Paul Valentine, from the films, impresses as the gambler-hero. He's big, just about as tough and hard-boiled enough and eminently sincere although not a finished or especially subtle footlight star. Maryanna Gare, an unknown here, is very creditable as Myra, the unfortunate heroine. She's sympathetic and authentic and will very likely be heard from shortly again. Madeleine Clive is excellent as the aunt, even though the author's characterization is hard to take. Mary Best, as the former mistress, and Calvin Thomas, as the father, have the other important roles. Frederick Fox's two settings are good.

Despite some good scenes and some flashes of striking characterizations, "Angels Kiss Me" is going to have its troubles getting anywhere. *Waters.*

Plays Abroad

Latin Quarter 1951

London, March 27.

Tom Arnold & Emile Littler production of revue in two acts (13 scenes). Produced and directed by Robert Nesbitt; musical numbers staged by Hazel Gee; musical arrangements, Debroy Somers; decors, Brian Burhel, Edward Delany, Slade Lucas. With Nat Jackley, Jean Carson, Rolly Rolls, Darvas and Julia, Bob Bromley, Monsieur Choppy, Dick and Dot Remy, Peter Dimmocks, Eileen O'Dare, Vikt Ennra, Georges Campo, Debroy Somers orch. At London Casino, London.

Current edition of "Latin Quarter" is easily the most successful of the series. The accent, as usual, is on splendor and the feminine gender, and it pays off in full measure. This show is unmistakedly a standout success for the season and a noteworthy lighter attraction for the anticipated Festival crowd. Entire production is lavish without being ostentatious, decorative without being ornate. Robert Nesbitt has garnered some of the best available talent to put on a scintillating revue, full of color, speed and charm. The formula remains unchanged, but the specialty acts in the current show maintain a uniformly high standard.

Darvas and Julia, a superb dancing act from Paris, excite with their rhythm, grace and movement. Rolly Rolls, just back from the U. S., scores another personal success with his inimitable fooling at the piano, revealing a strong sense of comedy. Bob Bromley introduces one of the finest puppet acts seen here for a long time and gets an ovation for his specialty, "Puppet on the Flying Trapeze." Monsieur Choppy strikes an original note by using female backs as a canvas for illustrating the members of a bridal party while Dick and Dot Remy register with their fast acrobatic contortionist turn.

Male star of the show is British artist Nat Jackley who indulges in free and easy slapstick style which gets laughs. He has two main numbers, and both get by. Jean Carson, who has the femme lead, has been upped to top role after playing understudy in the original production two years ago. She has a sparkling, vivacious personality and handles her solo number spiritedly.

The musical numbers staged by Hazel Gee and the effective decor give added polish to the production. The musical backgrounding from Debroy Somers insures that the numbers are put over with verve. *Myro.*

Gay Paris

Paris, March 27.

Henri Varna production of a revue in two acts (34 scenes) with book by Varna and Marc Cab; music by Vincent Scotto, Henri Poussigue, Ted Grouya, Guy Lafargue, Henri Bourtayre, Maurice Thiriet, Jean Michel Damase. Songs by Ted Grouya, lyrics by Varna, Cab, Rene Richard. Stars Mary Meade. Staged by Varna. Choreography, Jean Guelis; dances, Maud Mansfield; sets, Jose de Zamora.

With Jean Guelis, Christiane Hubert, Josette Robert, Arlette Castanier, Liliane Montevecchi, J. J. Roland, Daniel Astier, Denis Carey, Janine Monin, Simone Coryn, Charles Vernier, Jean Rigody, Romance Sisters, Guy Laval, Maurice Derville, Bella Azara, Lionel Georges, Marcya Bingout, Simone Clarys, Joe & Joe, Brix Bros., Nella Artea, Eve Lino, Inge de Martini, Janine Godard, Alina Merasch, Janine Moysard. At Casino de Paris, Paris, March 24, '51.

Veteran showman Henri Varna, prepping for the tourist season, has put on a comparatively fast-paced extravaganza in the style now familiar to Casino de Paris patronage. He has a few nice sets, some abbreviated costumes, and some with no costume at all. He didn't have to add to his title the caption "licentious revue"; it frequently borders on the vulgar.

Varna also has Mary Meade, who since the days of Mistinguett, looks like the nearest approach to a revue star, the kind which seemed long extinct here. She has authority on stage, looks, a very pleasant voice that stood her in good stead in her night club days, with plenty of comedy. She knows how to sell an audience, and stops the show. An American, she comes in for several songs permitting use of several languages which make the tall blonde the obvious lure for what tourist trade doesn't care exclusively for nudity.

Of this there is plenty, and not always in the best of taste. In one transparency scene, showing a picture gallery, one of the paintings of a nude man and woman, is suggestive. So is a medieval truant scene, with femmes stripped. Simone Coryn, an attractive gal is an important strip addition.

Apart from the Brix Bros., show-stopping athletes, and Joe & Joe, who come in for their fancy impersonations, there are no acts in the show. And no outstanding talent, apart from dancing. The Romance Sisters' warbling might profitably be shortened. The show is much too long on dances, some of them inspired by Roland Petit ballets. But Jean Guelis as choreographer has done a commendable job, and as a dancer gives a fine performance, well supported by Janine Monin, Josette Robert and Christiane Hubert.

The best production scenes, with neat sets by Jose de Zamora, are one showing the celebrated painting by Watteau "Enseigne de Gersaint" from the Berlin Museum, currently on exhibit in Paris, a medieval truant scene, one showing the progress from old fire balloons to interstellar rockets, and one showing a Riviera carnival for which an excellent backdrop gives a full stage effect in two.

An ambitious sculptor's atelier scene, with strippers for statues, is badly lighted. Best damapations scenes are "Faune's afternoon" and "Third girl." The "Bebop Cheese" scene is much too long. Of course the unavoidable cancan is inserted. There is one good sketch, by Joe & Joe, showing Maurice Chavalier and Fernandel as animals in a zoo, Chevalier as an ostrich and Fernandel as a horse. Stripping sketches like "the Model" and "Oh Papa" are just vulgar flesh exhibits.

The music includes no tune that is of "Mon Homme" calibre. Best is Ted Grouya's song "Je Cherche un P'tit Appartement" ("I am Looking for a Small Flat"). Other Grouya songs are "Casino de Paris," "Rose Pompon et Papillons" ("Roses and Butterflies"), "Flamingo" and "Professeur de Francais" ("French Teacher"), obviously intended for the tourist trade. They have all been waxed by Polydor diskery. The pit orchestra is capably batoned by Henri Poussigue.

The success of this revue will evidence what a tourist draw Paris lost through the closing of the places where visitors didn't have to sit through production scenes to see flesh in the raw. It's strictly visual and makes no claim to elevate the mind. The femmes of the Casino de Paris have evidently a clear conscience and nothing to hide. *Maxi.*

Of Mice and Men

Frankfurt, March 27.

Helmut Kollek production of drama in three acts by John Steinbeck. Stars Danielo Devaux and Otto Knur. Directed by Hans Krueger; setting, Friedrich Waschow. At Theater am Rossmarkt, Frankfurt.

George	Danielo Devaux
Lanny	Otto Knur
Candy	Hans Madin
Curley	Walter Clemens
Curley's Wife	Jenny Thelen
Slim	Erwin Scheschel
Carlson	Peter Schmitz
Crooks	Folkrad Dietl

Great success of this play at the Rossmarkt and crix raves seem to prove only one thing, namely, the play's great artistic value in portraying simple human tragedy. Steinbeck is the only person to whom SRO performances can be credited since the performances are extremely weak. This complete lack of understanding on the actors' part of the Steinbeck drama is probably even beyond the complete failure of the director in putting through the author's ideas about the play. Actors seem not to have even the most elementary talent.

While Otto Knur, as Lanny, does have a very few dramatic moments, his conception of the role comes nowhere near portraying the California migratory worker. Additionally, his interpretation of Lanny's imbecility is also quite false. Further knocking down his good points is Danielo Devaux, as George, who almost always is with him on the stage concurrently.

Jenny Thelen, as Curley's wife, brings a prostitute to the stage instead of a frustrated farmer's daughter, while Walter Clemens, as Curley, is loud and nothing else. Erwin Scheschel, Peter Schmitz, Folkrad Dietl and Hans Madin occasionally do show some creditable character acting, but this, too, is completely overshadowed by the bad leading actors and direction.

Sets by Friedrich Waschow are extremely poor, and unexcusable despite the miniature stage of this theatre. *Gool.*

Intimate Relations

London, March 22.

London Arts Theatre Committee present "Intimate Relations," drama in three acts by Jean Cocteau, translated by Charles Frank. Directed by Judith Furse. At Arts Theatre club, London.

Yvonne	Fay Compton
George	Ballard Berkeley
Michael	Richard Gale
Madeleine	Rosalie Crutchley
Leonie	Mary Hinton

After a 12-year ban, Jean Cocteau's unhappy play, "Les Parents Terribles," finally has reached the English stage. Its story of a neurotically possessive mother, and the love shared between father

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'Tree' Sprouts $24,500 in 7, Philly; 'Wish' $26,300, 'Ghost' Pale $6,000

Philadelphia, April 3.

Philly has a new legit that is building to smash proportions. Newcomer is musicalized "Tree Grows in Brooklyn," which opened at the Forrest last Tuesday (27) to two rave notices and one very good one. Oddly enough, attendance didn't react much for the next few days, but now the b.o. activity is really booming, with expectations of complete capacity from midweek on. Show has another stanza after this and that will be an almost sure sellout.

Two legit shows opened last night (Mon.) "Angels Kiss Me," new drama, had world preem at the Walnut and "Lady's Not for Burning" bowed at the Locust. Both are skedded for two week stints. "Make a Wish" cancelled last night's performance because of book revisions and rehearsals.

Estimates for Last Week

"Make a Wish," Shubert (3d wk) (1,870; $4.55). Tryout musical has eased off considerably as result of ragged opening and adverse notices. Book is now being radically doctored; $26,300 last week. Now in last session with "Flahooley" next, April 17.

"Tree Grows in Brooklyn," Forrest (1st wk) (1,766; $4.55). Building to smash proportions, Philly's first since last fall. Fine press, with $24,500 in seven performances. One week to go after this, with "Guardsman" next (16).

"Gramercy Ghost," Locust (2d wk) (1,560; $3.80). Showed encouraging signs towards end of run with biz picking up a little. However only $6,000 in final week. "Lady's Not for Burning" opened last night (2) for two weeks' stay.

'Okla.' $22,100, Columbus

Columbus, April 3.

"Oklahoma," in its fifth time at the Hartman last week (26-31) got off to a slow start, but picked up Wednesday (28) and went clean from Thursday on for a $22,100 gross. Top was $4.35.

Hartman is now dark until arrival of "The Innocents" at an as yet unscheduled date.

Current Road Shows

(April 2-14)

"Angels Kiss Me" (tryout)—Walnut Street, Phila. (2-14) (premiere) (Reviewed in VARIETY this week).

"Courtin' Time" (Lloyd Nolan) (tryout) — Shubert, Boston (9-14) (premiere).

"Diamond Lil" (Mae West)—Geary, San Francisco (2-14).

"Flahooley" (tryout) — Shubert, New Haven (9-14) (premiere).

"Gramercy Ghost" (Sarah Churchill, Robert Sterling) (tryout)—Gayety, Washington (2-7); Plymouth, Boston (9-14) (Reviewed in VARIETY, March 21, '51).

"Guardsman" (Jeanette MacDonald, Gene Raymond) (tryout)—Community, Hershey, Pa. (2-3); Playhouse, Wilmington (4-7); Gayety, Washington (9-14) (Reviewed in VARIETY, Jan. 31, '51).

"Innocents" (Sylvia Sidney)—Biltmore, Los Angeles (2-7) (closing).

"It's About Time," (Hermione Gingold) (tryout)—Brattle theatre, Cambridge, Mass. (2-8) (Reviewed in VARIETY, March 21, '51).

"Kiddors" (tryout) — Brattle, Cambridge, Mass. (11-14).

"Kiss Me, Kate"—Civic Aud., Great Falls, Mont. (2); Fox, Butte, Mont. (4-5); Fox, Billings, Mont. (6-7); Lyceum, Minneapolis (10-14).

"Lady's Not for Burning" (John Gielgud, Pamela Brown)—Locust Street, Phila. (2-14).

"Make a Wish" (Nanette Fabray) (tryout)—Shubert, Phila. (2-7) (Reviewed in VARIETY, March 14, '51).

"Member of the Wedding" (Ethel Waters)—Colonial, Boston (2-14).

"Mister Roberts" (Henry Fonda) —Aud., Denver (2-4); Capitol, Salt Lake City (6-7); Metropolitan, Seattle (9-14).

"Mister Roberts" (Tod Andrews) —Music Hall, Houston (2-4); Civic, New Orleans (6-15).

"Oklahoma" — Victory, Dayton (2-4); Municipal Aud., Charleston, W. Va. (5-7); Mosque, Richmond (9-11); Center, Norfolk, Va. (12-14).

"Peter Pan" (Jean Arthur, Boris Karloff)—Civic Opera House, Chicago (2-14).

"South Pacific"—Shubert, Chicago (2-14).

"Streetcar Named Desire"—Harris, Chicago (2-14).

"Tree Grows in Brooklyn" (Shirley Booth, Johnny Johnston) (tryout)—Forrest, Phila. (2-14) (Reviewed in VARIETY, March 14, '51).

"Where's Charley?" (Ray Bolger) —Curran, San Francisco (2-14).

'Lady' Sets Gayety, D.C., Record With $27,886

Washington, April 3.

Second and final week of "The Lady's Not For Burning," riding the crest of strong critical buzzahs, racked up $27,886 at the Gayety theatre last week. It was a new b.o. record for the house during its short career as a legiter. Previous record had been made two weeks before by the Lunts in the second week of "I Know My Love." They grossed $27,838.

Moderate business this week was indicated by the advance sale for "Gramercy Ghost," Broadway-bound comedy starring Sarah Churchill. Play is in for a single week, with rewriting still going on.

FONDA-ROBERTS' SETS K.C. RECORD: $38,391

Kansas City, April 3.

Henry Fonda and "Mr. Roberts" set a record for a non-musical legit playing the Fox Midwest Orpheum here last week (26-31). Play was a sellout for the entire six evenings and Saturday matinee, with a little slack not taken up in the Thursday afternoon performance.

Eight performances at a $4.27 top figured $38,391, tremendous money for the 1,900-seat house. Only "South Pacific" has done better in the two seasons which the refurbished house has played legit. Fox Midwest booking was second here for "Mr. Roberts," which played the Music Hall over a year ago for smash money there, a bigger house.

Andrews Co. $25,500

San Antonio, April 3.

Tod Andrews company of "Mister Roberts" grossed a total of almost $25,500 in eight performances in three stands last week. The Thomas Heggen-Joshua Logan comedy-drama started the week with shows Sunday and Monday (25-26) at the Melba, Dallas, played three more performances Wednesday-Thursday (28-29) at the Paramount, Austin, and added three more Friday-Saturday (30-31) at the Texas here. The two Dallas shows wound up a five-performance stand for a total take of $19,000 there.

Leland Hayward production is splitting the current week between the Music Hall, Houston, and the Civic, New Orleans, and remains at the latter house through April 15.

Future B'way Schedule

"Night Music," ANTA Playhouse, April 8 (rehearsing).

"Little Blue Light," ANTA Playhouse, April 16 (rehearsing).

"Angels Kiss Me," unspecified theatre, April 17 (trying out).

"Make a Wish," Winter Garden, April 18 (trying out).

"Long Days," Empire, April 18 (rehearsing).

"Tree Grows in Brooklyn," Alvin, April 19 (trying out).

"Man Who Corrupted Hadleyburg," unspecified theatre, April 23 (rehearsing).

"Taming of the Shrew," City Center, April 25.

"Gramercy Ghost," unspecified theatre, April 26 (trying out).

"Getting Married," ANTA Playhouse, April 29.

"Stalag 17," 48th Street, May 2 (rehearsing).

"Courtin' Time," unspecified theatre, May 3 (rehearsing).

"Dream Girl," City Center, May 8.

"Flahooley," unspecified theatre, May 14 (rehearsing).

"Idiot's Delight," City Center, May 23.

'Rio Rita' $12,950, St. Pete

St. Petersburg, Fla., April 3.

"Rio Rita" grossed $12,950 at the St. Petersburg Operetta last week (26-31). This represents a decided increase over the previous week's take of slightly over $10,000 for "The Chocolate Soldier."

Wind flattened the St. Petersburg Operetta tent late yesterday (Mon.) on eve of the opening of "Great Waltz," the season's final production. Damage runs to several thousand dollars. This is the third theatre mishap in three months.

Show opens Wednesday night in downtown playhouse.

Touring 'Kate' OK $30,000 In 2 Washington Stands

Yakima, Wash., April 3.

Touring edition of "Kiss Me, Kate," with Frances' McCann, Robert Wright and Betty George featured, drew a healthy $30,000 last week in two stands. Cole Porter musical played Monday-Wednesday (26-28) at the Temple, Tacoma, and Thursday-Saturday (29-31) at the Capitol here.

Saint Subber-Lemuel Ayers production played last night (Mon.) at the Civic Auditorium, Great Falls, Mont.; travels today, plays tomorrow (Wed.) and Thursday (5) at the Fox, Butte, and Friday and Saturday (6-7) at the Fox, Billings, Mont.

'Pan' $37,000 in 7, 'S.P.' $51,300, Chi

Chicago, April 3.

With the aid of "Peter Pan," Chicago legit b.o. registered its best take in recent months. "Pan" got three rave reviews, with Claudia Cassidy, of the Trib, not as widely ecstatic as the rest. Barrie fantasy revival is omitting both Sunday and Monday night performances, but has inserted a matinee on Sunday and also one on Friday afternoon, the latter as a try for school audiences.

"South Pacific" continues its solid pace and "Streetcar Named Desire" ekes along. "Moon is Blue" comes into the Harris April 29, and there are still reports that "Borschtcapades" is set for the Blackstone April 21. The N. Y. City Ballet Co. is due at the Opera House for two weeks April 23.

Estimates for Last Week

"Peter Pan," Opera House ($4.33; 3,600). Neat $37,000 for first seven performances; final Sunday (1) matinee in Detroit grossing $5,000 gave the Jean Arthur-Boris Karloff starrer $42,000 on the week.

"South Pacific," Shubert (20th week) ($5; 2,100). After five months, still as strong as ever. Mail orders selling into August. Sellout $51,300.

"Streetcar Named Desire," Harris (3rd week) ($3.80; 1,000). Slow $10,500 registered.

'INNOCENTS' $14,800, 'MADWOMAN' $3,500, L.A.

Los Angeles, April 3.

Theatre Guild subscribers pushed "The Innocents" comfortably into the black last week in the first of the play's two frames at the Biltmore. Show got almost $14,800, of which about $11,250 comes from TG subscriptions. Figure permits a profit of around $5,000. Sylvia Sidney starrer finales this frame and probably will break up here.

Town's only other newcomer, "Madwoman of Chaillot," got off to a fast start at the 376-seat Ivar, grabbing $3,500 for the first four days. "The Square Needle" slipped slightly in its fifth week at Las Palmas, but the $4,200 gross still permitted a profit for the frame.

'Charley' Sock 40G In Frisco Civic Bow

San Francisco, April 3.

"Where's Charley," with Ray Bolger and Allyn McLerie, the initial offering of the Civil Light Opera's 12th seasonal program, chalked up a speedy $39,300 for its second stanza at the 1,775-seat Curran, with house scaled to $4.80.

Mae West opened in "Diamond Lil" Sunday night (1) at the 1,550-seat Geary.

Lunts Wind Up Tour With $30,400 in Split

Rochester, April 3.

Alfred Lunt and Lynn Fontanne wound up their tour here Saturday night (31) with a smashing final week in "I Know My Love." Combined gross for five performances Monday-Thursday (26-29) at the Erlanger, Buffalo, and three Friday-Saturday (30-31) at the Auditorium here topped $30,400.

Theatre Guild production, which had a break-in tour late in the 1948-49 season, played the 1949-50 season on Broadway and toured this season, is understood to have earned a profit of about $75,000 on its $100,000 investment.

Establishment of an Arts Council, now being undertaken by the Irish government, indicates that government may take role of angel for special theatre productions.

B'way Hits Comeback Trail Again; 'Blondes' $48,000, 'Pastures' $32,100, 'Darkness' $24,800, 'Billy' $11,700

Broadway felt the traditional post-Easter surge last week as nearly all shows reacted to the holiday patronage. The improved attendance was evident from Monday night (26) on, but the cloudburst Friday night (30) hurt business at all but the advance sellouts and was felt by some of the borderline entries at the Saturday matine (31). Only the weak offerings failed to go clean Saturday night.

The total gross for all 24 shows last week was $652,190, or 86% of capacity. The previous week's total for 22 shows was $544,196, or 79% of capacity.

Of the recent entries, "King and I" drew unanimous raves and started at absolute capacity, with a huge advance sale, while "Green Pastures" got a sizable boost. "Moon Is Blue" went clean at all performances for the first time, "Autumn Garden" slipped a little with the number of parties a factor, "Romeo and Juliet" rose a trifle on Theatre Guild subscription and "Springtime for Henry" improved slowly. "Billy Budd" hit a new high, topping break-even figures the first time, and "Darkness at Noon" zoomed for the second successive week.

Last week's only closing was "Angel in the Pawnshop," but "L'Ecole des Femmes" was due to end a limited engagement last night (Tues.). At least one other show is shaky, but will probably stay at least through next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (28th wk) (C-$4.80; 1,012; $26,874). As always, over capacity, almost $27,200 (previous week, $27,100).

"Angel in the Pawnshop," Booth (12th wk) (D-$4.80; 708; $20,365). Finale reached about $10,000 (previous week, $9,600); closed Saturday night (13) after 84 performances, at a loss of about $55,000.

"Autumn Garden," Coronet (4th wk) (D-$4.80; 1,027; $28,378). About $24,100 with theatre parties (previous week, $28,300).

"Bell, Book and Candle," Barrymore (20th wk) (C-$4.80; 1,064; $28,000). As always, over capacity at nearly $28,500 (previous week, $28,300).

"Billy Budd," Biltmore (8th wk) (D-$4.80; 920; $22,600). Reached almost $11,700 (previous week, $9,500).

"Call Me Madam," Imperial (29th wk) (MC-$7.20; 1,400; $51,-847). As always, over capacity at nearly $52,400 (previous week, $52,400).

"Country Girl," Lyceum (21st wk) (D-$4.80; 995; $22,845). Nearly $15,200 (previous week, $13,700).

"Darkness at Noon," Royale (12th wk) (D-$4.80; 1,035; $27,100). Business spurted with the move to this 45th street house; almost $24,-800 (at the Alvin, previous week, $22,600).

"Gentlemen Prefer Blondes," Ziegfeld (60th wk) (MC-$6; 1,628; $48,244). Nearly $48,000 (previous week, $43,300).

"Green Pastures," Broadway (3d wk) (MD-$4.80; 1,900; $46,912). Over $32,100 (previous week, $26,300).

"Guys and Dolls," 46th Street (19th wk) (MC-$6.60; 1,319; $43,-904). The standee limit, as always, but party commissions limited the gross to $41,400 (previous week, $44,400).

"Happy Time," Plymouth (82d wk) (C-$4.80; 1,063; $29,019). Just topped $25,000 (previous week, $20,800).

"King and I," St. James (1st wk) (MD-$7.20; 1,571; $51,000). Opened Thursday night (29) to solid raves (Atkinson, Times; Chapman, News; Coleman, Mirror; Guernsey, Herald Tribune; Hawkins, World-Telegram & Sun; McClain, Journal-American; Arthur Pollock, Compass; Watts, Post); advance sale at curtain time was $504,000 without theatre parties and before broker allotments; first four performances grossed almost $25,900 (standing room is not sold).

"Kiss Me, Kate," Shubert (116th wk) (MC-$6; 1,361; $40,847). Nearly $38,700 (previous week, $33,600).

"L'Ecole des Femmes," ANTA Playhouse (2d wk) (C-$3; 924; $22,-800). Eight performances drew $22,800 (previous week, $20,500 for nine performances); closed limited run last night (Tues.).

"Moon Is Blue," Miller (4th wk) (C-$4.80; 920; $21,586). Capacity again, with party commissions limiting receipts to nearly $20,600 (previous week, $20,800).

"Out of This World," Century (15th wk) (MC-$6; 1,645; $49,191). Almost $42,200 (previous week, $41,900).

"Romeo and Juliet," Broadhurst (4th wk) (D-$4.80-$6; 1,160; $34,-340). Nearly $24,700 (previous week, $24,100).

"Rose Tattoo," Beck (8th wk) (D-$4.80; 1,214; $28,000). Almost $27,600 (previous week, $24,500).

"Season in the Sun," Cort (27th wk) (C-$4.80; 1,056; $24,101). Nearly $16,900 (previous week, $15,800).

"Second Threshold," Morosco (13th wk) (CD-$4.80; 912; $24,300). About $9,300 (previous week, $10,-100).

"South Pacific," Majestic (102d wk) (MC-$6; 1,659; $50,186). As always, the standee limit at all times, over $50,800 (previous week, was laying off).

"Springtime for Henry," Golden (3d wk) (C-$4.80; 769; $19,195). Almost $8,300 (previous week, $7,-200); moved Monday night (2) to the 766-seat Booth, with a potential capacity of $20,365.

"Twentieth Century," Fulton (14th wk) (C-$4.80; 974; $23,228). As usual, over capacity at nearly $23,600 (previous week, $23,500).

Waters 24G, Hub; Gingold $5,800

Boston, April 3.

Only two legits on the Hub scene this week, but both are grabbing neat boxoffice play. "Member of the Wedding," which opened strong last week, continues in second week at near capacity.

"It's About Time," at Brattle, Cambridge, winds a four-week run there this week with evening biz still sock, although matinees are off slightly.

Estimates for Last Week

"Member of the Wedding," (Colonial) (1,500; $3.60). Ethel Waters starrer got a fine $24,000 for its first week.

"It's About Time," (Brattle) (3rd week) (480; $3.60-$4.20). Fine night biz with near capacity $5,800. Winds up Sunday (8).

'GUARDSMAN' $25,000 IN WEEK AT PITTSBURGH

Pittsburgh, April 3.

Jeanette MacDonald-Gene Raymond revival of "The Guardsman" brought out a different type of theatre audience here last week, mostly from the stars' screen following, and this in addition to subscription sale enabled attraction to do a smart $25,000 at the Nixon.

For a time, on strength of advance sale, it looked as if "Guardsman" might do much better, but after the none-too-favorable notices came out there was a sharp decline at the window and the rush died down considerably. At that, however, the take gave both house and show a nice profit.

Nixon is without another show until "Peter Pan," with Boris Karloff and Jean McCracken starred, arrives April 24.

Ballet Russe OK $23,900 In 2d Toronto Week

Toronto, April 3.

On its second week, at a $3.50 top, Ballet Russe de Monte Carlo in its annual engagement racked up an excellent $23,900 at the Royal Alexandra (1,525), with "Nutcracker Suite," "Swan Lake" and "Scheherazade" consistent sellouts.

Fortnight's fine gross totalled $45,200, with troupe booked back here for next Easter season.

'DAY' $8,500, DETROIT

Detroit, April 3.

"It's A Great Day," the paraplegic's show at the Shubert, did poorly in the first week of a fortnight's run.

Gross was an estimated $8,500.

Plays Abroad

Continued from page 50

Intimate Relations

and son for the same girl, is a bit overpowering in its hysteria and pent-up emotion for the small Arts Theatre Club. But it's unlikely to be seen beyond these narrow confines. The whole atmosphere is unhealthy. Play is unsuitable to the general run of theatre audiences.

Fay Compton wallows in self-pity and venomous vituperation as an ailing woman with a son fixation who, when the boy indulges in his love affair, commits suicide when she realizes she is powerless to break up the union. The unpleasant side issue of the father having been the girl's unknown protector is glossed over by the implication that although he kept her, his interest was on a pure, fatherly footing. When the older man's efforts to part the couple fail, there is still a tragic climax.

Richard Gale and Rosalie Crutchley handle the roles of the youthful lovers with delicacy, the girl in particular giving poignant realism to her display of heart-breaking sacrifice. Ballard Berkeley is quietly effective as the unwanted husband. Mary Hinton, as a kindly aunt, moves gently and domestically through the morass of crises. Judith Furse's direction is competent. It isn't her fault that the bridge between French and English temperaments is difficult to span. *Clem.*

Liffey Lane

Dublin, March 15.

Milton Edwards-Michael MacLiammoir Dublin Gate Theatre Productions' production of drama in 3 acts by Maura Laverty. Stars Michael MacLiammoir. Staged by Hilton Edwards; setting, Tony Inglis. At Gaiety, Dublin.

Billy Quinlan	Michael MacLiammoir
Mrs. Doyle	Peggy Marshall
Lar Doyle	Liam Gannon
Chrissie Doyle	Joan Lappin
Cut-the-Rasher	Irene Murphy
Bridie Fanning	Sally Travers
Jim Sweeney	Denis Brennan
Mrs. Buckley	Noelle Middleton
Nannie Buckley	Laurie Morfan

Any play of Dublin slum life must invite comparison with Sean O'Casey's work, and few Irish dramatists have attempted the theme since O'Casey's early plays. Novelist Maura Laverty adapted this piece from her best-seller, "Lift Up Your Gates," and has provided something which is reminiscent of both O'Casey and Elmer Rice's "Street Scene." While a piece of little action, centered around the tenement in Liffey Lane, it is one of the best to come from this country in a long time. It is basically the story of a child's goodness and love for another child, and of the comedy and tragedy which inevitably form the pattern of the Dublin slums.

The play s very much in the Dublin idiom, but has a greater appeal in that the problems are those of slum-dwellers in other cities of the scraping for money, the gambler, the love affairs and the bitterness. Apart from its sharp picture of an aspect of Dublin back-street life, this play is outstanding for the production technique of Hilton Edwards. The single set of the entrance to No. 18 Liffey Lane, with its flight of steps and street lamp remains throughout, but with light masking Edwards uses all parts of the stage to suggest his locale.

MacLiammoir's performance as the educated drunk at the down-and-out stage is excellent in itself and as a linking note for the piece. But it is the smarting beggary of Irene Murphy, as Cut-the-Rasher, who stands out. The 14-year-old moppet, Joan Lappin, gave an astonishing performance as Christie Doyle. She looks like a first-class addition to the femme ranks here. This also applies to Maurie Morton, a slightly older girl. Idiomatic language might make play a bit difficult in spots for audiences outside Ireland, but it was overcome with O'Casey and no reason why it should hamper this one's chances in other countries. *Sven.*

Barn Producer

Continued from page 49

ly by the strawhat producer. Almost invariably an agent represents the actor and quotes his salary at the same figure he has made in Hollywood and, in some cases, even more.

The article mentions Eve Arden. It is no secret that last year in her first summer stock tour Miss Arden's salary was $1,500, plus percentage. It is no secret, either, that this season her agent is asking a $2,500 minimum. In fact, contrary to Kneeter's statement that stars don't know they can make big money in stock, producers realize only too well that the stars are aware of the high salaries and are asking even higher ones this year.

The major reason stars refuse to play in stock is not money, but because they're under contract to some picture company, are waiting for a contract, or are simply afraid to risk appearing in legit on account of their lack of stage experience. The truth of the matter is that no one except the stars makes big money out of stock these days. *Charlotte Burkwald Harmon*

(The writer is wife of Broadway pressagent Lewis Harmon and, with him, operates the Chapel Playhouse, Guilford, Conn., every summer. The Harmons experimented successfully last year with a non-star policy, presenting a resident company at $1 top.—Ed.)

Equity Show

You Can't Take It With You

(LENOX HILL PLAYHOUSE, N.Y.)

Though hampered by the small stage of the Lenox Hill Playhouse, N. Y., this Equity Library Theatre revival of the perennial "You Can't Take It With You" is lively enough. Outstanding in the current edition of the George S. Kaufman-Moss Hart comedy, which Equity moves this weekend to its Community Theatre, Dewitt Clinton High School, Bronx, N. Y., are P. J. Kelly's mellow and melodious grandfather, Constance Cameron's fluttery Penelope, Joe Brubaker's deadpan Mr. De Pinna, and Pauline Myers' casual Rheba.

Maggie McNamara, recently seen in "The King of Friday's Men" and slated for the Chi company of "The Moon is Blue," continues promising, infusing warmth and appeal into the stereotyped role of Alice. Effective contributions also are forthcoming from John Stuart Breiter, Bobby Harrell, Milton J. Williams, and Anne Francine.

The play holds up remarkably well after 15 years, and the addition of topical allusions in this instance seems unnecessary. Director Cecil Clovelly keeps the antics moving at a fast pace and Tony Deeds does well with a cut-out set of the Sycamore menage.

Richard Skinner, company manager for the touring "The Guardsman," in N. Y. on Monday (2) on biz for his summer operations at Olney, Md., and the Watergate, Washington.

'Touch' to Get Showcase Bow at Chi's Loyola U.

Chicago, April 3.

Loyola U. here, which has premiered several of Christopher Fry's short plays in America and has done some original musical comedies, will showcase "The Golden Touch," musical comedy by Bud Burton and Allan Sherwood, April 20 through 23. Musical had been under option to John Wildberg for the past two years, and earlier to Jack Hylton, Frank Satenstein of CBS, and Eunice Healy. Authors, however, are setting this one alone.

"Touch" is story of a modern King Midas on Broadway and involves busboys, gamblers, restaurant owners, producers, and others. Production will be staged by Eugene O'Sullivan, member of the Loyola drama faculty and director of the Chevy Chas. Summer Theatre.

Buchanan Scores As Novello 'King's' Sub

London, April 3.

Jack Buchanan was warmly welcomed when he stepped into the late Ivor Novello's role in "King's Rhapsody" yesterday (2) at the Palace. (An understudy had been handled it since the demise.) Buchanan gave a subdued, moving performance in his inimitable nonchalant style.

Advance bookings are still heavy and show, now in its 80th week, looks set indefinitely.

Penn Group Maps 3-State Trek With 'Male Animal'

Boiling Springs, Pa., April 3.

The Allenberry Players, home after a sojourn at the Hollywood Beach hotel, Hollywood, Fla., are readying "The Male Animal" for presentation over a circuit of Pennsylvania, New York and Maryland cities during the next few weeks.

Richard North Gage is managing director.

Arbitration

Continued from page 49

royalty should be 3% and that the Dramatists Guild rules should apply (which would give the co-authors the same percentage from any subsidiary rights).

Subsequently, it's claimed, Small and Pierce reconsidered the matter and agreed to reduce the royalty to 2¼%. When he learned of this action, Dunning refused to sign the award and wrote a letter of protest to the American Arbitration Assn. Thus far, the latter group has not taken any official action and London has not yet followed the usual practice of seeking N. Y. Supreme Court confirmation of the award.

Under the original contracts for the musical, Emily Kimbrough was to have written the book from the straight play, which had been adapted some years ago from the original Tarkington story. However, she withdrew and Holm was brought in to do the book, with Templeton and Miss Unger remaining to supply the music and lyrics, with the three sharing a royalty of 6¼%. At that time, Lambert and Fuyer were the producers, but Berle later became associated with them in the management.

Series of Hitches

Apparently the first hitch arose after an audition for prospective backers, with Templeton being asked to withdraw as composer, but refusing. Subsequently, Miss Unger agreed to withdraw as lyricist on certain terms, provided Templeton would also bow out. Still later, Holm was also asked to step out, and he and Miss Unger were offered a 1% royalty as their combined share. Although no agreement was reached with Holm, Miss Unger and Templeton, the management went ahead and signed Miss Benson, Kent and Gannon to write the show.

When the case went to arbitration, Dunning was the panel member designated by the plaintiff, Small was chosen by the producers and Pierce was picked as the impartial member. Meantime, the $175,000 financing for the show was reportedly raised and, according to announcement this week, the show is to go into rehearsal next week, with Hassard Short as overall director, Richard Wharf staging the dialog and Dania Krupska doing the choreography.

Fields Resumes Booking Of Ballet Theatre Tours

William Fields, legit-ballet press rep, will handle the bookings for Ballet Theatre next season, in addition to his p.a. tie. He had handled this assignment for four seasons, relinquishing it this year because of other duties. Job was turned over to John Onyako, BT's general manager and auditor, who now finds his other work also conflicts. Although it's pretty late to get started on bookings for next season, with rival troupes like Ballet Russe de Monte Carlo and Sadler's Wells Theatre Ballet already set for dates in 1951-52. Fields has started work on a road tour of 28 weeks for BT, starting Oct. 8 and ending April 5, '52.

Troupe, which opens a N. Y. spring season of four weeks at the Met Opera House next Monday (9), may also do a South American tour of eight to 12 weeks this summer. Arrangements are being made by Anatole Heller, who set up BT's European tour last summer. If the South American trip falls through, there's likelihood of the troupe spending the summer at the Red Rocks, Col., music festival, performing a couple of times a week and rehearsing for the fall season.

Off-B'way Show

Crew #55

(DRAMATIC WORKSHOP, N. Y.)

A Dramatic Workshop production, this war drama by Marvin Silbersher may have commercial possibilities. The main story line, dealing with the formation, flight and final crack-up of Bomber crew No. 55 in World War II, is pedestrian enough, but there is merit in the flashback vignettes which relate the pre-war lives of the crew.

The best of these flashbacks give glimpse into the past of the pilot as a bitter $40-a-weeker, beefing to a wife whose patience is dwindling, the tail-gunner as a rebellious son at odds with a tyrannical father, and the ball-turret gunner in a childhood dispute over his first bicycle. To link the main story and the flashback incidents, the author, who has also staged the play, uses radio and film techniques such as a narrator, a sound track, fadeouts, montage, and continuity links of dialogue and music. These transitions, novel to the stage, are generally effective, though some seem forced.

In expanding this play from his original one-acter, the author fails to work out a satisfying resolution, and the ending is too abrupt. Also, the boys'-camp jollity of the crew scenes seems overdone. Simple properties are used to good effect, with a few tables and chairs doing duty as the plane, barracks, and classrooms. There is no scenery.

The cast generally scores both with teamwork in group scenes and with individual bits in the flashback scenes. Possibilities for pictures or legit are Paul Lambert, Garrit Walbert and Dave Scheiner.

Barrett's 2 Scot Legiters

Edinburgh, March 27.

Two new plays will be premiered by Wilson Barrett company this spring. Legiter by Jevan Brandon-Thomas will be tried-out in Glasgow. The other is a stage adaptation by novelist Monica Dickens and Scotsman John McNair of the former's successful story, "The Happy Prisoner."

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Mark Hellinger Bios

Jim Bishop, ex-Liberty and ex-Colliers ed, is working on the biography of Mark Hellinger. With Jimmy Cannon, the N. Y. Post feature writer, Bishop was one of Hellinger's two protegees on the N.Y. Daily News and later the N.Y. Mirror but he never went with the columnist to Hollywood.

Working with the late newspaperman-producer's widow, Gladys Glad, Bishop has discovered that Hellinger was "a string-saver," or more literally a correspondence-saver, which has proved of great value to him in coordinating old friendships for background material.

Bishop is also collaborating with the William Morris agency's Martin Jurow on "The Hellinger Story," a series of 20 TV scripts for fall marketing via Glad, Inc., a new corporate setup.

Incidentally, a curious bequest by Hellinger that he "be buried in sight of the Hudson" was recently consummated. A $20,000 mausoleum in Sleepy Hollow cemetery in Westchester has been erected three-eighths of a mile in sight of the Hudson, which is only perceptible through a clump of trees. The widow's brother, Nick Glad (who works at Toots Shor's restaurant) discovered the knoll for the mausoleum quite by accident.

Holiday's Burn

Holiday mag's editors are doing a heavy burn over the forthcoming publication (April 23) of James A. Michener's "Return to Paradise" (Random House). Book, by the author of "Tales of the South Pacific," comprises a series of articles based on Michener's re-visit of the Pacific area from August, '49 to February, '50. Most of the articles ran originally in Holiday. Editors claim they originated idea for the series, as well as its book possibilities, and paid all expenses for Michener's six-month trek to the Pacific. They also ran seven articles, the trip's expenses plus payment for the series reportedly costing them nearly $10,000.

Book is now coming out, with an extra 400,000 copies dividend as Book of the Month Club choice—and Holiday is getting no publicity or exploitation value from any of it. In his preface to the book, the author makes no reference to Holiday at all, gives them no credit for suggesting the mission or makes any mention whatever that they defrayed the trip. Michener discusses the junket as if it were solely his idea.

Added burn is due to fact that Holiday had exclusive right to the tag "New Tales of the South Pacific" for its mag series, and claims that a couple of other mags ran extra Michener Pacific pieces under that tag before its exclusivity rights ran out, or the series had ended in the mag. Michener is now on a lecture tour of the southwest. His agents claim that Michener is very forgetful and that lack of mention of Holiday in the book is an oversight. Mixup over exclusivity rights in the printing of articles in other magazines, they claim was due to a misunderstanding.

'Edgar' Awards April 27

Mystery Writers of America will hold its annual Edgar Allan Poe Awards dinner at the Henry Hudson hotel, N. Y., on April 27.

MWA, which includes some of the top whodunit writers and scripters, hands out "Edgars" for best mysteriosos in films, radio, books, short stories, etc.

Farrar, CAP Alliance

Farrar, Straus & Young will publish the entire trade list and all forthcoming titles of Creative Age Press, according to a deal just completed. Eileen J. Garrett, prez of CAP, will act as adviser to FSY on CAP titles for an initial period, with H. D. Vursell, veepee-editor of CAP, joining Farrar in an editorial capacity.

Titles now in production will bear the CAP imprint, while those already contracted for by CAP will have a joint imprint.

Redbook Reports Peak Circ

Television hasn't made any inroads into circulation, advertising or readership of Redbook magazine, according to publisher Phillips Wyman. Latter reports that the mag's total Audit Bureau of Circulation figure for the last half of '50 achieved 48-year peak of 2,002,000 and that newsstand sales for the same period averaged 33,000 higher than the first half of the year. He said that Redbook, climaxing a three-year upswing, beat both Cosmopolitan and American on the newsstands in the second half of '50.

Advertisingwise, mag has upped income 12% in the second half of '50 and over 16% in the first quarter of '51. Readership has increased sharply according to separate studies by Dr. Alfred Politz and Dr. John Dollard of Yale.

"Various surveys have failed to reveal difference in circulation performance or readership as between TV and non-TV areas," Wyman reports, "but on the contrary have indicated that much more universal and traditional factors, such as weather, season, etc., are still controlling. Television has been absorbed into the public's daily living pattern and truly vital and needed publications will share the people's time at least as much as in the past."

Seattle Times Rations Theatre Ads

The Seattle Times has gone on a space-rationing basis, at least as to theatre advertising, for the first time since the World War II. The cut currently is 20% over the previous 30-day period. Shortage of newsprint is the reason.

Post Intelligencer, the morning Hearst sheet, says nix on theatre rationing, at least presently.

Samuels Now Beachcombing

Charles Samuels, who won critical acclaim for his excellent collaboration with Ethel Waters on her autobiog, "His Eye on the Sparrow," is working on a book by and with Norah Berg, a beachcomber in Ocean City, Wash. With her husband she is a clamdigger, but the professional beachcombing aspects is the burthen of the new book, which Prentice-Hall will publish.

Incidentally, Samuels' background as a pulp mag writer stood him in good stead in the Waters book. The Negro songstress was, at first, disinterested in "another interview," but Samuels persisted and, as she spoke frankly and he probed further, he veered into the more important work, a book.

Legendary Maestro

Howard Taubman, N. Y. Times music editor, who probably knows Arturo Toscanini as well as anyone outside his immediate family, has written a highly informative, highly readable bio of the conductor in "The Maestro" (Simon & Schuster). Result of 20 years' careful research and preparation, book shows the ripened results in an authoritative, warming account of the mercurial baton genius. Tome isn't a searching critical or analytical study, or a scholarly one, but it's a sound, workmanlike journalistic job, breezy and anecdotal as well as primed with facts and information. Book is not only the phenomenal record of a conducting career of over 60 years, but also an absorbing chronicle of the concurrent musical times in Italy and the U. S.

"The Maestro" is neither slanted nor sentimental, as are many similar bios of great musicians. It's an honest, forthright picture of an uncompromising idealist who hates sham in music or politics, and who will go to all lengths to preserve his own integrity as well as that of the muse. Story covers the 84-year-old maestro's career in Italy, and his three phases in the U. S.—at the Met Opera, with N.Y. Philharmonic and at NBC with the symphony created for him. Book's first two-thirds is biography; final third discusses the musical side. There is hardly anything about his family, other than his parents; no picture of his wife, and no comment on the many rumors of the maestro's extra-marital romantic adventures. Other than this, book covers a life that is already a legend, and does it absorbingly. Book isn't a technical study, so the layman can, and will, enjoy it thoroughly. *Bron.*

Irish Censors Still Busy

Mackinlay Kantor's "Wicked Water," Leonara Hornblow's "Memory and Desire" and W. R. Burnett's "The Asphalt Jungle" are among 48 novels just banned, on the grounds that they contain matter "which is indecent or obscene," by the Irish Censorship of Publications Board.

The censors also nixed six pulp magazines.

Spaeth's Guide

As another in the series of Vocational Guidance Manuals published by Grosset & Dunlap, Sigmund Spaeth has authored "Opportunities in Music," which analyzes the employment situation for young instrumentalists, vocalists and leaders. Concisely written book details possibilities for each of the major instruments in the concert and pop field, as well as the problems facing composers in placing of their numbers.

Slanted for use in music schools, it's a handy volume for the novitiate.

Berge's Tome on Women In War

Major Jacobus Berge, Infantry, chief of the news division (APO 500, c/o Postmaster, New York), is writing a book on women in war—covering World War II and the present Korean conflict. He's collecting anecdota and human interest yarns about VIP femmes in the USO, WAC, Nurse Corps, Red Cross, distaff war correspondents, etc.

Among the showbiz personnel to be included are Marlene Dietrich, Katharine Cornell, Jinx Falkenburg McCrary and Erin O'Brien Moore.

CHATTER

Martin Abramson assigned by Esquire to pen a piece on Eddie Cantor.

Holiday's Harry Sions and wife off this weekend on six-week European vacation.

Redbook mag named "Rawhide," Tyrone Power starrer at 20th-Fox, the Picture of the Month for April.

Doubleday will publish Sen. Estes Kefauver's story of the Senate crime investigations, "Crime in America," July 12.

Ray Stahl's story on the rise and fall of Communism in Japan will appear in the next issue of the Social Service Review.

John Farrow has completed 30,000 words of his biography of Sir Thomas More for publication by Whittlesey House.

"The Ordeal of Willie Brown," novel about a tennis bum by screenwriter Arthur Marx, Groucho's son, will be published by Simon & Schuster April 13. It's Marx's first novel.

Bill Leonard, drama critic for the Chicago Journal of Commerce edition of the Wall Street Journal of Commerce, leaving to join the Chicago Tribune as a feature writer.

"An Unfound Door," first novel by Al Hine, film editor of Holiday mag, will be published by Little, Brown next Sept. 13. It's a social novel, set in the author's native Pittsburgh.

Little, Brown to publish a one-volume collection of Sherwood Anderson letters. Howard Mumford Jones of Harvard University will edit the collection and write the introduction.

"Mary Garden's Story," bio written by the onetime opera diva and the N. Y. World-Telegram & Sun's music editor Louis Biancolli, will be issued by Simon & Schuster April 20.

Leo Margulies resigned as editor of Standard Magazines' pulp department after his return from a nine months' European stay. Plans to head back to the continent after a brief New York visit.

En route to her native Norway on a holiday, the Frank Scullys will house-guest with the J. P. McEvoys in N. Y. while he is polishing the biog of Frank and Alice Scully for Holt publication.

Harold Jaediker Taub, whose play "Denny Malone" will go into rehearsal in the fall for producer Herbert L. Berger, has also authored a tome on the Grossinger family, "Waldorf-in-the-Catskills," to be published late in May by Sterling Publishing Co.

Hede Massing, whose book, "This Deception," was just published by Duell, Sloan & Pearce, is on a lecture tour in the midwest. She's due in N. Y. for a roundtable luncheon April 10 at Town Hall on the topic, "National Security and Personal Freedom."

Prentice-Hall has taken an option on an undeveloped tract of 17 acres in Englewood Cliffs, N. J., as part of its expansion-decentralization plans. Pending rulings on building in the emergency, company plans erecting structure providing some 250,000 square feet of space.

Helen Parkhurst, who produced "Child's World" on ABC radio and television, will have her tome, "Exploring the Child's World," off the Appleton-Century-Crofts presses May 22. Book by the noted progressive educator has an introduction by Aldous Huxley and covers her experiences in broadcasting with kids.

Ned Calmer, now on his way to Europe and his permanent post of CBS correspondent for Rome and Yugoslavia, will hit American newsstands next month when 300,000 copies of the Signet Giant edition of his bestselling war novel, "The Strange Land," will go on sale on newsstands and bookstores all over the country. The complete and unabridged Signet edition is over 400 pages long, sells for 35c.

SCULLY'S SCRAPBOOK

By Frank Scully

Medicine Bow, Wyo., April 2.

Maxwell Shane has found a Hollywood formula that may be beyond libel, and that's something the town has been looking for since it first fell on a fast buck. Shane has just completed the script of "The Hostage." It's all about Max when he was 10 years old and in hock to a hospital. The action takes place over a span of eight hours, the time spent by his father while trying to get his kid out of bondage.

It is generally agreed among scholars of jurisprudence that a man can't libel himself. If this is true he couldn't sue himself for libel, invasion of privacy or piracy. It is quite possible, of course, that somebody else might sue on the grounds that the same thing happened to him as happened to Shane, but I doubt if any courts would even allow this one to go beyond the $10 filing fee.

It seems Shane has also managed to avoid another heart-breaking trap which writers, even the best of them, walk into. Simply by becoming his own producer and director he has eliminated those specialists in negation, the kind of guys who say, "I don't know what's wrong with this script, I couldn't possibly suggest a way out, but I just don't get a bubble out of it."

The Man Who Talked Back

If the producer says such a thing to Max Shane, Max looks him straight in the mirror and says: "You don't like it? Who asked you whether you liked it or not? Get lost because this is the way we're shooting it." Being both the producer and writer, Shane can talk up to himself like this without fear of being fired. If an echo, however, did say "You're fired," Hollywood would have to report another heart attack, and in a town where everybody has either a cardiac lesion or ulcers, these subjects are no longer newsworthy.

Max has another contribution to making a fast buck in pictures. He's going to try this one out on "The Hostage." He tried it out to a degree in "The City Across the River," a picture which dealt with the juvenile delinquent problem as understood in Brooklyn, and it was a good box office success. Shane has tape-recorded the whole script of "The Hostage," including, of course, stage directions. This way he is telling actors not only what he wants them to say but how he wants them to say it. He is making copies of the recordings. Each member of the cast gets a copy, together with a transcribing machine. Thus Shane is able to have them hear their parts and learn them as he wants them to learn them. Even while shaving they can turn on the tape recording and go along with it.

This eliminates the characters who say, "What's this thing all about?" It also takes care of those who don't quite know what the director is getting at and feel it won't play that way when they do understand what he's getting at. This is a sort of added dialog that piles up overhead, and Shane thinks he has cut the head off that one, too.

Ransom Is As Ransom Does

His story is set on Washington Boulevard, Los Angeles, but it could have happened to anybody in America. It may seem like Greek to the English and the Scandinavian countries, and it certainly would give Uncle Joe a big laugh. But Max handles it as a human story dealing with the problems of having to raise a good sum of money in a few hours. His picture reveals all the obstacles and heartaches that accompany such a fund-raising effort, especially among the poor.

Being myself a guinea pig who has made good and escaped with parts of my anatomy from 30 hospitals in seven countries, I don't agree that Shane's story is the whole story or that the solution is wholly in the terms he lays down. After all he is only interested in making a picture (it says here). He is not interested in missions. This happens to be the cliche of the year, a year, incidentally, which has more pictures with missions than you will find Missions in all California. All war pictures have a mission, all of them are loaded with propaganda. Some of them are even entertaining. But whether they were or not they'd be made and "mission accomplished" would be stamped on the last reel of every one of them, with the hope, of course, that they'd make money as well.

But Shane says his picture is not a picture with a mission. He happened to think about it when his wife was hospitalized recently and he went down to the main office to pay the bill before bringing her home. In front of him was a father who happened to be trying to clear up a similar situation but, unfortunately, he didn't have the ready cash or the money in the bank, and was attempting to negotiate a time payment.

The official said the hospital had no provision for time payments because once the patient was discharged it was very difficult to pursue the matter further. So all authorities were in agreement that hospital bills had to be paid in full before releasing a patient. The man explained it was Saturday afternoon and he couldn't get money from a bank, or even from friendly or unfriendly loan sharks.

Even his closest friends would not be likely to have that much cash on hand over a weekend. It was even suggested that he might kite a check and get the money somehow into the bank by Monday morning. In California this is a criminal act, but it would be difficult to prove that the hospital official was an accessory. So the official stuck to his point. Either the man dug up the dough or they kept the body.

This case seemed to be so close to Max's own experience, which happened to him when he was a boy of 10 and all ready to go home, that he built the story of "The Hostage" around the suspense involved in raising a fast buck in record time. As he remembered it his father had come for him. The hospital socked his old man with a bill which couldn't be met on a moment's notice, so they put the boy in a wheelchair and placed him in a corridor where he stayed all day while his father was batted from pillar to postum trying to raise the necessary money to release his own flesh and blood from bondage.

From Victim To Wienie In 50 Years

It is quite obvious at this late day that the 10-year-old boy of long ago is no longer the victim of a lousy system for alleviating human pain. By now Max Shane, producer, writer and director of motion pictures, can meet such a bill. By now the whole thing has become a wienie on which to build an exciting picture. I hope though it will have some effect over and beyond an exciting 90 minutes. I hope it gets people to thinking about this problem of trafficking in human suffering at what amounts to a stickup level.

Last fall I talked at a luncheon at the 21 Club about this problem of sudden sickness and equally sudden huge debts. The title was "Health Can't Wait," and it obviously makes a "heavy" of a small group who run the American Medical Assn. with a good deal less social vision than Petrillo runs the American Federation of Musicians and who are really not interested in the health of 150,000,000 people. All they're interested in is $100,000 a year. In time they will have to be put in their place and the whole mean business of getting a vested interest in another man's agonies re-explored and possibly taken out of the American way of life altogether.

Good Health To All, Including Rexall

Certainly it is fantastic that doctors and hospitals have been allowed to act as if aches and pains could fit into a price structure of their own making and not even subject to ceilings or the collective bargaining of patients. There apparently is no ceiling on what they can charge and as Shane's picture will show, no limit on the length to which they will force a man to go to raise the money they have decided is the ransom fee for a patient's release.

When a Congressman is in need of medical care he doesn't go to a private physician, he doesn't even bother to choose his own doctor. He goes to the Walter Reed hospital, where he receives unlimited free medical attention.

Broadway

Rita Hayworth back from Europe.

Bela Lugosi off to Europe on the Mauretania.

Irving Trust moving from W. 43th to new three-story building on W. 51st.

Bill Ornstein, M-G trade-press contact, back from a week's vacation in Washington.

TV comic Jack Carter and wife Joan vacationing abroad with the Barry Grays this summer.

Filippo del Giudice lecturing on "The Film Crisis" next Wed. (11) at the McMillen theatre of Columbia U.

Rosalind Courtright, currently at Cotillion Room of Hotel Pierre, set for May 3 date at Ritz Carlton, Montreal.

Frank La Grande, Paramount International exec, sailed for London last week to o.o. new laboratory construction.

Jack Cohns (Columbia exec veepee) and Louis K. Sidneys (Metro veepee) both celebrating 38th wedding anniversaries.

Gloria De Haven in from the Coast over the weekend for a month prior to opening at Oriental theatre, Chicago, May 3.

The Elliott Nugents' daughter, Barbara, a Mademoiselle staffer, married Jean Gloutchevitch in Paris. He is with U. S. Steel Export Corp.

Spyros S. Skouras, exec veepee of Skouras Theatres and son of the 20th-Fox pres, engaged to wed Barbara Jane Feldmann. Wedding scheduled for June.

Tessa Smalpage, Australian singer working first U. S. cafe date at the Wivel, N. Y., is the wife of Sid Goldman, Radio City Music Hall manager.

Yvonne De Carlo in from Europe on the S. S. Independence today (4) after completing "Hotel Sahara" in England. She'll stay east about three weeks doing radio-TV.

The Waldorf-Astoria's C. C. Philippe back from a quickie flying trip to Paris, all done within one week, to set final details for the 2,000th anniversary gala May 7 at the Starlight Roof for an invited audience.

Erwin Gelsey, Hollywood scripter turned agent, has left Nat C. Goldstone agency and is en route east. Goldstone himself is also due in N. Y., along with George J. Gottfried, business manager for Frankie Laine, Martin Block, Paula Stone, et al.

The Chambord signalizing the 2000th anniversary of Paris with a gourmet festival whereby chefs from Romanoff's, Hollywood, the Chi Pump Room, Arnaud's, New Orleans, Chateau Frontenac, Quebec, and chef Louis Barthe of Maxim's, Paris, officiate for a week over their own culinary specialties.

Tallulah Bankhead, Gloria Swanson and Jimmy Durante are scheduled to appear at the Town Hall next Monday (9) to receive honorary fellowships and citations from the George Washington Carver Memorial Institute. Organization will also run off a full-length documentary feature, "George Washington Carver."

Philadelphia

By Jerry Gaghan

Leonard Rosen has formed the Aqua Record Co., a new label to specialize in string band sides.

Frank Palumbo and Paul D'Amato will link forces in operating the cabaret room at the 500 Club, Atlantic City, this summer.

Singer Lee Bartel, current at Carman Theater, is taking over the W. Philadelphia restaurant operated by her ailing father. She'll rename the spot Lee Bartels'.

Sarah Churchill and Melville Cooper, both appearing here, made guest appearances at the luncheon which opened the 1951 Cancer Crusade, at the Warwick Hotel (31).

Leonard Rose, recently resigned first 'cellist of the New York Philharmonic, is slated to take over Gregor Piatigorsky's post as head of the 'cello department at Curtis Institute.

Pittsburgh

By Hal Cohen

Theatre Guild on the Air broadcast of Sunday, May 13, will originate from here.

Mrs. Al Brevak, wife of Harris company publicist, into hospital for some major surgery.

Nixon's legit season will probably come to an end with "Peter Pan" week of April 23.

Playhouse has picked a title for its spring musical by George Bauer, "On Your Mark."

"Lucille Maracini out of "Ice Capades" and at home here recuperating from an appendectomy.

Mary Martha Briney will be in Pittsburgh Opera Company's season finale, "La Boheme," April 19-21.

Ralph Scotts vacationing in Miami Beach after their joint Playhouse appearance in "Detective Story."

George Tappe, at William Penn Hotel Terrace Room, has been signed for John Murray Anderson's "Almanac" next season.

Irene Bordoni in to star in two-day spring fashion show, with a French motif this year, of Kaufmann's department store.

Herb Pickman in from WB home-office to accompany Matt Cevtic on tri-state tour in connection with "I Was a Communist for the F.B.I."

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Art Barnett opening new bar.

Lacy Kastner back from Germany.

The Gene Van Dees about to exit Paris.

Gerry Mayer in Spain before going to the Cannes film festival.

Gregory and Mrs. Ratoff in Paris for a few days before proceeding to London.

Ray Ventura getting his "We Shall Go to Paris" pic dubbed in English for Rank distribution.

Danielle Darrieux throwing party at the Epinay studio to celebrate her 20th anni in pictures.

Donald Klopfer, partner of Bennett Cerf, of Random House, and his wife in Paris for a week on their way to London.

Barcelona

By Joaquina C. Vidal-Gomis

Manuel Mur Oti putting final touches on "Black Sky."

Le Cirque de Paris, coming for a season, will use the bull ring, Las Arenas.

Rafael Boadella off to France, Ireland, England and Germany on concert tour.

General strike as protest against high cost of living shuttered theatres and pix houses temporarily.

Legit newcomer Eduardo Garavito made good with his play "At Twelve at Pasapoga" in Madrid.

New show at Rigat nitery has Hedy Jarosch and Georges Taguinoff besides the Ballet Font Mayer from Vienna.

Producers Ulargui Films soon to start work on pic, "Hospital General," screen play by Manuel Pombo Angulo.

"Saturday Night," pic based on drama by Jacinto Benavente, had its preem at the Cristina here. Stars Maria Felix and features Rafael Duran and Jose Maria Seoane.

Riviera

By Edward Quinn

Tito Schipa at Opera House, Nice, for one-niter.

London theatrical agent Harry Foster vacationing at Monte Carlo.

Elvire Popesco, in "Nina," playing to crowded houses in Nice and Cannes.

Paulette Rollin doing bi-lingual singing job with Hubert Rostaing orch in Monte Carlo.

South American actress Thilda Thamar started work on new film at Victorine Studios, Nice.

Stage and film comedian Jean Tissier in Sacha Guitry's "Desire" at Beaux Arts theatre, Monte Carlo.

Page and Bray, acrobatic dancers, scoring at Le Cabaret, Monte Carlo, along with Ana Nevada, Spanish dancer.

Rome

By Helen McGill Tubbs

"Jackpot" showing at the Fiammetta.

M-G's William Kaplan in Rome for a few days.

Tenor Beniamino Gigli off to South Africa on a concert tour.

Maria Montez in from Egypt, where husband Jean Pierre Aumont is making a film.

"Harvey" doing SRO here, both in original and dubbed versions playing in firstrun Roman houses.

Anthony Havelock Allen to London for a month; will then return here to finish up his "Pepino and Violetta."

George Cotten, recently of the London company of "Mr. Roberts," in Rome for a few days before sailing for N. Y. from Naples April 14.

Lea Padovani, while waiting for a Hollywood assignment, has signed with an Argentine producer to star in "Free Woman," to be made in Italy.

UI's Ben Henry of London and the Jim MacFarlands of Calcutta being hosted around Rome by Harold Sugarman, Southern European rep for UI.

"Questi Fantasmi" ("These Ghosts") done by Eduardo DeFilippo company, opened at the Eliseo. I did about four months at the same theatre in 1948.

London

Izzy Bonn doing his first London cabaret stint at Selby's.

Patricia Latham married her film director, Derek Green, in London, March 21.

Retirement of Edward Betts as associate editor of the Daily Film Renter coincided with his 70th birthday.

John Davis taking fortnight's vacation in Italy before leaving on his next American tour with J. Arthur Rank.

Rex Ramer planning fortnight's vacation in Ireland prior to sailing end of April for a TV and vaude tour in America.

Slapsie Maxie Rosenbloom here from Paris to make his London debut in cabaret at the Empress Club tomorrow (Thurs.).

Mildred Joanne Smith switches from Churchill's to the Bagatelle, and will be followed by Celia Lipton in a return engagement.

With folding Saturday (31) of "A Penny for a Song," after four weeks, the Haymarket had its shortest run for many years.

Peter Brook planing to Brussels to supervise presentation of "Death of a Salesman," set to open at the Belgian National Theatre April 11.

Mary Morris has been allotted femme lead in Paul Soskin's "Secret Plan X23." Pic is now on the set under the direction of Ray Boulting.

Robin Hull elected new pres of the Critics Circle with Hubert Griffiths as vice-pres. A. E. Wilson and John Parker continue as treasurer and secretary.

Herbert Wilcox inked Michael Wilding to play Sydney Herbert in his production of "The Lady With the Lamp," his latest starring vehicle for Anna Neagle.

Mrs. Lily Deutsch, widow of the original Odeon chief, honeymooning in Madeira after her marriage to Solomon Joseph, trustee of her former husband's estate.

Minneapolis

By Les Rees

"Beef Trust" in third month at Persian Palms nitery.

Elliot Lawrence into Prom Ballroom for two-nighter.

Schiek's supper club offering capsule production of "Bitter Sweet."

St. Paul Flame has Flip "Perdido" Phillips and his "Jazz at Philharmonic."

Dick Contino and Jeanne & Walter LaMae into Hotel Nicollet Minnesota Terrace.

Edyth Bush Little theatre holding over "A Murder Has Been Arranged" for third week.

Andrews Sisters, back in former home town, headlining talent at annual Builders Show at Auditorium.

Jose Iturbi, here for Auditorium concert this week, also is scheduled for appearances in Duluth, Minn.; Sioux Falls, S. D., and Sioux City, Ia.

Mexico City

By D. L. Grahame

Irasema Dilian recovering from appendicitis operation.

"From Cancun to Mambo" is Chano Urueta's latest pic, to go into production.

"Cinderella" (Walt Disney-RKO) grossed a record of $115,900 in six weeks at Cine Alameda.

Miroslava (Miroslava Sternova) inked for role in "Pattern for Murder," tinter to be made in Mexico starting in April.

Oscar and Samuel Granat, biggie film circuit operators, working extra shifts to complete for a June opening of world's biggest cinema, the 10,000-seat Cine Florida here.

Seki Sano, Japanese theatrical producer, readying stage presentation here of "Lady of the Camellias," starring Mary Douglas and Roberto Caneda, both pic names in Mexico.

Vienna

J. A. Hilcler Kahla to direct next Plesnerfilm, "A Five-Minute Father."

Anton Dermota of the State Opera inked by N. Y. Met for seven weeks in 1952.

E. W. Emo's comedy pic "Something Is in the Air" finished at Rosenhuegel studio.

Salzburg Puppet Marionetten theatre to tour U. S. for 12 weeks beginning in October.

"Munich Waltz," one of Richard Strauss' last compositions, to be preemed at Fourth Vienna Festivals.

"Vienna As It Was" is title of new Ernst Marischka film. Shooting in Sievering studio starts soon.

Loewenfilm prepping "Nightmare," scripted by E. T. Loew and R. Kirkbride, with American-German producers.

Lambachfilm finished work on "Door to Peace," a religious pic by Leopoldine Kytka. Wolfgang Liebeneiner directed.

A new color system (Gevert) to be used by French-Austrian company on its next picture, "Bluebeard Story," directed by Jacques Christian.

George Marischka to direct Donau-Berna's next pic, "Gay Peasant," taken from Leo Fall's operetta. Hubert Marischka and Rudolf Oesterreicher scripting.

Australia

By Eric Gorrick

Wolfe Cohen, Warners' foreign exec, here on looksee.

American square dances still the big rage in this territory.

David N. Martin, chief of Tivoli loop, is due back shortly after overseas' talent prowl.

Two Rank pix, "Blue Lamp" and "Morning Departure," scoring top coin in Queensland.

"White Tower" (RKO) and "Seven Days to Noon" (London) nosedived in Sydney.

Marjorie Lawrence will do a series of airing for non-commercial Australian Broadcasting Commission.

Harry Walker appointed Aussie rep for the J. Arthur Rank Organization; formerly was 20th-Fox sales manager.

Les Brown quit Warners' Melbourne office to go into the commercial field; had been with organization 20 years.

Aussie circuits are finding difficulty in obtaining supporting films from top distributors. Most Aussie shows run duals.

Teddy Lane, Jr., son of Ted Lane, chief of publicity for Greater Union, now in charge of publicity for Williamson-Tait, replaces Percy Curtis.

TV's Policy

Continued from page 1

cause confusion and alarm to the detriment of unity of purpose in safeguarding the democratic institutions of our own land and our determination to assist other freedom-loving peoples against aggression.

Americans are fortunate indeed, in a time of world tensions, defense emergency and Government investigations to have a television system that has reached proportions of performance qualifying it for the serious responsibility of supplying a visual means of broadcasting to supplement the vast coverage of radio. Today there are 107 television stations, more than 12,000,000 television sets, and a potential viewing audience of 45,000,000 people.

Reassurance Via TV

There is reassurance in the fact that one home out of every four homes in America now has a television set with which whole families and their neighbors are able to watch as well as listen, as the widening scope of television coverage makes them "eyewitnesses" to the cavalcade of events affecting their lives. Audiences numbering in the millions have learned at first hand by means of television the struggle of the United Nations to achieve a peaceful world. They have seen and heard propagandists of the enemies of peace at work in this great forum and have sensed the shallowness and mendacity of the obstructionists' manipulations.

Television, which has expanded by the amazing extent of more than 2,000,000 new set owners since the first of 1951, is destined to continue its unprecedented growth, not only in the United States, but in other lands as well. There is no question but what world understanding and its safeguard to a peaceful way of life will take a tremendous stride when international television networks become a reality; adding sight to the sound broadcasts which, in past years, have done so much to build closer relationships among free peoples separated by geographic barriers.

Pioneering efforts by the American television industry resulted in 1950 in the establishment of seven stations in Latin America. TV towers now transmitting in Cuba, Mexico and Brazil rise as symbols of progress toward the day when the countries of this hemisphere will be joined by television beams encouraging closer friendships and understanding.

Television has proved itself to be the greatest means for mass education, information and entertainment. As such, it can help transform the uncertainties of our country and the world into an orderly and progressive movement in which all people can strive more effectively for the attainment of happier conditions of living and peace.

Hollywood

Lowell Thomas in town for a week.

Richard Basehart planed in from London.

Joseph M. Schenck to Florida on vacation.

Louis Calhern in town to resume film work.

Kirk Douglas to Palm Beach on vacation.

Steve Cochran on a tour of Latin-America.

Dick Steinberg joined the Sam Jaffe agency.

Robert Young hospitalized with intestinal flu.

Samuel Goldwyn to Palm Springs for a brief vacation.

Barry Fitzgerald in the hospital with a stomach ailment.

Anne Sterling robbed of $8,400 worth of furs and jewelry.

Bing Crosby recovering lost poundage at Palm Springs.

Francis Pierlot celebrated his 60th year in show business.

Joe E. Brown to Denver to entertain hospitalized veterans.

Adolphe Menjou starting his 40th year in motion pictures.

Ronald Reagan to Tucson for the world preem of "The Last Outpost."

Jim Thorpe having his face lifted for a personal appearance tour.

Warners tossed a luncheon in honor of Col. Mary Hallaren, WAC topper.

Gunther Lessing appointed to the U. S. national committee for UNESCO.

Janis Paige entertained at the farewell party of the 146th Fighters' Wing.

John Krueger resigned as business manager for Mary Pickford's California interests.

Arthur Krim in from N. Y. to huddle with indie producers about United Artists deals.

Robert Young collapsed on the set of "The Half Breed" and was rushed to the hospital.

Ricardo Montalban in from Uruguay where he attended the International Film Festival.

Paramount and RKO Studio Clubs will hold a joint golf tournament on the Rio Hondo links.

William Dozier returned from his Palm Springs siesta and assumed his new job at Goldwyn's.

Ezio Pinza recovering from the virus attack that prevented him from singing at the Oscar Derby.

Lucille Norman bedded by virus while Warners' "Golddiggers in Las Vegas" troupe shoots around her.

Charles P. Skouras in from Washington after huddles with the Department of Justice over the consent decree.

Jane Wyman and Jimmy McHugh guests of honor at the 51st annual dinner of the Harvard Club of Southern California.

Arlene Dahl, Ezio Pinza and Johnny Green guests of honor at a luncheon held by the Hollywood Foreign Correspondents.

Samuel Goldwyn will be guest of honor at a luncheon to be tossed by the General Federation of Women's Clubs at the Shamrock hotel in Houston.

Miami Beach

By Lary Salloway

Beachcomber folded last week.

Cotton Club is closing this week.

New show at Mother Kelly's features Jack Small.

Olin Downes lecturing on music at Roney Plaza April 10.

Herkie Styles and Mary Hatcher into Clover Club this week.

Music Circus closing Sunday (7). "Desert Song" is bowout bill.

Joey Adams and Al Kelly clicking at Martha Raye's Five O'Clock Club.

Ned Schuyler back in town after New York confabs with Josephine Baker.

Mary Small and Buddy Hackett into Driftwood Room in the new Nautilus hotel.

Babe Baker split up his revue at Leon and Eddie's with one-half heading for Houston, Tex., engagement.

Chicago

"Moon Is Blue" moves in to Harris, April 29.

Authoress Pearl Buck in town this week for lectures.

Monogram prexy Steve Broidy stopped off over weekend.

Producer Leonard Goldstein in town for preeming of his "Ma and Pa Kettle" pic at the Chicago.

Director George Stevens in town visiting his uncle, Ashton Stevens, veteran Chi Herald-American drama critic.

Cornelia Otis Skinner and Mrs. Mary McLeod Bethune, an educator, received National Human Relations Award last week from National Conference of Christians and Jews.

OBITUARIES

LIGON JOHNSON

Ligon Johnson, 78, noted copyright lawyer, died March 29 in Greenwich hospital. He lived in Indian Chase Park, Greenwich, Conn.

Johnson was copyright counsel to Paramount, Warner Bros., First National, 20th-Fox, Metro-Goldwyn-Mayer, and almost every other motion picture company in the U. S. He also was copyright consultant to the United States Alien Property Custodian.

In his office at 1619 Broadway, New York, where he had practiced since 1908, Johnson had accumulated a copyright reference library generally believed to be the most extensive and complete in the world.

On file were the names of the author and publisher of every piece of fiction ever published in the English, French and German languages; the names of the author and producer of more than 200,000 dramas and the theatres in which they played; titles, authors and publishers of 3,000,000 musical compositions and copies of all the books ever published pertaining to copyright law.

From 1906 to 1913, Johnson was a special assistant to the U. S. Attorney General, assigned to stamp out play piracy in this country. He successfully prosecuted and sent to prison more than a dozen play-stealing producers.

Later, he went to England as a special emissary of the State Department and assisted in drafting what is now the Copyright Act of Great Britain. He also helped draft copyright legislation in this country and Canada.

He became an Assistant Attorney General of Georgia in 1902 and four years later became an attorney for a chain of southern theatres. His work brought him frequently to New York and in 1908 he opened an office here as copyright lawyer and consultant. With Samuel W. Tannenbaum, he founded the firm of Johnson & Tannenbaum, 1619 Broadway, in 1945.

Surviving are his wife and a brother, Maj. Graham Lee Johnson.

RALPH FORBES

Ralph Forbes, an actor who had appeared in important roles on the stage and screen almost continuously since he came here from England in 1924, died at Montefiore hospital, N. Y., March 31. His last stage appearance was two years ago in Sir Cedric Hardwicke's revival of Shaw's "Caesar and Cleopatra."

Born in London, Forbes adopted the maiden surname of his mother, Mary Forbes, a well-known English actress now in Hollywood. He did his first screen acting in the film version of "Brown Sugar," and first attracted attention on the stage in "The Flame," at Wyndham's theatre in London in 1924.

That autumn he was brought to New York to support Violet Vanbrugh in "Havoc," which soon closed. He was signed as leading man for Ruth Chatterton, star of "The Magnolia Lady." They were married in 1924.

The couple acted together in "The Little Minister" and "The Man With a Load of Mischief" during the next two seasons, and then Forbes went to Hollywood, where he appeared in more than 50 films.

Miss Chatterton and Forbes were divorced in 1932. Two years later he married Heather Angel, stage and screen actress. They were divorced in 1941. In 1946 he married Dora L. Sayers, also an actress. In 1943 he toured with his first wife in Noel Coward's "Private Lives."

Among the plays in which Forbes appeared in New York were: "The Doctor's Dilemma," with Katharine Cornell; "Hedda Gabler," with Katina Paxinou; "A Kiss for Cinderella," with Luise Rainer; a Theatre Guild revival of "You Never Can Tell," and "Second Best Bed."

Besides his wife and his mother, Forbes leaves two sisters, Brenda Forbes, actress, who was in the recent "Ring Round the Moon," and Mrs. Douglas Young of London.

JOE LEE

Joe Lee, 64, exploitation man and theatre manager, died after a heart attack in Detroit, April 2. He had been ailing for the past three years from an arthritic condition.

During his showbiz career, Lee, considered a topflight man in his field, had handled exploitation for major film companies and theatre chains. Prior to this he had been on the advertising staff of VARIETY.

Upon leaving VARIETY he joined Fox Films to handle special exploitation of their top cowpoke star, Tom Mix, whom he accompanied on personal appearance tours in the U. S. and London. He later became exploitation head of RKO Theatres, his main assignment being to pulmotor "ailing theatres" back to normal biz.

For five years prior to his illness he had been associated with Si H. Fabian, head of the Fabian Circuit, and during that tenure had been general manager of the circuit's Fox and Paramount theatres, Brooklyn. When latter house was reclaimed by Paramount, Lee left Fabian.

Survived by wife, son and a daughter.

JOHN W. SCOTT

John W. Scott, a production consultant of Eastman Kodak Co.'s executive staff, died in Rochester, N. Y., March 23.

Scott had been associated with the company since 1918, when he was employed as a chemist in Kodak Research Laboratories. Later he transferred to the development department and in 1923 joined the sales department for special work on the Cine-Kodak camera.

In 1935 he was assigned to the administrative section of the sales department for development of photographic apparatus and to aid in coordination of sales, experimental and production activities. Two years later he returned to the production staff of the executive sales department as general consulting engineer to sales and production departments.

In 1939 he coordinated the Eastman exhibits at the New York World's Fair.

During World War II Mr. Scott was a general consultant to the Armed Forces on photography and other mechanical projects and served as contact with Navy laboratories at Anacostia and Norfolk.

SIMON BARERE

Simon Barere, 55, celebrated Russian pianist, died of a cerebral hemorrhage April 2 while playing at a Carnegie Hall, N. Y. concert with the Philadelphia Orchestra. He was stricken during his performance of the Grieg Piano Concerto. Death was believed to have been induced by high blood pressure.

Born in Odessa, Barere studied at the St. Petersburg Conservatory and made his U. S. debut at Carnegie Hall in 1936. In subsequent years he appeared with most of the top symphony orchestras of Europe and America. His technique and musical ability won him universal acclaim.

Surviving are his wife, Helen, and a son, Boris. Both were in the audience at the time of his collapse.

RAWLINS L. COTTENET

Rawlins Lowndes Cottenet, 84, a director of the Metropolitan Opera from 1908 to 1950, died in New York March 29.

When Cottenet became one of the 14 directors of the opera in 1908 it had just changed its name from Conried Metropolitan Opera Co. to the Metropolitan Opera Co. As a director, Cottenet was instrumental in bringing to this country Giulio Gatti-Casazza as manager of the opera and Arturo Toscanini as chief conductor of Italian opera.

He also had had a part in bringing Enrico Caruso and Serge Diaghilev, the ballet master, to the U. S. He was also a composer. Alma Gluck often sang his song, "The Red, Red Rose"; Fritz Kreisler, Efrem Zimbalist and Jascha Heifetz played his violin composition "Meditation."

WILLIAM EDGAR BEAKES

William Edgar Beakes, 70, pioneer radio engineer and former president of the Tropical Radio Telegraph Co., died in Miami March 30.

Beakes, who won the Marconi Wireless Pioneer Medal in 1941, began radio work with the Army Signal Corps in 1902.

Later, as chief engineer for the United Fruit Co. and its subsidiary, the Tropical Radio Telegraph Co., he supervised the construction of radio stations in Boston, New Orleans, Miami and Central America.

He became vice-president and general manager of Tropical and in 1938 became its president.

HOWARD KAHN

Howard Kahn, 65, radio personality and St. Paul Pioneer Press columnist under the name of Paul Light, died of a heart attack at his home in St. Paul.

Kahn and his wife, Mary, started their "Red Rooster Radio Hour" on WDGY in 1949, and continued it until his death under the sponsorship of a St. Paul department store, Schuneman's.

When managing editor of the old St. Paul News, Kahn won attention for his part in bringing about an investigation of crime in St. Paul following kidnappings of two prominent citizens. In 1935 he received the Cosmopolitan International's distinguished service medal for his work in cleaning up the city.

JOHN F. TRUITT

John F. Truitt, 68, manager of the Electric theatre, Kansas City, Kansas, died at his home in that city March 26. A veteran theatre manager in the Kansas City area, he had been in charge of the Electric since 1935. At various times he had managed a number of suburban theatres on the Missouri side, and had handled others in Topeka, Kans.; Sedalia, Mo., and Los Angeles, Cal.

His entire career was spent in show business, at one time singing in musical comedies, later performing on roller skates, and still later serving as an assistant picture producer.

Survived by wife, daughter, stepson and a brother.

TEX COOPER

Tex Cooper, 74, pioneer film cowboy, died March 29 at his home in Hollywood after a short illness. One of the picturesque characters of the town, he resembled Buffalo Bill, with whom he toured more than 50 years ago.

Cooper also performed with the Miller Bros. 101 Ranch shows before he became a motion picture cowboy 35 years ago. He worked for practically all the Hollywood studios until his retirement last year. He is survived by his wife, Nona, a former circus midget.

NATHAN H. GALLEY

Nathan H. Galley, 53, Cincinnati exhibitor, died from a heart attack March 31 in that city.

His interests in the Rialto, Mariemont and Elmwood theatres, Cincy, and a house in Oxford, O., were sold last year for a reported $400,000.

Surviving are his wife and two daughters.

EDWARD METCALFE

Edward Metcalfe, 84, actor, died April 2 at Pilgrim's State Hospital, Brentwood, L. I.

Metcalfe was with the Marx Bros. for four years in vaude and musicals. At turn of century he was with Bostonian Opera Co. and appeared in a number of operettas.

MAJ. GEO. CORNWALLIS-WEST

Maj. George Cornwallis-West, 78, playwright and widower of the late actress, Mrs. Patrick Campbell, died in London, April 1.

In a lengthy Army career, Major Cornwallis-West found time to write several one-act plays.

FRANK MASON

Frank Mason, 58, died in Memphis March 29. Formerly a member of the vaude team of Sullivan & Mason, he was in the advertising business in recent years.

Survived by wife and daughter.

Henry Schumann-Heink, 64, son of Mme. Ernestine Schumann-Heink, died in Los Angeles March 28. His mother died in 1936.

Mother, 74, of James Sarno and grandmother of Arthur Sarno, Jr., screen publicists, died March 25 in Culver City, Cal.

Wife of Bruce Robertson, associate editor of Broadcasting magazine, died March 31 in New York.

Mrs. Jennetie Israel, 80, mother of Arthur Israel, Jr., assistant treasurer of Paramount Pictures, died in New York March 30.

Maurice B. Bland, 44, amusement editor of the Newark Star Ledger, died in New York, March 31. Surviving are his wife, two daughters and a brother.

John W. H. Hasselbach, 65, film studio technician, died March 27 in Hollywood.

Mrs. Minnie Belasco, widow of theatrical producer Henry Belasco, died in San Francisco, April 1.

Father of Ted Grouya, composer, died in Paris recently.

MARRIAGES

Patricia Brennan to Gino Conte, Pittsburgh, March 31. He's production manager of Pittsburgh Playhouse.

Beulah C. Young to William A. Coleman, Pittsburgh, March 11. Bride is dancer known professional as Mei Ling.

Antonia Vidor to Egon Merz, Reno, March 27. Bride is the daughter of King Vidor.

Flora Jane Sleeper to Anker P. Henningsen, Gilford, N. H., March 23. Bride is an actress.

Helen Keane to Donald Curtis, in N. Y., March 31. Bride is with Music Corp. of America in N. Y.; he's an actor.

Martha Hyer to C. Ray Stahl, New York, March 31. Bride is an actress; he's a film producer.

Mildred Schellof to George Paul, Chicago, March 31. He's a WBKB cameraman.

Dolores Hillman to Daniel Kirsch, Chicago, April 1. He's son of Jack Kirsch, Allied Theatres of Illinois prexy.

Marcia Emde McCallister to Donovan Schumacher, Chicago, March 28. He's with the St. Louis Symphony Orch.

LeBlanc

Continued from page 3

marketing. He combined Huey Long oratory with some potent pitches for his product. He was nearly as entertaining as any of the high priced performers he hired at sums up to $8,000 a day.

Once he got early financial difficulties out of the way, he told how he introduced a product in a territory. He would buy time on a local radio station and run a musical contest. There would be a recording of either "Dixie" or "Yankee Doodle" (depending on the territory, no doubt) or some other song that was easily recognizable. Announcer would tell that anyone writing in with the correct name of the song would receive a bottle of Hadacol. Firm would then send a coupon good for one bottle of the potion, redeemable at any drug store. Then a coupon holder would run around like mad to all pharmacies in an effort to cash the coupon—but none would have it. By that time, word of mouth was so tremendous, he said, that when a salesman came into the area, he was greeted like a messiah. He followed up with tremendous radio, newspaper, and caravan campaigns.

LeBlanc's 4 S's

LeBlanc has his own personal credo in advertising which he labels the Four S's—saturation, showmanship, simplicity and sincerity. For example, he'll never sign with a radio station unless he can get a minimum of four spots daily. In the 31 states in which he's introduced his product, he's had contracts with nearly 200 radio stations. His penetration into the N. Y. market is expected to be even more spectacular than those which preceded this campaign. New York is probably the most lucrative market in the country, and it's expected that they'll go all out to nab as many dollar-and-a-quarters as the traffic will bear.

The Senator is a firm believer in the fact that "unless you tell 'em, you can't sell 'em." In order to tell 'em, LeBlanc's Hadacol medicine show caravans have already paid as high as $6,000 for Burns & Allen, $5,500 for Jimmy Durante, $2,000 daily for Mickey Rooney and similar sums for other top names. The William Morris Agency is booking all the talent.

LeBlanc is a firm believer in his product which he says he compounded after studying 1,100 books on nutrition and vitamins. It contains 12% alcohol (as a preservative), which is about the percentage of many wines. In fact, one community in Illinois ordered that the remedy be sold only in liquor stores. The label recommends that the consumer take the remedy for 12 weeks before judging results. Recommended dosage is two bottles per week. At $1.25 per, that means a sizable contribution to the LeBlanc treasury.

'TV-Proof' Theatres

Continued from page 1

are 20th-Fox's expensive Irene Dunne-starrer, "The Mudlark"; Paramount's J. Arthur Rank import, "Trio"; Columbia's "Five," produced by Arch Oboler, "The Medium," version of Gian-Carlo Menotti's Broadway operatic success, "Tales of Hoffmann," Mikael Powell and Emeric Pressburger's brilliantly Technicolored filmization of the Offenbach opera; "Kon-Tiki," documentary companion piece to the best-selling adventure yarn of the past year; "Stars in My Crown," Metro's story of a mountaineer preacher, and others.

Reissue "Our Town"

Newest development, highly indicative of the growth of the new-type exhibition, is Sol Lesser's decision to reissue his "Our Town." Pic, originally released a dozen years ago, got tremendous and almost-universal critical raves, but proved a b.o. flop. After years of exhibition in this country and abroad, it barely eked out its negative cost.

Lesser feels that in the interim a new type of audience has developed, the patrons of the art theatres. He believes that they'll find in the Thornton Wilder story and the fine performances a pic which will please them. He's therefore decided on a reissue to play the small-seaters exclusively. Distribution will be handled entirely by his sales reps, Producers Representatives, Inc., operated by his brother, Irving, and Seymor Poe.

The theatres in which this and similar product will play are an outgrowth of the art circuit. Art houses, which formerly played foreign pix exclusively, have gradually swung to this other type of specialized films, and additional houses have swung over to this form of operation as more pix have become available.

As far as 20th-Fox, Metro or other major producers are concerned, they've discovered the new circuit to be no adequate replacement in the amount of rentals they can throw off as compared to top-feature bookings in standard theatres. It is a much more profitable method of playoff, however, for quality pix that otherwise would garner only bottom position on dual bills because they have no draw when put through the distribution-exhibition mill in normal fashion.

It is pointed out, for instance, that a picture which might earn $3,000 on a flat-rental deal as second feature in a first-run theatre can throw off perhaps $8,000 in a long engagement at a sureseater. Secondary advantage is the prospect of getting dates in standard subsequents on the basis of the success in a specialized house, while the pic would be sloughed if it came through as an usual second-feature.

Significance to Hollywood of the unfolding of the specialized theatre operations is an eventual regearing to the kind of grosses these houses can provide. That means tremendous budgetary cuts and the manufacture of films specifically designed for this market. In making them, the producer must take his eye off the millennium of turning out every pic to simultaneously please every type audience. Latter basis is that on which most Hollywood product is now made, with resultant public dissatisfaction with many pix because in attempting to please too many people, they please too few. Present heavy budgets, however, make it almost mandatory for a producer to broaden his sights as far as possible.

BIRTHS

Mr. and Mrs. Bill Hardwick, daughter, Hollywood, March 25. Father is a publicist.

Mr. and Mrs. Jay Reich, daughter, Pittsburgh, March 22. Mother is daughter of Sid Jacobs, WB theatres district manager in Pitt zone; father heads an advertising agency.

Mr. and Mrs. Andy Kasmarik, Jr., daughter, Pittsburgh, March 27. Father's on WWSW engineering staff.

Mr. and Mrs. Harold McIntyre, son, Santa Monica, Cal., March 28. Father is head of research and censorship at RKO.

Mr. and Mrs. William Roach, son, Paris, March 22. Father is copyright lawyer with UN in Paris.

Mr. and Mrs. Bill Stein, son, New York, March 30. Father is in the NBC press department.

Mr. and Mrs. Ira H. Knaster, son, New York, March 31. Father is radio-TV scripter, former head of radio and TV for the Community Chest drive.

IN MEMORIAM

MIDGE AND FRED ELSWIT

TOY AND WING

"Billy Eckstine goes down in Paramount Theatre records as the first entertainer ever to get a standing ovation from the packed house **BEFORE** he began singing."
— *Radio Daily*

Smash $97,000.00!
2nd Week Already Over $100,000.00!
Held over for 3rd week!

BILLY ECKSTINE

A deep bow to Hugo Winterhalter, his orchestra and chorus; Alan King; Raul and Eva Keyes and to my favorite guy on the screen — Mr. Robert Hope, Esq.

"Eckstine a solid hit in first date at Copacabana!"
— Frank Quinn, Daily Mirror

Current Hit Records—
"I APOLOGIZE" and "IF"
Just Released—
"I'M YOURS TO COMMAND"
Backed with—
"WHAT WILL I TELL MY HEART"

RECORDS MGM PICTURES

MILTON EBBINS
WILLIAM MORRIS AGENCY, INC.

1951

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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SARNOFF'S CREDO FOR VIDEO

Product Plug 'Chiseling' on Web Airers Now a Big Payola Operation

Rash of plugs being "chiseled" by products which don't buy time is burning the networks. Business among publicity and public relations outfits peddling mentions on sponsored shows to a wide variety of manufacturers is mushrooming to a point chains consider dangerous. Those companies seeking the air mentions are paying flacks from $150-$250 per network mention, with the pressagents passing on $75-$125 to the producers, talent or writers who work in the reference.

Situation is a toughie for the webs to police, since comics tossing off a gag about a payola product can argue that it's a solid yock and an integral part of their material. In a recent instance, one comedian doing a guester worked in a half-dozen paid plugs, which earned him more than his performing fee.

Some of the chiseled references are pulled in from left field. On one network whodunit, a department store in a Pennsylvania town bought a mention. Scripter, for the fee, had the villain traced to the town, with a clue found in the store. Some of those connected with the show considered it a ripley why a coast-to-coast plug would help a local outfit or why a mention in a crime-meller should be considered desirable.

Many of those approached to cash in on the payola turn it down as strictly a racket. Yet in some cases it's so easy to get the plugs that one manufacturer, billed for five mentions (at $175 apiece) in one week, told his flack contact to limit his activities to two "insertions" a week.

Coy Sees No Objection To Kefauver Sponsor Deals or UN Client Coin

Washington, April 10.

FCC chairman Wayne Coy told a Congressional committee yesterday (Mon.) he saw no objection to commercial sponsorship on television of such public events as the Kefauver hearings or United Nations proceedings.

Question came up while Coy was testifying before the House Interstate Commerce Committee on the McFarland Bill to affect changes in FCC procedures. Coy told Rep. John A. McGuire (D., Conn.) he thought sponsorship of the Senate Crime Committee investigation is entirely a matter of taste. "If members of the committee think it's in bad taste," he said, "I think they should prohibit it."

Coy said he would be opposed to outlawing sponsorship of such events. Any objection, he suggested, should come from the source of the broadcast and not from the FCC.

Coy told the committee he favored putting such programs on TV and he thought they "should be available to everyone."

Touring Legit in Preview On Tele for First Time

A national touring company of a Broadway hit is getting a sendoff on TV from N. Y., with scenes piped into towns in which the play is to tour, for a "first" in legit annals. Show is the touring company of F. Hugh Herbert's "The Moon Is Blue," parts of which will be seen on ANTA's "Showtime, USA" airer on ABC Sunday night (15), four days before the troupe opens its tour in Detroit.

Several brief scenes will be shown, with Maggie McNamarra, Leon Ames and Murray Hamilton, who comprise the road cast, appearing. In addition, co-producer Otto Preminger will speak.

Churchill Worth $50,000 to NBC?

When Winston Churchill talks at the University of Pennsylvania in Philadelphia on Tuesday, May 8, all network facilities, both radio and television, will be pooled for a simultaneous pickup between 10 and 11 p. m.

Situation, however, presents a $50,000 poser for NBC, which will be the hardest hit on cancellation of AM-TV commercial programming should the web decide on the sponsorship lopoff to join in the pooled broadcast-telecast.

As far as NBC is concerned, it will mean cancelling out "Big Town" and "People Are Funny" on AM and the full hour "Original Amateur Hour" on video. Situation is far less acute for CBS, which only has a five-minute sponsored newscast to worry about on radio and the half-hour "Danger" TVer. Rest of the time is sustaining, as with ABC, DuMont and Mutual.

Gamblers Apparently Flee Kefauver to Nevada; State's Casino Taxes New Record

Las Vegas, April 10.

Possibility that Nevada gambling may hit its all-time peak during present year was indicated today. Legalized gambling industry may harvest more moola this year than in 1945 when the 2% levy on gross take began, with first quarter 1951 return amounting to $542,236.91 from state gambling establishments, according to reports from R. E. Cahill, secy. of Nevada Tax Commish. That half million plus exceeds receipts of any quarter in past years.

From these figures, Cahill agrees that a new gambling record might be established during the current

(Continued on page 22)

SHAPE OF TV THINGS TO COME

By ABEL GREEN

Brigadier General David Sarnoff, chairman of the board of Radio Corp. of America, is so bullish on television and its future that his dim views on radio would seem to dwarf AM's future chiefly because of his enthusiasms about TV.

The sum-up of how strongly "Mister Electronics" believes in TV, as against AM, may lie in his observation, "If television only offered the movement of traffic on 5th Ave., or the Loop, or Market St. in San Francisco, we would sell millions of sets. TV is life, and people want to see the march of life. That's the big difference between video and radio. Radio relied too much (much too much, he feels) on entertainment and amusement. That's not going to be true with television. TV brings the action of life into the home—sports, the UN in action, Congress, political rallies, investigations like Kefauver. It's a closeup on our contemporaneous life as we live

(Continued on page 20)

Silent TV Camera Shoots Hayden As Newsreels Get Nix

Washington, April 10.

Entire question of "TV Or No TV" in the current un-American Activities probe of Hollywood is likely to explode in the Committee's face after tonight, when NBC and Telenews give video viewers a looksee at this ayem's session.

Despite an announced ban on television and newsreel cameras, NBC and Telenews were both grinding away on the new noiseless, 16m sound cameras during screen star Sterling Hayden's Capitol Hill stint. Apparently, not even all the members of the Congressional Committee were aware that chairman John Wood had given the TV lensers an 11th hour reprieve from the ban.

Immediate repercussion from news that the morning's session had been recorded for TV was an

(Continued on page 22)

The One & Only

One legit producing firm, in one week, in less than one block's distance, took in $122,430 in grosses last week, for probably a record in legit.

Firm, Rodgers & Hammerstein, grossed $51,595 with "King and I," at the St. James, N. Y.; $50,800 with "South Pacific" across the street at the Majestic," and $20,085 with "Happy Time," in the next block, at the Plymouth.

Sterling Hayden Details Real-Life Cloak & Dagger Among H'wood Reds

By HERMAN A. LOWE

Washington, April 10.

The Communist Party was behind the unsuccessful drive to have the Screen Actors Guild support the 1946 strike of the Conference of Studio Unions, Sterling Hayden said today.

The screen actor told the House un-American Activities Committee he was a member of the Party from June to December, 1946, and that during this period the Commies sought to steam up the actors into swinging behind the strike. Hayden said the effort was a total flop, thanks to the opposition of the SAG board and especially of Ronald Reagan.

The actor said his joining the party was a "stupid" thing. He said his wartime service as an Office of Strategic Services agent, working in the underground of the Yugoslav partisans, "made him feel a strong admiration" for this Com-

(Continued on page 18)

Ruth St. Denis, 74, Preps Dance Tour Next Season

Chicago, April 10.

Richard Brill, who has taken over management of the vet modern dancer, Ruth St. Denis, who is now 74, will present her in recital at the Chicago Civic Opera House May 20. Dancer will also appear at the Connecticut Dance Festival this summer.

Brill is prepping a tour for Miss St. Denis next season, and has sold her to National Concert & Artists Corp., N. Y., for its popular attractions-lectures division.

ASCAP's $2,400,000 1st-Quarter Melon

First-quarter melon of the American Society of Composers, Authors and Publishers, due to be mailed to publisher and writer members next week, is expected to hit a peak total of about $2,400,000. Distribution will be nearly 20% over the recent quarterly dividends which fluctuated slightly over the $2,000,000 mark for the past year.

As indicated in the Society's annual report last month, ASCAP's exchequer is being swelled by steadily rising performance fees from radio and video, with the latter media more than compensating for the coin lost from the film industry. The deals with the film majors, which would add another $800,000 to ASCAP's take, is still hung up on the pix companies' demands for a blanket license which would cover both regular commercial exhibition and TV performances.

Although the upcoming divvy is being split down the middle between writers and pubs, the cleffers will not receive their full 1,200,000 share. About $100,000 is being laid aside for the Alien Property Custodian for a flock of foreign writers who were cut off from ASCAP payments during the last war.

TV Jumps Gun on Pix Industry in Paying D. W. Griffith Tribute

Television is jumping the gun on the film industry in paying tribute to one of the film biz's earliest pioneers via a special documentary presentation of the life of the late D. W. Griffith April 22 on NBC-TV's "Philco Playhouse." Hour-long program, titled "Birth of the Movies," is to be based on the memoirs of Lillian Gish, one of the stars whom Griffith developed, and scripted by H. R. Hays and Robert Arthur. Miss Gish will play her-

(Continued on page 12)

ABC Working Out Deal So That Winchell Can Keep Some of the Loot

Walter Winchell and ABC, over whose network the $1,000-a-minute commentator-columnist has been a Sunday night-at-9 standby, are negotiating a new contract that will permit WW to cushion his earnings as protection against future years. That's the kind of deal Winchell long hankered for, and his feelings about his $12,500 week paycheck going mostly for taxes is well known to the trade.

Winchell's current contract with ABC runs to the end of '52 (giving the web an exclusivity on both AM and TV, the latter when and if), but it's understood that a new pact will nullify the straight pay features prior to the '52 date.

Presence of NBC pres Joseph H. McConnell in Florida this week precipitated reports that WW is the newest target in the NBC personality sweepstakes cued to the "life insurance" come-on that inspired the Milton Berle 30-year deal. Berle, too, is currently in Florida, spring vacationing from his "Texaco Star Theatre." Convergence of the trio (Berle and Winchell friendship is backgrounded by their dual Cancer Fund championing) has been purportedly linked to McConnell's bid for the new conquest in wooing WW away from ABC.

However, ABC points out the firm exclusivity on WW's services through '52 would automatically negate any such overtures.

Rassling to Up Pix B.O.

Minneapolis, April 10.

Newest gimmick here for neighborhood film houses is wrestling as an added attraction.

Indie Princess now offers three matches supplementing screen fare Thursday nights.

Garland, Lutcher, Thompson London Sockos But Maxie Not So Slapsie

London, April 10.

Judy Garland scored the top reception of the London variety season at her preem at the Palladium Monday (9). In a show crammed with top vaudeville values, the U. S. filmster got a sock reception and gained momentum with each succeeding pop tune until she registered as the biggest femme hit since Betty Hutton who appeared here last season. Miss Garland was visibly moved by her ovation.

At one point in her appearance, Miss Garland slipped as she was taking a bow and got even a greater hand when she admitted that it probably was one of the most ungraceful exits ever seen.

The Debonairs (5) also made a heavy impact with their impressionistic terping. Max Bygraves, British comic, who was in last season's production of "Touch and Go," is also on the bill.

In another London bow, Nellie Lutcher, at the Prince of Wales theatre, had the audience yelling for more after a solid 30-minute recital of pop tunes. Miss Lutcher could have done another half-hour according to the applause. This is her first West End date. She had a successful provincial tour last year. Bill includes comedian Derek Roy, and disk-jockey Jack Jackson who introduced Miss Lutcher to British radio listeners.

Kay Thompson gave the Cafe de Paris its biggest opening of the year Monday (9) night with a strong song and dance show loaded with artistry and humor. Turn, after the preem, is rated the top cafe attraction in London and a surefire click for her six-week season.

At the Empress, Maxie Rosenbloom failed to impress the nitery crowds. He left that show after three nights and is planing back to the U. S. today (Tues.).

Just Like It Says

Hollywood, April 10.

Parke Levy and scripters of "My Friend Irma" kept the CBS air show up to date with real life when Marie Wilson was rushed to the hospital with flu.

Script was rewritten a few hours before broadcast to have Irma absent in hospital—with flu.

Show Biz Blesses Blood Bank Show; 3,000-Pint Target

The all-inclusive show biz drive for the establishment of a permanent blood bank for both industry workers and the Armed Services took shape yesterday (Tues.) at a luncheon meeting attended by network representatives and execs of most of the talent and craft unions. The project was unanimously endorsed by the assemblage after it was outlined by Mrs. Richard (Dorothy) Rodgers, RCA vice-prexy Manie Sacks and Tex McCrary.

With the major radio and video webs set to handle the all-star gala at the Center theatre in Radio City, N. Y., May 29, reps of various agencies and unions moved to set up working committees in their own organizations to enlist donors of a pint of blood, which will be the admission price at the climactic benefit show on the eve of Memorial Day. Goal is 3,000 pints—the number of seats at the Center theatre—with the ultimate objective being nationwide publicity for

(Continued on page 12)

Soviets, at 1st Int'l Film Fete, Act True to Form In Cannes; Swiss Pic Nixed

Cannes, April 10.

Russian film industry, participating in an international film fest for the first time in five years, sideswiped the opening of the Cannes Film Festival here last week by forcing the temporary cancellation of a competing film from Switzerland. Film, which was to have been the official opener for the affair, is "Four Men in a Jeep," produced by Leopold Lindtberg and dealing with a four-nation police force in Vienna.

On opening night (4) the film was yanked, with the explanation that Lindtberg had not yet arrived. George Stevens' "A Place in the Sun" (Par) was substituted. "Jeep" was shown later, depicting the Russian member of the unit relentlessly pursuing unpleasant duties because of orders, although they were against his personal feelings. Pic aroused little comment and was lightly taken. Russian delegates, however, sent a note to festival officials the following day protesting that it violated festival rules, which state that no film may be shown which is in any way "morally offensive" to one of the participants. Note declared the depiction of the Russian soldier was detrimental to Russian prestige.

Last-minute acceptance of several Iron Curtain countries (including Russia, Hungary, Czechoslovakia and Poland) has given the Cannes officials a special hypo for their fest. Fifteen-man jury for the fete includes eight who are actively engaged in film-making which, it's claimed, will make for better judging of the entries. While a number of countries, including the U. S., are represented, the British are doing the best lobbying job, having the most celebs attending and flooding the town with their posters and still photos.

EDITH PIAF RESUMES IN NEW PARIS REVUE

Paris, April 10.

Recovered from an attack of appendicitis, Edith Piaf has resumed her engagement in "Petite Lili" at the ABC theatre. Miss Piaf, who is star of this show, did not undergo any operation and is reported in okay health now. She was stricken just before the transportation strike which cut so deeply into all showbiz.

Because Miss Piaf is the real draw of the show and since the nut is big, it was decided to halt the run until she was able to return.

WILL MAHONEY
THE INIMITABLE
Currently Empire Room
Palmer House, Chicago
Third Week
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125G Ringling Row As Heart Aid; But What a Headache!

Benefit preem of the Ringling Bros. & Barnum & Bailey circus in New York last Wednesday (4) night, with more than 40 top names from Broadway, Hollywood, radio-TV and opera taking an active, costumed role in the Big Show itself, was a press agent's dream affair—on paper, at least. For the inveterate fans who were there to see the circus, however, the most that could be said for it—and that's plenty, of course—is that it earned a handsome $125,000 for the Louise Baer Memorial Fund of the New York Heart Assn.

The show was put together with the best of intent by all concerned. The guest participants, as a matter of fact, were almost saintly in the trouble they went to to be at rehearsals, to be on hand early for the performance, to don costumes and makeup, to climb aboard ele-

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Puerto Rico Congress To Hand Ferrer His Oscar

Jose Ferrer hops from N. Y. to San Juan, P. R., Saturday night (14) to receive in person Sunday the Academy Award Oscar which he won this year for his role in "Cyrano de Bergerac." Ferrer, who was born in Puerto Rico, will receive his statuette at a specially called joint session of the islands' House of Representatives and Senate.

Ferrer will leave by plane immediately after the last curtain Saturday night of "Twentieth Century," legiter at the Fulton theatre, N. Y., in which he co-stars with Gloria Swanson. He will receive the Oscar next day from Gov. Luis Minoz-Marin in the governor's palace.

He will turn the Oscar over to the University of Puerto Rico for its permanent archivces in ceremonies at the university. Ferrer will be back in N. Y. Monday morning for rehearsal at the 48th Street theatre of "Stalag 17," which he's producing.

Pipe This!

Audition platter for Mary Margaret McBride's new ABC co-op strip, which started Monday (9), was being recorded in her home when the proceedings were interrupted by pounding from an apartment above. Her associate, Stella Karn, investigated and found that a trio of plumbers were at work.

When she explained that MMM was interviewing Gary Cooper, two of the workmen went downstairs and their chatter with the pic star was included in the taping. Boss plumber, however, kept up with his hammering. It all made for a spontaneous show, but last week WFMJ, Youngstown, O., turned down the co-op because the affiliate didn't like the intruding pipe-wielders.

Kesslere-N.Y. Library Collection

George Maillard Kesslere is nearing the end of a monumental show biz collection titled "Celebrities—Yesterday and Today" which will become a permanent record of the New York Public Library's Theatre Collection, George Freedley curator.

It embraces over 4,000 portraits taken by Kesslere, foremost portrait photographer, and donated by him to the N. Y. Library. Personalities of the theatre, screen, music, the dance, radio-TV and other branches of the Lively Arts have been carefully assembled by Kesslere for Freedley's permanent collection.

Somewhat delaying the formal presentation is the absence of some biographical data, as result of a fire a year and a half ago in Kesslere's 131 E. 62 St. (N.Y.) studio. Both he and Freedley urge show biz subjects to contact the artist at his studio, or Curator Freedley at the Library, 5th Ave. & 42 St., N. Y. City, to augment their photographs with the missing biog material. This is necessary for the Library archives. About 50% of the biogs were destroyed in the studio fire but as negatives were stored in vaults, it didn't impair the basic photographic collection. In addition, Kesslere is also donating some 400 paintings of show biz prominents to the N. Y. Public Library.

Look, Ida, I'm a Dr.

Presentation to Eddie Cantor of a Doctor of Humane Letters degree from Temple Univ. has been set for the school's commencement exercises in Philadelphia June 14. Dr. Robert Johnston, Temple's prez, has notified the comedian. Ceremonies are scheduled to start at 10:30 a.m.

Because this year's graduating class of 2,000 is the largest in Temple's history, the commencement will take place in Philly's Convention Hall. Ex-President Herbert Hoover and Warren R. Austin, chief U. S. delegate to the United Nations, are also to receive the same degrees.

Nix of Films, Radio, TV From 'Essential' Group Bringing Flock of Beefs

Washington, April 10.

Elimination of motion picture production and radio and TV from the Government's revised list of essential activities is about to bring a series of beefs here. First will come from Joyce O'Hara, acting Motion Picture Assn. of America prexy, who plans a formal protest to Secretary of Commerce John Sawyer because no branch of pictures is included.

The list, issued over the weekend, is for the guidance of the Defense Department in scheduling active duty calls on reservists, and for the information of Selective Service in considering draft deferments.

The joint Department of Commerce-Department of Labor Committee is currently working on a revision of its list of critical occupations. This will be released soon.

Nearest thing to either radio or films on the revised essential list is a classification covering production of communication equipment, which includes the manufacture of such items as coaxial cable and military radios.

Libby Holman on Song Tour for GIs in Germany

Libby Holman will make a tour of Army installations in Germany, starting April 16, with her folk-song repertoire. She is being accompanied by Gerald Cook, pianist, and her manager, Walter Williams.

Miss Holman has been in Europe since last fall, concertizing. She sang her final concert in Rome at the Teatro Delle Arti last night (10). She intends to do night club or theatre versions of her folk-song concerts in U. S. next season.

Martin-Lewis Settling Greshler-MCA Snafu

Hollywood, April 10.

Dean Martin & Jerry Lewis have settled their differences with their former agent, Abner J. Greshler, after nearly a year of squabbling. Comedy duo some time ago left Greshler and shifted to Music Corp. of America. Attorneys are currently working over the settlement papers and likelihood is that they'll be completed by tonight (Tues.).

Settlement involves a friendly working agreement between the comics and Greshler in the operation of York Pictures, their indie production unit under which "At War With the Army" was made. There are future pix planned. New agreement also calls for an arrangement with MCA whereby Greshler will participate in MCA commissions from Martin & Lewis.

Anti-Semitic Mob In Salzburg Clubs 'Lover' Pickets

Frankfurt, April 10.

An anti-Semitic crowd severely beat up some 100 Jews who tried to demonstrate against the screening of "Undying Lover," the first postwar film of Veit Harlan, Nazi Germany's No. 1 director, Wednesday (4) night in Salzburg, Austria. The fracas turned into street fighting, and first reports being that 20 of the Jews were injured, including 10 seriously. One of them was Pincas Spiegel, head of Jewish community in Salzburg.

Reported that members of the Jewish community, former concentration camp inmates, members of the Union of Nazi Persecutees and of the Socialist Youth Movement, gathered before the Elmo theatre, Salzburg, demanding the management stop the showing of "Lover." About 1,000, including many in the audience, then attacked the demonstrators with clubs and stones, shouting anti-Semitic slogans. It took almost two hours for the police to restore order. Jewish community members said the police itself displayed an anti-Semitic attitude and failed to protect the demonstrators. Pic is planned to be taken off the bill today (5).

The riot, most serious yet, came a few days after the city council here decided unanimously to protest against film's planned showing at the Metro am Schwan theatre. The protest vote was 78 for, with four abstentions. Nobody voted against. Lord mayor Walter Kolb told the council that he regrets there are no lawful means to ban the film.

Harlan was twice acquitted by British Zone denazification courts from charges of having committed crimes against humanity by directing the anti-Semitic film, "The Jew Suess." Film, a distorted version of a Lion Feuchtwanger novel, had allegedly produced serious anti-Jewish repercussions after its showings during the Nazi times.

Frankfurt Council Bans Posters

The city council previously prohibited poster advertising of "Lover" here, and two most promi-

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When Is 'Entertainment' Expense Deductible?

Tax deductions of "good will" expenses depend on whether such are incurred for creating the friendship of customers or maintaining such friendship of already established customers. Recent case of the Canton Cotton Mills, decided by the Court of Claims, is felt of prime importance to showbiz, particularly where agencies are dealing with long-established clients or with prospective clients.

The court ruled that expenses for building up good will are capital costs, hence are not deductible, but expenditures to keep good will is a current expense, hence deductible.

In the Canton case the Court of Claims said: "Good will, once acquired, requires periodic cultivation if it is to continue to produce benefits; and it is therefore . . . logical to class necessary expenses incurred currently to protect and nurture existing good will as current business expenses rather than as capital expenditure."

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MILD TOA NOD NIPS COMPO WINGS

Phonevision's Hefty 'Subsequent-Run' Patronage Key to Zenith's FCC Pitch

Chicago, April 10.

With its 90-day Phonevision experiment now completed, Zenith Radio is expected to base much of its pitch to the Federal Communications Commission on the fact that PV, besides opening up a new film market, can also tap a hefty subsequent-run audience. Argument, which will be made to the FCC in an attempt to get a commercial okay for the "pay-as-you-see" system, will be based on the fact that only 18% of those having seen the PV films had previously seen them in theatres.

Public's willingness to order films sent into their homes via PV, which they either had failed to see in filmeries or desired to see a second time, is being claimed by Zenith as the answer to the film industry's complaint about the "lost motion picture audience." According to some industry analysts, in fact, PV's subsequent-run boxoffice potential may be the answer to charges that the system could eradicate the present exhibitor structure. By releasing to PV only those films which have previously played theatres, the device would not be in direct competition with exhibs on specific product, and the producing company would still get a crack at the "home" maket.

What particularly bothers the major companies which supplied product for the tests, however, are Zenith's figures revealing that an average of 4.64 viewers watched each PV screening. Figures made available to the companies this week are based on a postcard survey of the 300 test families, which to date covers the first two months of the test. Majors point out that the statistics prove their point that there would be no way to control the number of people who could watch pix on PV for the single

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PV's Final Tally

Chicago, April 10.

Final tally on the Phonevision tests shows that 6,733 screenings were ordered by the 300 test families during the 90-day period. That amounts to 22.4 screenings per subscriber, or an average of 1.7 screenings per subscriber per week.

During the final month of March, which Zenith Radio prez Eugene F. McDonald, Jr., terms the "indicative" month of the trial run, an average 23.9% of the subscribers ordered each film.

Catholic Paper's Critic Barred by Columbia For 'Born' Attacks

Hollywood, April 10.

William Mooring, motion picture editor of The Tidings, official newspaper of the Catholic Archdiocese of Los Angeles, disclosed in his column Friday (6) that he had been barred from all Columbia Pictures previews and screenings. Mooring had attacked Col's "Born Yesterday" for alleged Communist propaganda.

In a letter to Msgr. William E. North, managing editor of Tidings, Feb. 15, Harry Cohn, Col prexy, advised the prelate that Mooring was barred from Columbia previews, not because of an unfavorable review, but because he went far beyond the action of a critic and appeared on platforms and at meetings, with the weight of his association with the Catholic Church behind him, as a crusader against the film.

LLOYD WOULD RETURN IN BRIT. MADE FILM

Hollywood, April 10.

Negotiations are underway for Harold Lloyd to return to films for the first time in more than six years. Deal calls for Lloyd to go to England in July, after the Shrine convention, to make a film there for an undisclosed U. S. producer, who has considerable quantity of frozen coin overseas.

Comic's last film, made in 1944, was released last year under "Mad Wednesday" tag. Also on agenda are reissues of "The Freshman" and "Welcome, Danger," latter a 1931 talker. Lloyd already has sneaked "Danger" a few times to test reaction. "Freshman" is due to go on scoring stages within next two-to-three weeks, Lloyd having decided to add soundtrack to original version for release in the fall in conjunction with start of football.

MPEA 'Puzzled' At Soviet Showing Of 4 U. S. Films

Motion Picture Export Assn. is puzzled over current showings in Soviet theatres of four U. S. pix, three of which the Russians claim to have confiscated in Germany as war trophies. What puzzles the MPEA is fact that the films are not the type that would be easy to re-edit and distort to fit Russian ideology, as has been done with other Hollywood product.

The three films taken from Germany are "Story of Louis Pasteur," made by Warner Bros. in 1935; Metro's "Romeo and Juliet," a 1936 release, and "The Man in the Iron Mask," released by United Artists in 1939. Also making the rounds in Russia is "The Three Musketeers," a Ritz Bros. burlesque of the Alexander Dumas story. This pic was leased by 20th-Fox to Russia in 1941, but the rights expired in 1946.

Irving Maas, viceprez and general manager of MPEA, offers a couple of his own explanations on

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EXHIBS MULL AD PIX BAN AS HYPO VS. TV

Hollywood, April 10.

Throw advertising films out of the theatres and give the customers nothing but uninterrupted entertainment. That is the gist of a movement seriously considered by exhibitors in these parts as a means of luring the public away from television. No positive steps have been taken in that direction thus far but the question has been discussed at various gatherings of film house operators.

Idea is that TV fans are growing weary of shows overloaded with dull commercials and would welcome a return to the motion picture theatres if they were assured of straight entertainment unadulterated by blurbs for merchandise. A few of the big film theatres have used an occasional advertising picture with an educational slant, but the chief offenders are nabe houses. Many of them tie up with neighborhood merchants and interrupt their entertainment with uninspired sales messages—the same sort of stuff they get at home on television, for free.

Selznick Due in N. Y.

David O. Selznick is expected in New York this week from Haiti, where he has been vacationing with his sons. He'll remain about two weeks, following which he may go to Europe or return to the Coast.

Producer broke up his vacation two weeks ago to spend four days in New York confabbing with Victor Hoare, his foreign chief, and then returned to Haiti. He spends their Easter school vacation each year with his sons, Daniel and Jeffrey.

MORE EXHIB APATHY SEEN

Action by Theatre Owners of America in Washington last week is regarded by industry insiders as having put a severe damper on the future of the Council of Motion Picture Organizations. Those close to COMPO were morose this week, feeling there's little prospect now for it to burgeon into the big-time, all-industry public relations organization along the lines it was originally conceived.

Stand of the TOA board was, on the surface, affirmative. It endorsed COMPO "in principle" and approved suggested changes in the bylaws that will broaden exhibitor representation on the organization's governing boards. However, it left up to each of its 28 units the matter of indivdual endorsement of COMPO. Nine have okayed it and most of the other 19 are expected to.

Nevertheless, it is felt that the net result of the less-than-wholehearted support by TOA will be an apathy by other exhib groups and individual theatremen. There's no incentive for enthusiasm on their part when they see that other exhibs are giving COMPO neither moral nor financial support.

Key is Financial Angle

Financial angle, of course, is all-important, since COMPO can never really spread its wings and do a large-scale public relations job without an adequate budget. Financing was originally expected virtually to take care of itself, with coin coming in automatically from exhibs via major company film exchanges.

Instead, COMPO execs now find themselves in the fund-raising biz rather than in public relations. Distribs have been forced for economy reasons to back out of the role of collection agency, meaning COMPO must round up its funds

(Continued on page 16)

SKOURAS, CROWTHER VS. NECKLINE, L'IL ABNER

"Are Movies Better Than Ever?" will be kicked around in a panel discussion to be held Friday (13) at a Harvard Law School Forum, Cambridge, Mass.

Spyros Skouras, prez of 20th-Fox, and Bosley Crowther, film critic of The N. Y. Times, will take the affirmative. In the negative corner will be Faye Emerson and cartoonist Al Capp.

Doesn't Know What Mayer Wants To See Him About, Sez Schenck

Louis B. Mayer has asked to see him—but he doesn't know about what — Metro prexy Nicholas M. Schenck said yesterday (Tues.). Schenck told VARIETY in a telephonic interview from his winter home in Miami Beach that he had naturally agreed to a meeting with the studio chieftain and that they'd huddle in New York at the end of the month.

Reports that have been heard ever since Dore Schary moved into the studio hierarchy in July, 1948, have flared with renewed vigor during the past few weeks. They are that Mayer wants to resign. Some rumors go so far as saying that he intends setting up a new production company.

There has been no official confirmation whatsoever on either Coast, although top Metro insiders agree that Mayer is "unhappy." The New York talks with Schenck which the production chief has requested are undoubtedly on the subject of his relationship with the company.

Schenck denied yesterday that there is any "strain" between him

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Bargain Nights

Washington, April 10.

Extremes to which some drive-in theatres carry the "bulk rate" charge were presented to the Theatre Owners of America board meeting last week. Down in Arkansas, it was pointed out, the charge is 25c for a carload of people and $1 for a full truckload.

Customers have become such bargain hunters that two to three carloads of people will drive up to the outside of a drive-in theatre and then all jam into one of the cars to get the benefit of the 25c rate for as many as eight to 10 people.

$4,800,000 Loan To Stan Kramer By 2 N.Y. Banks

Financing of Stanley Kramer's productions for Columbia release will be shared by Bankers Trust and Guaranty Trust of New York. Deal is now in the making by Col with the two banks and should be ready for inking shortly.

Bankers handles loans for a number of Col indies, but entry of Guaranty marks a policy switch. Kramer loan will be the first it has made to an indie for almost four years. Once active in financing production for United Artists release, Guaranty ducked out of the biz when b.o. started to drop in 1947.

The two banks will share equally in the loan. Deal is for two years with options on the part of the banks for extensions for an additional two-year period. Loan is in the form of revolving credit with maximum limit on outstanding funds of $4,800,000. It is not ex-

(Continued on page 16)

C. P. Skouras' Minor Op

Hollywood, April 10.

Charles P. Skouras will undergo minor surgery Thursday (12) at Cedars of Lebanon Hospital.

Skouras checked into the hospital, Monday (9), and will be bedded two weeks.

Indpls. Ball Park Preps For Pix on Nights When Team Does Not Play

Indianapolis, April 10.

Indianapolis' American Assn. baseball club will not televise its home games this year but probably will be the scene of a novel outdoor film experiment instead. George Landis, formerly 20th-Fox branch manager here and now president of Amusement Enterprises, Inc., which operates four neighborhood houses, has arranged with the club's management to use Victory Field for pix on Sunday nights throughout the season and on all other nights when team is traveling.

Opening is tentatively set for April 29, pending solution of technical details on which Landis will

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National Boxoffice Survey

Biz Turns Uneven; 'Wedding' Champ for 3d Week; 'Lullaby,' 'Hope,' 'Up Front' Next Biggest

Business picture is extremely spotty this week, with several key cities reporting that mild, springlike weather is hurting. In Minneapolis, however, it was the usual weekend blizzard that sloughed trade. Several pictures that were just getting started last round are showing marked stamina currently.

"Royal Wedding" (M-G) is No. 1 nationally for the third consecutive week, even in the face of being holdover or extended-run in many spots. "Lullaby of Broadway" (WB) continues consistently sturdy to again land second place, while Bob Hope's "Lemon Drop Kid" (Par) is pushing up to third.

"Up Front" (U), which began to show big possibilities a week ago, is taking fourth money, current week seeing it preeming in about 200 keys across the country. "Rawhide" (20th) is climbing to fifth position, while "Mating Season" (Par) is slipping to sixth.

"Born Yesterday" (Col) with boost from Oscar awarded Judy Holliday, is showing remarkable stamina to take seventh spot, with "Cyrano" (UA), also helped via Jose Ferrer getting award for best male actor, taking eighth. "Payment on Demand" (RKO) is winding up in ninth place while "A. & C. Meet Invisible Man" (U) round out the Big 10 list.

Two runner-up pix are "Valentino" (Col), with some disappointing weeks currently, and "Bird of Paradise" (20th), lagging behind previous round's gait.

"Father's Little Dividend" (M-G) looms as standout newcomer, based on trim to big sessions first week out. "The Thing" (RKO) also shapes well, being hefty to solid this round. "Tales of Hoffmann" (Indie) looks a comer for small-seaters, setting a new house record at the N. Y. Bijou opening frame. Another playing the arty circuit "Teresa" (M-G) looks terrific on initial N. Y. date. A third suited for sure-seaters, "Kon-Tiki," is landing a giant total in N. Y. (mitis' session, being near house high.

"Samson and Delilah" (Par) is very strong on its present pop-scale run. "Inside Straight" (M-G), another new entry, is okay to fair this week. "Get It Wholesale" (20th) shapes big in Philly and solid in N. Y. "Tomahawk" (U), good in St. Louis, is okay in Montreal. "Great Missouri Raid" (Par), great in Detroit, shapes fair in N. Y.

"Nick Cain" (20th) is light in L. A., average in Chi and okay in Pitt.

(Complete Boxoffice Reports on Pages 8-9)

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DAILY VARIETY
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Garfield, Ferrer 'Investigate' Selves As Prelude to April 20 Red Hearings

Hearings slated for April 20 to wind up the present series of sessions by the House Un-American Activities Committee on alleged Red leanings in Hollywood promise to be the most unusual the House group has held to date in any field.

In place of the general denials or refusals to answer, which have been normal procedure, the committee's two principal witnesses, John Garfield and Jose Ferrer, will come into the hearing room with painstakingly detailed cases. Both are preparing to explain and defend every action of their professional and personal lives.

Both have employed top counsel and spent a large amount of time and money in recent weeks going over their own actions and motives. Both have strongly denied any tie with Communism now or in the past, and they are preparing to prove their denials.

They are understood to have gone so far as to hire investigators of their own to dig up anything derogatory to themselves, so that they'll be thoroughly prepared with answers whether the point is false rumor or based on some shred of fact. It is understood that attorneys for the two actors have insisted upon such procedure as a prelude to taking on the cases. They've questioned the actors exhaustively themselves and sought outside evidence in order to be assured that they are not putting themselves on the spot by defending clients of dubious political backgrounds.

Nizer Reps Garfield

Garfield's attorney is Louis Nizer, of Phillips, Nizer, Benjamin & Krim, New York law firm which reps Paramount. J. Arthur Rank and many other major outfits in and out of the film industry.

Ferrer is repped by a whole battery of lawyers. In New York he has his regular counsel, Edwin M. Reiskind, and in California Greg Bautzer. His principal defender, however, will be Abe Fortas, of the

(Continued on page 12)

da Silva Vidpic Yanked

Hollywood, April 10.

Bigelow-Sanford Carpet Co. has withdrawn the Howard da Silva telefilm starrer "My Heart's in the Highlands" as a result of official protests from the Catholic Church. Vidpic was tested in San Francisco and Boston to determine reaction after da Silva appeared before the House Committee on Un-American Activities and drew immediate protests.

"Heart" was made a year ago for the "Silver Theatre" series and released with other films on a rotating schedule with the present Bigelow productions.

Brien Move Seen As New UA Raid On ELC Personnel

Preliminary to an expected hop to United Artists, Lige Brien has resigned as exploitation director for Eagle Lion Classics, effective April 27. Brien already has had talks with UA ad-pub v.p. Max Youngstein and while nothing has been finalized, the likelihood is he will make the switch.

However, it was stressed the position of Mori Krushen as UA exploitation chief will remain unchanged. Upon making the move, Brien probably would become assistant to Krushen.

Brien's switch will mean continuation of the trek from ELC to UA, which, in the instance of exploiteer Max Miller's moveover drew "raiding" complaints from ELC. It's known UA ad-pub chief Howard Le Sieur was miffed when Miller was lured by UA.

UA sales v.p. was first to make the switch, followed by Arnold and Miller.

Brien will continue in his present ELC capacity to personally handle campaigns for the openings of "Oliver Twist," which will be given its American preem in Houston on April 26. He'll also go to Dallas to work with Interstate Theatres general manager Robert J. O'Donnell on finalizing plans for the multiple engagements of the pic on the Interstate chain.

French Pathe Mapping American Expansion: Theatres, Distrib, Prod.

French Pathe, which operates the Paris theatre, N. Y., still has plans for expanding its operation in the U. S. It hopes to acquire additional houses, set up a distribution organization, and make further co-production deals with American film-makers for lensing in France.

These were the original aims when Pathe opened the Paris in 1948, but they were shelved because of economic conditions in the industry both in this country and in France. Responsibility for developing them has now been placed on Duncan McGregor, Jr., who recently replaced Jacques Chabrier as general manager of the Pathe interests in the U. S.

McGregor was formerly an account exec with the Fuller & Smith & Ross ad agency and in the advertising department of Lord & Taylor. He'll have supervision of the Paris, with Mrs. Lillian Nadel Gerard continuing as counsellor on bookings and in charge of publicity and advertising.

Temporarily in charge of the operation is Lucien Nachbaur, who'll be here several more months on assignment by Pathe. He's managing director of the company's Paris flagship, the Marignan, 1,800-seater on the Champs Elysees. He was for two years in charge of all Allied theatres in Paris as a member of the staff of the U. S. Army's Special Services division.

Nachbaur came to New York about a month ago with Pierre Cahuad, secretary general of Pathe, who has since returned to Paris. New liaison is being set up to keep Pathe's French headquarters more fully informed of the Paris's operation and that of other art houses in this country.

Pathe has always had final approval of bookings for the theatre, but in the future will be kept more closely advised. First new pic under the present managerial setup is "Minne," which goes in shortly. It played 12 weeks at the Marignan.

Pathe has a 42-year lease on the Paris, with options for an additional 42 years. Annual is $75,000 yearly.

TV BLAMED FOR DROP BY TRANS-LUX CORP.

Pinning the blame on the "initial impact of television" and the public's installment buying, Trans-Lux Corp., N. Y., this week reported its 1950 earnings dropped to $50,857. Outfit netted $198,185 in '49.

Trans-Lux operates 14 theatres, has a two-thirds interest in Trans-Lux Movie Ticker Corp. and various other interests, including 50% ownership of Maylux Pictures. This is the firm which acquired U. S. distribution rights to "Seven Days to Noon" from British Lion Productions.

Meanwhile, resignation of William M. Girden as president of Trans-Lux becomes effective April 21. He'll step up to chairman of the executive committee. Board chairman is Percival E. Furber.

Disneyites Hit the Road

Sales and publicity toppers in Walt Disney's New York headquarters hit the road yesterday (Tues.). Distribution execs Irving Ludwig and Leo Samuels left on tours of six exchanges each and will meet at the studio in about 10 days for confabs there. They'll be back in New York in about 2½ weeks.

Eastern publicity director Charles Levy took off for Milwaukee, Minneapolis and Des Moines in preparation for "Alice In Wonderland" release. Ludwig and Samuels are spurring liquidation of "Cinderella" and "Treasure Island."

Welles Sets European Distrib for 'Othello'

Rome, April 3.

Orson Welles, actor-director-producer of "Othello," has completed arrangements on distribution of his pic for most of the main points in Europe, but not in America. U. S. distrib deals are still in negotiation stage.

When the pic was edited and within three days of being ready for the market, Welles began shooting extra scenes, both exteriors and interiors, but May 1 should see it ready for shipment. Upon completion of this one, Welles is ready to start another to be made completely in Italy.

Stander's Stand As Anti-Commie

Complete disavowal of Communist leanings or Party membership was made by Lionel Stander in New York this week, coincident with his disclosure that mere mention of his name at the Larry Parks hearings in Washington three weeks ago had cut him off from jobs on television.

Prior to the March 21 session of the House Un-American Activities Committee, where his name came up, Stander said he had worked in 10 TV shows in 100 days. Since that time he hasn't had a call.

No accusations were made against Stander at the hearing and, actually, he was in a small sense cleared. While questioning Parks, Committee Counsel Frank S. Tavenner, Jr., threw in: "Do you know Lionel Stander?"

Parks replied that he did, but that he had no knowledge that Stander was or is associated with the Communist Party. Tavenner made no further mention of the matter, going off on another line of questioning.

Stander has been subpoenaed to appear April 26. Since John Garfield, Jose Ferrer and a number of other Hollywoodites have also been called for that day, Stander is fearful that he may not have a chance to be heard. Thus, in an effort to clear himself both ideologically and economically, he issued a statement this week.

"I am not now, nor was I ever a member of the Communist

(Continued on page 12)

Phonevision

Continued from page 2

basic charge of $1 per screening.

Postcard survey, on which Zenith received a 75% response, revealed that the audiences averaged four adults to one child. Of the test families responding, 76.3% termed the films worth the $1 charge, while 13.8% said they were worth more than $1. On the other hand, 6.6% claimed they were not worth the $1 charged. In addition, 91.8% voiced a preference for watching their films at home, via PV, while only .9% said they would rather see them in a theatre. Film companies' answer to that, however, is that the participating families were carefully screened before being issued their PV devices, with those getting the sets having voiced interest in the system beforehand. As a result, the majors claim, such statistics may be "loaded."

From a quality standpoint, 55.7% of the respondents termed the film programs they saw as "excellent;" 32.3% termed them "good;" 8.5% said they were "fair," and 1.6% thought them poor. Statistics showed the average PV audience comprised 2.72 viewers from the family, 1.92 represented guests, while 3.77 were adults and .87 were children.

Results of the test show that the films which grossed most in theatres also pulled the heftiest PV audiences. Among the top PV grossers, for example, were such films as "Welcome Stranger," "Homecoming," "Silver River," "April Showers" and "Hunchback of Notre Dame." Playing to much smaller audiences, on the other hand, were a number of films which fared only mildly during their theatrical release, such as "Wallflower," "Always Together," "Undercover Maisie," "Mexican Spitfire" and "Big Town After Dark."

PV's Peak at Final Week

Chicago, April 10.

Phonevision boxoffice climbed to a new high during the 13th and final stanza of the 90-day test conducted here by Zenith Radio. Final period, comprising only six days, scored better than any Monday-to-Saturday six-day period since the first week, which had the greater advantage of novelty. Five days, from Tuesday through Saturday, were better than the same five days of any week. Entire month of March, in fact, according to Zenith reports to major companies supplying product for the tests, averaged much better than the month of February.

Total of 506 orders for screenings were placed during the final six-day period, representing 24.09% of the possible audience. This compares with 458 orders, or 21.8%, for the preceding seven days. As with the previous week, Zenith's attempt to eliminate the 2 p.m. screening in favor of a midnight program meant little to its b.o. Total of only 31 orders were placed for the five nights in which screenings were offered at midnight. Best screening time was at 9.30 p.m., when 294 orders were received during the six days.

Following is a breakdown of orders by the time of screening each day:

	2 p.m.	7 p.m.	9:30 p.m.	Midn't	Total	% of Families Who Saw One Film
March 26 (Mon.)	..	16	17	4	37	12.3
March 27 (Tues.)	..	37	47	1	85	28.3
March 28 (Wed.)	..	33	36	4	73	24.3
March 29 (Thurs.)	..	31	51	8	90	30
March 30 (Fri.)	..	28	37	14	79	26.3
March 31 (Sat.)	17	19	106	..	142	47.3
Total	17	184	294	31	506	

Broidy Says Imperative Mono-AA Return to Higher Budget Pix

With Monogram and Allied Artists now in the black, the organization has plans to make higher-budget pictures in order to assure a well-rounded program, according to prexy Steve Broidy. He pointed out that "we were forced through circumstances" to make a withdrawal from "A" product, but added it's almost "imperative that we return." Exec stated he'd be in a position to disclose details within 30 days.

In New York for the companies' eastern regional sales meet, Broidy indicated last week that the proposed jump into quality pix in the near future would be tempered by careful preparation in light of past experiences. At that time, he recalled, "we found that money alone wasn't the answer."

Meantime, Broidy asserted, "we're making pictures at a cost consistent with what the market affords and will depend upon our distribution forces to tell us what to turn out." Sales staff, he said, recommended few action pictures since they could be exploited to good advantage. These don't have the "veneer or embellishment" of more expensive pictures but have a basic appeal in a specialized market.

With the companies' selling season winding up in October, Broidy observed that 28 Mono pictures, 12 westerns and six Allied Artists films will be delivered. This compares against 22 Mono, 12 westerns and one AA pic made last year. Upcoming '51-'52 program will be determined after a series of regional meetings to be held across the country. First such conclave, at the Hotel Warwick, concluded over the weekend in N. Y.

At the eve of the local pow-wow it was disclosed that some 14 films

(Continued on page 22)

Harmon Back on Mon.

Francis Harmon, v.p. of the Motion Picture Assn. of America, is due back at his desk in New York headquarters next Monday (16). He's been out since last November, recuperating in a Miami Beach sanatorium from a serious illness.

Harmon was slated to return several weeks ago, but was stricken anew by flu.

Frozen Million In Italy Key To Loew's Coin Lag

Earnings drop reported by Loew's this week was directly attributable to the corporation's inability to convert into dollars, or put to use, close to $1,000,000 now frozen in Italy. Loew's enters its income on the basis of "dollars in N. Y."

In contrast with this was the situation last year when the major invested a part of its Italian earnings and was free to remit the balance.

Major disclosed a profit of $4,225,865, or 82c per common share, for the 28 weeks ended March 15, 1951. This was against a net of $4,906,963, equal to 97c per share, for the corresponding period in the previous year.

Gross sales and operating revenues were estimated at $93,950,000, as compared with $95,618,000 in the '50 period.

Net profit of $2,230,911, equivalent to 43c per share, was reported for the 16 weeks ended March 15, '51. Loew's net for the corresponding period in '50 was $3,334,314, or 65c per share.

L. A. to N. Y.

Bing Crosby
Arlene Dahl
Jerry Davis
Irmgaard Dawson
Gloria DeHaven
Lindy Doherty
Pat Duggan
Mark Hanna
Horace Heidt
Cornwall Jackson
Gene Levitt
Arthur Lubin
Lee Lukather
Gordon MacRae
Tony Martin
Arch Oboler
Hubbell Robinson, Jr.
William F. Rodgers
Si Seadler
Vivienne Segal
Tom Sheils
Richard Thorpe
Jack L. Warner
Richard Widmark

N. Y. to L. A.

George Breakston
Cecil B. DeMille
Milt Ebbins
Billy Eckstine
Moe Gale
William German
Arthur Israel
Veronica Lake
Harry Levine
Florence Marly
Barbara Payton
Paula Stone

N. Y. to Europe

Jerry Davis
S. P. Eagle
Martin Gosch
Bob Hope
Sol Hurok
Alan & Blanche Lund
Richard Thorpe
Arturo Toscanini

Europe to N. Y.

Jean Bahlee
Paul Goldin
Leo J. Horster
Stan Laurel
Nathalie Philippart
Maxie Rosenbloom
Bella Spewack
Sam Spewack
Herbert Tischendorf

BREAD-BUTTER PIX FATTEN B. O.

Paramount Puts Exhibitors on Spot To Prove They Want Tradeshows

Reinstatement of tradeshows by Paramount, after discarding them in February, is putting exhibitors on the spot to spur attendance at the screenings. While company is not telling theatremen that it again will yank the service unless they, or reps, show up at the trade screenings, it is reported this is exhibs' last chance to prove they want the opportunity to see in advance what they are buying.

Al Schwalberg, head of Paramount distribution, announced reinstatement of tradeshows at a meeting of company division managers last weekend (7-8). Decision stemmed from flood of letters, he said, from exhib organization leaders and individuals who asked that company reconsider its new policy of screening only the most important pix.

Checkup of other major distribs revealed no change in their tradeshow policies. They will continue as heretofore, but hope was expressed that exhibs would show greater interest in the service being provided them. Continued poor attendance may result in a curtailment of the tradeshows, it was indicated by some execs.

Par made a survey of exhib screenings in January. It was found that routine projection room showings were not serving their purpose, and a plan was set up whereby only important pictures would receive special tradeshow treatment. Company now will screen all its product. Important dramas will be screened in small theatres, while comedies will be presented in large theatres with large audiences. Other product, such as action westerns, will be screened in the projection room.

In a letter to exhib leaders, Schwalberg said attendance at screenings enables exhibs to determine proper presentation of a picture and to do a better job of advertising.

Sol Edwards Forms Co. to Distribute 27 Of Rank's Pictures

New company, International Releasing Organization, has been formed in N. Y. by Sol Edwards for distribution in the U. S. of 27 J. Arthur Rank productions. Edwards is former assistant sales manager of Schnick Releasing Organization. His new distribution offices will be headed by former associates in SRO, Grand National, Educational and other outfits with which he has served in exec capacities.

The 27 pix until recently were optioned by Pentagon Pictures but not put into full distribution. Rank-Pentagon deal was terminated by mutual consent. Deal for Edwards' acquisition of the product was negotiated with Robert S. Benjamin, president of the J. Arthur Rank Organization. George Garfield, Wall St. lawyer and realtor, is partnered with Edwards.

Edwards will divide the lineup into groups for art theatres and regular houses. Already slated for the art bracket are "Beware of Pity," with Lilli Palmer and Sir Cedric Hardwicke; "The Bad Lord Byron," "The History of Mr. Polly" and "Dear Mr. Prohack." In the general classification are "Hangman's Holiday," "Maniac on Wheels," "Massacre Hill," "Sin of Esther Waters," "Man of Two Worlds" and "My Heart Goes Crazy," the latter two in Technicolor.

Distribution will be handled on a semi-franchise basis. Exchange heads will not be required to lay out cash for the pictures.

Rodgers Back to HQ

William F. Rodgers, Metro distribution v.p., returned to N. Y. yesterday (Tues.) after a week's stay on the Coast, catching up with new product.

Sid Seadler, advertising head, returned to the M-G homeoffice Monday (9), also after a Coast visit.

Gamble Finalizes Deal For 2 Ex-FWC Houses

Hollywood, April 10.

Ted Gamble is here finalizing details for acquisition of two California houses which Fox-West Coast was forced to unload under consent decree. Theatres are the Tower, Fresno, and Ritz, Hanford. Sale was arranged by FWC and Gamble is arranging leases with new landlords.

Gamble previously took over two other Cal houses from FWC, the Deanza, Riverside, and Obispo, San Luis Obispo.

125G-% Pic Deal For 'Affairs' In Goldsmith Buy

Indie producer I. G. Goldsmith's purchase of screen rights to the current Broadway legit hit, "Affairs of State," is unusual both in its financial aspects and the prerogatives it gives the play's author and producer. Deal calls for payment of $125,000 in cash against 10% of the film's gross or 25% of its profits, whichever is larger.

This is an unusually high price for a Hollywood purchase of this type. In addition, Goldsmith has agreed that no release date shall be set on the pic, that hinging on when the show has terminated both its New York and major road-city runs.

Filmmaker in a still further concession has stipulated that author Louis Verneuil and producers Richard Krakeur and Fred Finklehoffe must be consulted on director and casting of the pic. Verneuil is making a separate deal with Goldsmith to write the screen treatment.

Film purchase has not yet been completed. But attorneys are now drawing papers and no hitches have arisen, so it is expected the inking will take place this week. Goldsmith has agreed to pay $62,500 at the time of signing and another $62,500 in about a year.

Expectation is that the film will go into release about the fall of 1953. That hinges, however, on biz done by the legitar. Present hope of Krakeur and Finklehoffe

(Continued on page 16)

ASKS $768,600 IN L. A. TRUST SUIT

Los Angeles, April 10.

Western Amus. Co., headed by Ted Jones and Baynes McSwain, filed a $768,600 antitrust suit in Federal Court, demanding that non-competitive subsequent-run theatres be put on an equal clearance basis with the city's deluxe houses. Plaintiff operates the Bards Theatre, a 21-day nabe.

Named in the suit are Loews' Inc., 20th-Fox, Warners, Paramount, RKO, Columbia, United Artists and United Paramount Theatres.

Reisman, Jr., Exits Pathe

Following his resignation from RKO Pathe after an association of 14 years, Phil Reisman, Jr., now is eyeing the television production field. However, specific plans will await completion of his newest book, "A Gallery of Roguery," which he's co-authoring with Edward Rice, Jr.

The son of RKO Pictures foreign department chief, Reisman was supervisor of all scripts, including the "This Is America" series, for RKO Pathe. His resignation was announced yesterday (Tues.) by exec v.p. Jay Bonafield. No successor has been named.

CLEAN UP IN GRASS ROOTS

The big payoff continues to be the unpretentious "bread and butter" pictures. Proof is down-to-earth and broad-humored films such as the "Abbott & Costello" and "Ma & Pa Kettle" series, currently ringing up big domestic revenue for Universal. Pix of this type, it's found, while not creating much b.o. commotion in the big-city key runs, are showing up as grassroots bonanzas.

Pointing up the "common denominator" pix as financial favorites, Universal which, following heavy losses on "prestige" product, made its big switch in production policy to the more commercialized operation. Money results are now showing through as the lensing change is reaching full effect. "Tomahawk," with $2,500,000 domestically and "Francis," at $3,000,000, are other examples.

Current year for U is shaping as its greatest since the lush prosperity of the immediate postwar era. Hefty gain which the distrib showed in the first quarter is being followed by an even stronger second, and prospects for the third, similarity, are plenty upbeat.

Steady Incline

Reversing the general industry trend, U's domestic gross income has been on a steady and remarkable incline since Jan. 1. While revenue, previously, had been around the $500,000 weekly level, the take this year has been consistently near the $800,000 level. Also, in sight for a single week, probably the last week of April, is income of $1,000,000, highest in years for the company.

U's fiscal year begins on Nov. 1. Firm hit $107,130 in net profit for the first quarter of the current year, as compared with only $12,924 for the corresponding period a year back.

Also prominent in the overall monetary situation is the fact U is managing to come out on top, financially, with "Harvey," after many ups and downs and serious doubts. Pic was brought in at about $3,000,000, and at a time when market pickings were not very promising.

Contrary to expectations, "Harvey" was not especially strong in

(Continued on page 16)

Disney Sells 'Fantasia' To Drive-Ins as 'Concert' After Last Season Tryout

In another move to attract the "lost audience" back to theatres, Walt Disney organization is going all out on a novel exhibition idea for "Fantasia" this summer. Musical is being sold to drive-ins for promotion as a "Concert Under the Stars."

Idea was tried in three openers at the end of last season with great success. Exhib response to the idea since then has been so great that Disney has prepared a special pressbook and trailer to plug the "Concert Under the Stars" idea with the line: "See it in nature's own glorious setting."

"Fantasia" is made up of classical music played by the Philadelphia Orchestra led by Leopold Stokowski. Playing it in outdoor theatres with the "Concert" billing is expected to bring in an audience that is entirely new to drive-ins.

Scheme may prove a boon to Disney, who is still out $700,000 on the film, which was released in 1940. It played then on a road-show basis and was then cut to 80 minutes and sent into general distribution. "Concert" will be in the original two-hour version.

Idea was devised by RKO's branch manager in Calgary, Arthur E. Elliott, and the operator of the Starlight Drive-In at Edmonton. Latter's success with it led to tests in Decatur, Ill., and Tucson, Ariz. New dates are being taken for May and will hit their peak in July.

Fairbanks Bolts Heller Financing Via UA, Claiming Terms Excessive

Douglas Fairbanks, Jr., has bowed out of a projected arrangement whereby Walter E. Heller & Co. of Chicago was to back "One Man's Poison," which Fairbanks is to produce shortly in England as a Bette Davis starrer. Fairbanks is said going ahead with the film but is tapping other privately-arranged sources of revenue.

Heller is backing new management of United Artists with a production fund and operational coin. Fairbanks felt Heller terms too stiff to accept angeling by him.

Attitude of other indies was not expressed in any statements but it's believed the Fairbanks balk serves as a tipoff on how they feel. Big problem in many cases, of course, is that sponsors other than Heller are not too numerous.

Fairbanks' exit from the Heller tie-in means he's no longer committed to deliver "Man's Poison" to UA for release. Pic had been announced as one of the first three slated by UA for early next year, when the distrib is to get rolling with its 24-per-year release sked. While it's still expected Fairbanks will give the film to UA, it's said there's now an outside chance he might make a switch.

Sitting on the sidelines observing the overall money matter is Eagle Lion Classics, which is hopeful of aligning itself with top producers. ELC, in its effort to lure top-calibre product, has arranged for two separate production funds in a total amount of $1,600,000.

Point ELC is making in its big pitch to film-makers is that terms are not especially disagreeable. Distrib provides the backing in exchange for 6% interest and a 10% participation in each film.

Heller's terms probably vary with each deal. But it's known some Heller participations in past have been at the 20% level.

Small to Testify In SIMPP's Detroit Suit

Independent producer Edward Small will be in Detroit April 26 to give his deposition in the antitrust suit against United Detroit Theatres and Cooperative Theatres of Michigan, brought by members of the Society of Independent Motion Picture Producers.

Small's will be the last deposition to be taken. After that, presumably, plaintiffs will move to inspect the books of the two chains.

British Govt. May Hypo Filmery Tax To $28,000,000 Yrly.

London, April 10.

An increased entertainment tax estimated to yield $28,000,000 annually from film theatres was introduced in tonight's (Tues.) budget by Chancellor of the Exchequer Hugh Gaitskell. Proposed hikes in the amusement levy range from a penny on cheapest seats up to a maximum of five pence. New rates, however, don't apply to legit or vaude theatres.

As a concession to the film industry, Gaitskell said, the government is prepared to forego its share of last year's Eady Plan adjustment, which will benefit exhibitors and producers by $4,200,000 this year. In addition, the Board of Trade will institute talks with the industry to arrange distribution of this additional coin.

Film theatres were selected for an extra impost, Gaitskell explained, because their taxation had not been increased for eight years. With the current heavy defense program, he added, it was advisable to spread the burden evenly over the public. New rates will be effective from Aug. 5, and are expected to yield $16,800,000 by the next budget.

Meantime, the general trend toward increased taxation in the budget will curb public spending, and it's feared that the boxoffice will also be severely affected. Proposed bites also would double the sales tax on TV and radio sets and cars to 66%. Income tax is to be raised by 5% and the distributed profits levy upped from 30% to 50%. Gasoline also is due to come in for the highest impost ever.

L.A. B.O. DROPS 25% UNDER 1950

Los Angeles, April 10.

Attendance at Los Angeles first-run theatres for the first quarter of 1951 dropped a little more than 25% below the intake for the similar period last year. Boxoffice gross for the first three months of this year was $2,239,400, compared with $3,021,900 in 1950.

Grosses have been skidding ever since 1948, when receipts for the first quarter amounted to $4,019,400. Boxoffice returns for the entire year of 1950 were 31% below those of 1948.

Smith's Long-Range Plans

Andy W. Smith, Jr., 20th-Fox vice-prez and general sales manager, will discuss long-range distribution plans with division and branch managers during a three week cross-country jaunt. Smith leaves today (Wed.) for Chicago, where he will meet tomorrow with exchange heads in the central division.

Subsequent sessions will be held in Seattle, San Francisco and Los Angeles. Return trip will be through the southern territory.

Kellogg, in Labor Row Over Loss of RKO Job, Dies at AAA Hearing

Labor row which began with the dismissal of Paul Kellogg from the RKO Pictures payroll came to a tragic end last Thursday (5) when Kellogg died of a heart attack in New York while taking the stand at arbitration proceedings concerning the dispute.

Kellogg, 55, member of the firm's accounting department, was dropped by RKO last September, preliminary to RKO's theatre divorcement. He had been with the company more than 20 years.

Dismissal was challenged by the Screen Office & Professional Employees Guild, and the dispute which followed was taken to the American Arbitration Assn. for settlement.

EL of Canada Becomes J. Arthur Rank Distribs

Toronto, April 10.

Company name of Eagle Lion Films of Canada, Ltd., has been changed to J. Arthur Rank Film Distributors (Canada), effective immediately. No changes in personnel is involved.

Move was made to avoid confusion. Canadian EL was organized in 1945 to establish British films here on a permanent basis. When the same tag was taken over by the Robert R. Young-Pathe interests for their new producing-distributing company in the U.S., it created some confusion in the Canadian field.

From now on, J. Arthur Rank product will carry that name and trademark, the EL label will appear only on the pix sent to Canada by that U.S. distributor.

Miniature Reviews

"Goodbye, My Fancy" (WB). Joan Crawford-Robert Young in adult comedy drama with fairly good b.o. possibilities.

"Half Angel" (Color-Song) (20th). Mildly entertaining, whimsical comedy with Loretta Young, Joseph Cotten.

"The Last Outpost" (Color) (Par). Routine outdoor feature. Okay actioner.

"Katie Did It" (Song) (U). Just fair comedy helped by pleasing cast personalities. For companion feature.

"The First Legion" (UA). Charles Boyer in film version of Emmet Lavery's play; dubious b.o. for general situations.

"When I Grow Up" (ELC). Family-trade drama based on growing pains of youth and parental problems. Moderate prospects.

"Fingerprints Don't Lie" (Lip). Low-budget meller for duals.

"Four in a Jeep" (Swiss-made). Meller in Vienna's international zone starring Viveca Lindfors; good b.o.

Goodbye, My Fancy

Hollywood, April 10.

Warners release of Henry Blanke production. Stars Joan Crawford, Robert Young, Frank Lovejoy; features Eve Arden, Janice Rule, Lurene Tuttle, Howard St. John. Directed by Vincent Sherman. Screenplay, Ivan Goff, Ben Roberts; based on play by Fay Kanin, from stage production by Michael Kanin, in association with Aldrich & Myers; camera, Ted McCord; editor, Rudi Fehr. Tradeshown March 27, '51. Running time, 106 MINS.

Agatha Reed	Joan Crawford
Dr. J. Merrill	Robert Young
Matt Cole	Frank Lovejoy
Woody	Eve Arden
Virginia Merrill	Janice Rule
E. Griswold	Lurene Tuttle
C. Griswold	Howard St. John
Miss Shackleford	Viola Roache
Miss Birdeshaw	Ellen Corby
Dr. Pitt	Morgan Farley
Mary Nell Dodge	Virginia Gibson
Prof. Dingley	John Qualen

Fairly good entertainment has been achieved in the film treatment of this legit play. Key city boxoffice returns should fall within the same classification. There's marquee worth in the names of Joan Crawford, Robert Young and others, and the production has been smoothly polished to realize on adult comedy-drama aims.

Critically, the footage is overlong, although there are sufficient high spots during the 106 minutes to keep interest from flagging too much. Script and direction constantly veer between comedy and drama, with a significant theme tossed in. The comedy comes off best during the interchange.

Miss Crawford is a congresswoman invited back to the college, from which she had been expelled 20 years before, to receive an honorary degree. She jumps at the chance so she can again see the professor, now college prexy, over whom she lost her scholastic standing. Young is the suave prexy, and renewal of their long-ago romance is a cinch. Romantic conflict is brought on in the person of Frank Lovejoy, mag photog, who has chased the congresswoman around the world. He wins out in a neat finale twist when Miss Crawford realizes that great youthful romances don't always wear well with time.

Plot works hard to sell a significant theme involved in a professor's battle over the college's attempts to muzzle his fight against ignorance and indifference. The congresswoman becomes mixed up in this fight, which shows the school officials in the bad light of opposing the exposition of students to anything controversial or progressive in education. There's a whitewash for this attitude in the windup, but only through chance.

Performances are very slick under Vincent Sherman's direction. Miss Crawford, recently involved in only heavily dramatic roles, sustains the romantic, middle-aged congresswoman with a light touch that is excellent. Young clicks as the college prexy, over whom Miss Crawford had been expelled when she stayed out with him all night 20 years before. Lovejoy figures strongly as the third costar, and his performance will be liked.

Eve Arden heads the featured players, doing Miss Crawford's secretary in her expected, wise-cracking style of comedy. Lurene Tuttle scores as the wife of Howard St. John, school trustee, as does the latter. Morgan Farley is the prof who causes all the controversy. Excellent as students are Janice Rule and Virginia Gibson.

Henry Blanke's production supervision has given the picture a topnotch finish, and the gloss is reflected down through the technical departments in putting the Ivan Goff-Ben Roberts script, based on the Fay Kanin play, on film. Ted McCord's photography and the musical direction by Ray Heindorf rate particular mention. *Brog.*

Half Angel
(SONG-COLOR)

Hollywood, April 9.

Twentieth-Fox release of Julian Blaustein production. Stars Loretta Young, Joseph Cotten; features Cecil Kellaway, Basil Ruysdael, Jim Backus, Irene Ryan, John Ridgely. Directed by Richard Sale. Screenplay, Robert Riskin; based on story by George Carleton Brown; camera (Technicolor), Milton Krasner; editor, Robert Fritch; music, Cyril Mockridge; song, Alfred Newman, Ralph Blane. Tradeshown April 5, '51. Running time, 77 MINS.

Nora	Loretta Young
John Raymond	Joseph Cotten
Mr. Gilpin	Cecil Kellaway
Dr. Jackson	Basil Ruysdael
Michael Hogan	Jim Backus
Kay	Irene Ryan
Tim	John Ridgely
Mrs. McCarey	Therese Lyon
Receptionist	Mary George
Head Nurse	Mary Tarcai
Orderly	Gayle Pace
Interne	Steve Pritko
Max	Edwin Max
Dan	Art Smith
Best Man	Jack Davidson
Furniture Salesman	Roger Laswell
Minister	William Johnstone
Justice of the Peace	Harris Brown
Thompson	Herbert Vigran
Judge	Freeman Lusk

Cast names and Technicolor will give "Half Angel" some ticket window push, but it is not likely to rate more than spotty boxoffice on its overall release. Film makes a try at whimsy, but achieves scant success until it turns to broad farcing.

Loretta Young and Joseph Cotten are involved in the byplay of a staid girl who goes on psychotically-induced nocturnal prowls for romance. The Robert Riskin script throws the setup at the audience without preliminary establishment, and it is only after more than a third of the 77 minutes has passed that plot motivation begins to take definite shape.

First incident of the midnight amatory chase finds Miss Young and Cotten, latter a priggish and wealthy lawyer, spouting flowery phrases in his bedroom-study after she had angled an entrance to his home. Ludicrous flavor of the sequence clears a bit when she discusses her dream the next day with a doctor and it is established she subconsciously loves Cotten but during daytime reality hates him.

Nocturnal romancing, with no rest in between, plays hob with Miss Young's duties as secretary in a large hospital. She refuses to admit ever knowing Cotten, although behind a mental block her subconscious recognizes him as a childhood sweetheart. The nighttime adventures of the pair in an amusement park spark some laughs, as do scenes in a store and in the hospital when Cotten encounters her during the daytime. Also rating chuckles is trial of Cotten on disorderly conduct charges for his pursuit.

Plot manages to wind itself up when the couple elope during the night on the eve of Miss Young's marriage to John Ridgely, another stuffed-shirt. To her horror, Miss Young awakens the next morning in a hotel with no knowledge of the evening's events, but this leads to the eventual lifting of the mental veil in time for a happy fadeout.

Miss Young becomes the Technicolor tints in which film is dressed and, within the limits of the role's requirements, does a competent job. Cotten's character could have used considerably more warmth. Cecil Kellaway, Miss Young's father; Basil Ruysdael, the doctor; Jim Backus, long-suffering friend of Cotten's; Irene Ryan, a nurse, and Ridgely are the featured players answering demands of the screenplay and Richard Sale's direction. Latter gets laugh results when he turns scenes loose for broad playing.

Julian Blaustein's production benefits from the technical assists given it by behind-the-camera experts. Score includes a situation tune, "My Castle in the Sand," by Alfred Newman and Ralph Blane. Set decorations and art direction are very smart-looking, and Milton Krasner used his cameras effectively. *Brog.*

The Last Outpost
(COLOR)

Hollywood, April 9.

Paramount release of William H. Pine-William C. Thomas production. Stars Ronald Reagan, Rhonda Fleming; features Bruce Bennett, Bill Williams, Noah Beery, Jr.; Peter Hanson. Directed by Lewis R. Foster. Written for the screen by Geoffrey Homes, George Worthing Yates, Winston Miller; camera (Technicolor), Loyal Griggs; editor, Howard Smith; music, Lucien Cailliet. Tradeshown April 4, '51. Running time, 88 MINS.

Vance Britton	Ronald Reagan
Julie McCloud	Rhonda Fleming
Jeb Britton	Bruce Bennett
Sgt. Tucker	Bill Williams
Sgt. Calhoun	Noah Beery, Jr.
Lieut. Crosby	Peter Hanson
Lieut. Fenton	Hugh Beaumont
Sam McCloud	John Ridgely
Delacourt	Lloyd Corrigan
Chief Grey Cloud	Charles Evans
Gregory	James Burke
Lieut. McReady	Richard Crane
Major Riordan	Ewing Mitchell
Geronimo	War Eagle

The early west is again the scene of skirmishes between Union and Confederate forces, in a routine story, dressed in Technicolor, with some mass action sequences to shape it as okay fare for the general situation. Medium grosses are indicated in that market.

A trio of scripters founded their screenplay on an okay basis for an action feature, but ingenuity stopped there; development is a series of hackneyed situations filled with more talk than action until plot passes the halfway mark. Lewis R. Foster's direction rates credit for giving it a semblance of movement and he scores with the climactic Indian battle in which a group of Confederate guerrillas save a Union post from massacre.

Ronald Reagan is the dashing Confederate officer plundering Union supply lines in the west. He's doing all right until his brother, Bruce Bennett, a Union officer, is sent west to wipe out the rebels. This complication is further pointed up when the Union forces are ordered to enlist the Apaches to defeat the Confederate cavalry. Reagan tries to prevent move, knowing the Indians will hit the warpath against all whites. His prediction is correct, and the Union forces and settlers at the outpost are saved only by the timely intervention of the southern heroes, who are permitted to return south for their deed.

Reagan and Bennett pair excellently as the opposing brothers. Rhonda Fleming decorates the femme starring role as Reagan's ex-fiancee who gets together with him again after being saved from the Indian raid. Noah Beery, Jr., and Bill Williams, two of Reagan's aides, and Peter Hanson, Union officer, register in support.

Footage makes an occasional play for lightness, and most of this is tossed to capable Lloyd Corrigan, the Washington politician sent out to expedite the Union pact with the Indians. Charles Evans, a former Union officer turned Indian leader; Hugh Beaumont and John Ridgely are among others doing okay.

William H. Pine-William C. Thomas producing team takes advantage of some good Arizona location sites for outdoor values. Footage has been given a very good display through the color photography of Loyal Griggs. Camera is extremely active in the mass battle sequence. Other technical credits measure up. *Brog.*

Katie Did It
(SONG)

Hollywood, April 6.

Universal release of Leonard Goldstein production. Stars Ann Blyth, Mark Stevens; features Cecil Kellaway, Jesse White, Craig Stevens, William Lynn. Directed by Frederick de Cordova. Screenplay, Jack Henley; added dialog, Oscar Brodney; camera, Russell Metty; editor, Frank Gross; song, Lester Lee, Dan Shapiro. Previewed April 2, '51. Running time, 81 MINS.

Katherine Standish	Ann Blyth
Peter Van Arden	Mark Stevens
Nathaniel B. Wakely VI	Cecil Kellaway
Jim Dilloway	Jesse White
Cecil T. Grumby	Harold Vermilyea
Stuart Grumby	Craig Stevens
Clarence Spurvine	William Lynn
Aunt Priscilla	Elizabeth Patterson
Steven	Jimmy Hunt
Conductor	Irving Bacon
Rev. Turner	Raymond Largay
"Odds" Burton	Peter Leeds
Abigail	Ethel May Halls

A collection of comedy cliches has been put together for results that are modest at best. As a companion feature, "Katie Did It" will find its best audience in the smaller situations and in family-trade houses, despite a cast of pleasing personalities.

Picture kicks off to a very slow start and doesn't actually get going until about midway. What life it begins to take on then from familiar situations comes a bit too late to help much. Setting for the attempts at comedy is a prudish New England village where Ann Blyth has been raised by a strict aunt to expect marriage with the stuffy son of the village banker.

The Jack Henley script proceeds along formula lines to bring the prissy miss in contact with Mark Stevens, a dashing New York artist vacationing in the village. Nothing happens until Miss Blyth hopefully goes to N. Y. to sell a song so she can help her hapless, drinking uncle, Cecil Kellaway, pay off a bookie. Tune doesn't sell, so she poses near-nude for Stevens, only to find the resulting commercial art spread on billboards around the countryside.

This, along with a misunderstanding complication, helps to bust up a budding romance with the artist and she sets the date for a marriage with Craig Stevens, the banker's son. She is saved at the bell from wedding the wrong man when the artist dashes in, explains everything and they go into a finale clinch.

Miss Blyth is extremely personable and appealing in her role, and Mark Stevens' artist character is played lightly for okay results. The two stars, along with Kellaway, Jesse White, the village's innkeeper, and William Lynn, village character, do a lot to make the routine script fairly palatable, as does Frederick de Cordova's direction.

Among supporting players, Elizabeth Patterson, the aunt; Harold Vermilyea, the banker; Jimmy Hunt, Irving Bacon and Raymond Largay lend some assistance. Productionwise, film has been given a good physical dressing under the supervision of Leonard Goldstein, and technical ends such as lensing are okay. *Brog.*

The First Legion

United Artists release of Douglas Sirk production. Stars Charles Boyer; features William Demarest, Lyle Bettger, Walter Hampden, Barbara Rush, Wesley Addy, H. B. Warner, Taylor Holmes, Leo G. Carroll. Directed by Sirk. Screenplay, Emmet Lavery, from his play of the same name; camera, Robert De Grasse; editor, Francis Lyon; music, Hans Sommer. Tradeshown, N. Y., April 5, '51. Running time, 86 MINS.

Father Marc Arnoux	Charles Boyer
Monsignor Michael Carey	Wm. Demarest
Dr. Peter Morrell	Lyle Bettger
Terry Gilmartin	Barbara Rush
Father Paul Duquesne	Leo G. Carroll
Father E. Quarterman	Walter Hampden
Father John Fulton	Wesley Addy
Father Keene	Taylor Holmes
Father Jose Sierra	H. B. Warner
Father Robt. Stuart	George Zucco
Father Tom Rawleigh	John McGuire
Lay Brother	Clifford Brooke
Mrs. Dunn	Dorothy Adams
Mrs. Gilmartin	Molly Lamont
Henrietta	Queenie Smith
Nurse	Jacqueline DeWitt
Joe	Bill Edwards

Almost 17 years after Emmet Lavery's "The First Legion" was produced on Broadway, his play about life in a Jesuit seminary and a faked miracle comes to the screen in the writer's own adaptation. Film version is well acted and directed, but its subject is of a nature that will have limited boxoffice appeal.

Charles Boyer, who heads the cast, will help as a marquee lure while firm support will undoubtedly come from the Catholic Church and affiliated groups. If carefully sold and exploited, "Legion" can mop up in a specialized market. However, it's difficult to see how this picture can offer much interest to the average filmgoer.

Early stages of the screenplay are compelling character studies of the strikingly different types within the Jesuit seminary of St. Gregory. Charles Boyer, an ex-criminal attorney, is cool and calculating. Wesley Addy, a former concert pianist, is torn with the problem whether he should pursue his music or remain with the order.

But a much greater crisis develops when the ailing H. B. Warner suddenly regains the use of his legs after a bedridden three years. Cries of "miracle!" pervade the seminary and the surrounding country. The skeptical Boyer eventually gets the town doctor, Lyle Bettger, to admit he caused his patient to walk through the power of suggestion.

Many pains are taken to disprove the "miracle" before these steps culminate in Bettger's admission. In light of this, it's decidedly anticlimactic when crippled, paralytic Barbara Rush suddenly rises from her wheelchair at the finale as a "true miracle of faith."

In an effort to lighten the heavy plot, the script calls for several of the Fathers to make disparaging remarks about the rigors of the seminary routine, the quality of the food and kindred observations. William Demarest, as a monsignor, also gets off periodic quips and jibes aimed at challenging the zeal of the Jesuits. It may be all right for those within the order to jest privately among themselves but in making the film audience privy to these comments they emerge in questionable taste.

Performances of the entire cast are noteworthy. Boyer's portrayal of Father Arnoux is shaded with depth and understanding. Demarest is pithily amusing as the monsignor with a broad sense of humor. Bettger, who has the unenviable part of a Catholic turned agnostic, is forcefully realistic. Miss Rush wrings maximum values out of her assignment as the incurable paralytic saved by the "miracle." Fine support is provided by Leo G. Carroll, Walter Hampden, Warner and Addy among others.

Producer Douglas Sirk, in association with Joseph Lucachevitch, turned out the pic on location at the Mission Inn, Riverside, Cal. Spanish architecture of the hostelry forms an excellent physical background for the movement of the plot. Camerawork of Robert De Grasse capably catches the mood and spirit, as does Hans Sommer's music and other technical credits. *Gilb.*

Aboaf Eyes Europe Trip

Americo Aboaf, Universal foreign department chief, is planning a hop to Europe following the return of prexy Nate J. Blumberg.

Blumberg is due back at the homeoffice around April 23 after a six-week tour of U offices on the Continent.

When I Grow Up

Hollywood, April 4.

Eagle Lion Classics release of S. P. Eagle (Horizon) production. Stars Bobby Driscoll, Robert Preston, Martha Scott, Charley Grapewin; features Henry Morgan, Elizabeth Fraser, Johnny McGovern, Poodles Hanneford, Griff Barnett. Directed and written by Michael Kanin; camera, Ernest Laszlo; editor, Edward Mann; music, Jerome Moross; harmonica, George Fields. Previewed March 21, '51. Running time, 92 MINS.

1890 Sequence

Josh Reed	Bobby Driscoll
Father Reed	Robert Preston
Mother Reed	Martha Scott
Ruthie Reed	Sherry Jackson
Duckface Kelly	Johnny McGovern
Mrs. Kelly	Frances Chaney
Bobo	Poodles Hanneford
Carp	Ralph Dumke
Doc	Paul Guilfoyle
Carp's Assistant	Paul Levitt
Dr. Bailey	Griff Barnett
Volunteer Nurse	Margaret Lloyd

Modern Sequence

Danny Reed	Bobby Driscoll
Grandpa Reed	Charley Grapewin
Father Reed	Henry Morgan
Mother Reed	Elizabeth Fraser
Binks	Bobby Hyatt
Sully	Robin Camp
Sully's Mother	Ruth Lee
Harmonica Boy	Donald Gordon

The growing pains of youth and the problems of understanding faced by parents motivate "When I Grow Up." It's a gentle, leisurely unfolded drama laden with sentiment that will find its best audience in the family trade houses, only moderate grosses are indicated.

Two different generations of youth and parents, both with the same problems in family relationships, are presented during the 92 minutes. This results in a duplication of principal situations and stretches the footage out longer than it should be for its bookings in the double-bill market. However, scenes come over with sufficient natural warmth, assuring some interest, and the tearjerker elements play well, even though obviously.

Bobby Driscoll is the problem youth in both the modern and the 1890 sequences. Michael Kanin starts his script in the present era with young Driscoll, a kid of 11, believing he is not loved by strict parents. Latter, distracted, become irritable with the parental grandparent who makes his home with them. Ready to leave, he comes across his old diary, written just as he turned 12, and the story goes back to his youth and the similar problems he survived.

This portion occupies the major share of the footage and captures parental thinking and other facets of the period as directed by Kanin. Driscoll, after a series of incidents which, to him, proves his stern father does not love him, is readying to run away to join a circus when he is stricken with typhoid fever. His father's anxious concern and care during the illness make the boy realize he is loved, but the father falls victim of the fever and dies, leading to the diary entry that keynotes the plot's moral: "When people love other people why don't they show it or something before it's too late."

S. P. Eagle's production supervision has resulted in excellent casting of the principal roles. Young Driscoll sells his two youth characters skillfully. Robert Preston and Martha Scott, the parents in the 1890 sequence, and the modern-day parents, Henry Morgan and Elizabeth Fraser, are good. Charley Grapewin is fine as the old granddad, and among the others Poodles Hanneford, as a circus clown, and Griff Barnett, a kindly doctor, show up best.

A harmonica is featured in the background music and Jerome Moross did the score while George Fields plays the instrument. Ernest Laszlo's photography and the other general technical credits fulfill picture's entertainment aims. *Brog.*

Fingerprints Don't Lie

Lippert Pictures release of Sigmund Neufeld production. Stars Richard Travis, Sheila Ryan; features Syd Mason. Directed by Sam Newfield. Screenplay, Orville Hampton, from story by Rupert Hughes; camera, Jack Greenhalgh; editor, Harry Reynolds; music, Dudley Chambers. At New York theatre, N. Y., dual, week of April 2, '51. Running time, 67 MINS.

James Stover	Richard Travis
Carolyn Palmer	Sheila Ryan
Hype Dorton	Sid Melton
Prosecutor	Tom Neal
Nadine Connell	Margia Dean
Lieut. Grayson	Lyle Talbot
Frank Kelso	Michael Whalen
Paul Moody	Richard Emory
Brad Evans	Rory Mallinson
King Sullivan	George Eldredge
Connie Duval	Dee Tatum
Red Baranger	Karl Davis
Syrs	Syd Mason
Edwin Monroe	Forbes Murray
Forrest Taylor	Zon Murray
Bailiff	Ray Duller

A low-budget program picture, "Fingerprints Don't Lie" will satisfy the demands of its intended market. There's no pretense of originality in the 67 minutes running time, but this formula melodrama shapes up as an adequate filler for the duals.

As screenplayed by Orville Hampton from a Rupert Hughes story, the yarn revolves around a case in which a man is charged with the murder of a town's mayor. However, fingerprints which

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H'WOOD HITS THE ROAD AGAIN

Initial Budget of 125G Sparks N. Y. Exhibs' Bally Campaign to Build B. O.

New York theatre operators at work on plans for a far-reaching campaign to win public favor are figuring on an initial budget of $125,000 with which to get the program rolling. Results at the outset will determine the full extent to which the campaign will be pressed but, it's said, close to $1,000,000 could be spent, according to present tentative plans, if there's a decision to sustain the drive over a long period.

Idea for the big ballyhoo program was fathered by Fred Schwartz, head of Century Theatres. In the past few weeks numerous informal discussions have taken place among prominent circuit heads in the N. Y. area.

The aim, on the basis of suggestions which have won nods of approval, would be to approach the public through the various conventional media, in addition to church and civic groups, and various other organizations. One thought is to seek the cooperation of the Legion of Decency, which could, it's figured, give public endorsement of acceptable pix, similarly as it now frowns on objectionable films.

Basic idea is to play up the theatres' role in the economic and social life of a community, with stress on the availability of substantial entertainment at reasonable cost.

U.S. Co. Execs to Serve On MPAA Group to Advise Foreign Prods. in America

An advisory committee made up of one exec from each of nine U. S. film companies will be formed within the advisory unit for foreign films of the Motion Picture Assn. of America. Unit was created last year to offer special services to foreign producers seeking a market in this country.

Represented on the committee will be Columbia, Metro, Monogram-Allied Artists, Paramount, RKO, Republic, 20th-Fox, Universal-International and Warner Bros. In addition, committee will include duly elected reps of each major foreign producing company. Purpose of the group will be to help promote exhibition of better foreign pix in regular film theatres as well as in art houses.

Two new services have been added to functions of the advisory unit. A monthly listing of foreign features in production and completed, along with a brief synopsis of each story, will be mailed to all U. S. distributors. Unit will print a page of reproductions of all favorable newspaper reviews given to American premieres of foreign pictures. Page will be sent to all art houses and circuit buyers in the U. S.

Under direction of B. Bernard Kreisler, AUFF is serving as an "office and voice" for foreign producers and distribs in this country. Among its functions are assistance in procedural steps on Customs regulations, "in-bond" privileges, censorship, listing of foreign distribs in the U. S., location of art theatres and other matters pertaining to marketing of foreign films.

N.Y. Court Reserves Verdict on U 'Lift'

New York Federal Court Judge Vincent Leibell has reserved decision in the plagiarism action brought in 1948 by Harry Meyer, who scripted the play, "Shady Lady," which appeared briefly in N. Y. and Philadelphia. He claims U lifted some material from his work in its film of the same title, produced in 1945.

As repped by attorney Julian T. Abeles, U answered the film had commonplace, stock characters and the piracy charge otherwise was not valid. Meyer, who is represented by S. G. Wlodaver, is demanding a share of the film's profits.

Reisman's Paris Hop

Phil Reisman, RKO foreign department topper, flies to Paris from N. Y. April 21 on his annual European trip.

It's expected he'll call a meeting of Continental reps upon arrival.

$2,216,173 Net For Technicolor

Hollywood, April 10.

Net profit of $2,216,173.28, after all deductions, was racked up by Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corp., for year ended Dec. 31, 1950, according to annual report. This compares with $2,345,083.06 for preceding year.

Consolidated net profit before deductions amounted to $5,182,184.44, as against $4,815,274.03 for 1949. Net earnings per share for 1950 amounted to $2.40, as compared to $2.56 for 1949. Dividends per share of capital stock amounted to $2 for a total of $1,846,300, as against $2 per share for total of $1,840,189 in 1949.

Reporting that Technicolor's net sales in 1950 totaled $23,454,250.24, as compared to $20,170,763.13, in 1949, Dr. Herbert T. Kalmus, prexy and general manager of corporation, stated that company processed 70 feature-length films in 1950, as compared to 45 for 1949. He pointed out that a new record for 35m positive print output had been reached in 1950, covering total of 312,398,508 feet during 12-month period. This repped an uppance of 45,070,601 feet over record for 1949.

"There has been approximately $532,000 invested in permanent assets during 1950, which brings to completion the expansion program started four years ago," prexy reported. "This expansion program was completed within the estimated cost of $3,500,000."

Parent firm's British affiliate, Technicolor, Ltd., also enjoyed a record-breaking increase in both profit and film output in its fiscal year ended Nov. 30, 1950, it was stated. Net profit was £204,923, as against £125,272 for corresponding year. Footage sold and shipped totalled 101,486,243, increase over previous year of 9,304,397 feet. Outlook for coming year for Technicolor, Ltd., also was reported on rise.

DANZIGERS SET FOR PRODUCTION ABROAD

Edward J. and Harry Lee Danziger, whose "So Young, So Bad" proved a sleeper for United Artists last year, are jumping into overseas production with "The Queen's Mark." Based upon an original screenplay by John Roebuck, the film reportedly will be lensed in Britain, Rome and the Belgian Congo on a budget said to run around $900,000. It's scheduled to get underway in May.

After Roebuck completed the script in New York recently, director Edgar Ulmer planed to the Coast to dig up a male star. Idea for the venture was conceived last December on a train enroute to Hollywood when the Danzigers, Ulmer and Roebuck talked it over. Latter wrote a preliminary draft which the producers took abroad and gained participation from undisclosed British interests as well as a Technicolor commitment.

Title refers to a symbol (a broad arrow) worn by English convicts consigned to the Australian penal colony of the mid-19th century. Story, it's understood, exposes the inequities and brutality of the prison work camps of the period, and dramatizes one escaped convict's fight to reform the penal system.

LOCATION CREWS COVER COUNTRY

Hollywood, April 10.

Hollywood is hitting the location trail again, with an avalanche of off-the-lot activity. Ratio frequently is half and half, with junketing sometimes overshadowing home production. Indications point to an even greater number of pictures to be lensed away from Hollywood.

Exclusive of production abroad, where many companies are planning pictures, the location scene ranges all the way from Santa Susanna Pass, 40 miles from Hollywood, to the eastern seaboard. The desert and the mountains come in for a particularly sizeable share of these location safaris, both in California and Arizona, with miscellaneous troupes heading for wide variance of sites.

Warners' "Distant Drums" company is now spending several weeks in Florida, where Cecil B. DeMille recently completed winter-quarters sequences of "Greatest Show on Earth" and Pine-Thomas made "Crosswinds." The east also will see a second unit of Darryl Zanuck's "Dr. Praetorius Story" working in a couple of weeks.

Metro is shooting "Westward the Women" in a new valley 50 miles east of Kanab, Utah, latter for years a favored spot for Hollywood producers, and company will move from here to death Valley. Clark Gable's upcoming "Lone Star" is to be shot in one of five states—Wyoming, Utah, Colorado, New Mexico or Texas—with producer Z. Wayne Griffin now scouting suit-

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Italo Prods May Get $1,000,000 In 2 Yank Loans

Agreement currently being worked out in New York by U. S. and Italian film delegations provides for two types of loans to Italian producers by Americans in return for release of frozen funds there. About 625,000,000 lire annually ($1,000,000) will be loaned, approximately 40% of it for repayment within a year and the rest in about five years.

The loan money would represent the differential between the official rate of lire exchange (624 to the dollar) and the "free market" rate (about 750) on all money the U. S. distribs remit to New York. Loans would be in return for permission to remit coin at official rate rather than on free market, as was done until Rome cut off all remittances about a year ago.

Deal being talked would run a maximum of two years. It is based on total remittable funds from Italy of $8,000,000 to $9,000,000 yearly. It is not expected that the Italians will permit unfreezing of that entire amount, however.

Sessions, which have been taking place daily, wind this week. One of the Italian delegates, Dr. Renato Gualino, left for home yesterday (Tues.) and the others sail on the Queen Mary Saturday (14). U. S. committee which has been meeting with them consists of Phil Reisman, Murray Silverstone, Americo Aboaf, Arnold Picker, John G. McCarthy and George Canty for the Motion Picture Assn. of America, and William B. Levy and Ellis G. Arnall for the Society of Independent Motion Picture Producers.

Both sides must confer with their principals before any agreement they reach can be finalized. McCarthy, director of the International division of the MPAA, is slated to leave for France on the Queen Elizabeth April 21 and will go to Rome if there is possibility of inking a deal when he finishes up the biz of trying to renegotiate the France-U.S. deal in Paris.

Allied's Niles, Blasting 'Fixed Runs,' Details Five-Point Plan as Remedy

Des Moines, April 10.

A five-point remedy for alleged clearance abuses and print shortages was proposed here today (Tues.) by Charles Niles, treasurer of Allied States Assn., at the opening session of convention of Allied Independent Theatre Owners of Iowa and Nebraska. Niles asserted that the "fixed system of runs and clearances," which was condemned by the courts, was reappearing in the guise of "sloth." He said the distribs were assigning exhibs to slots on the premise that prints go first to the theatres that pay the most.

Niles proposed (1) that all pictures be made available for booking by all theatres not in substantial competition on the date of territorial release, (2) that each exchange be supplied with enough prints to assure a reasonably early playoff by each theatre, (3) prints be equitably apportioned as between circuits and indie theatres, (4) pictures be priced with an alternate lower price if not played on preferred time, and (5) each Allied theatre, regardless of size, be given a certain number of first engagements in its area.

Niles said the notion that there could be any economy in holding back theatres in playing time and delaying liquidation of pictures in which the companies had money tied up was "ridiculous." As to apportioning prints between circuits and indies, Niles proposed that if there were eight prints of a pic in an exchange, four should go to indies and four to circuits. This, he said, would banish the bogey of discrimination and would keep the chains from tying up prints from six to eight weeks, "as they are doing now."

Explaining his proposal for alternate lower rentals on non-preferred time, Niles said this device would double or triple the speed with which pictures could be played off. Nearly all preferred time in Iowa-Nebraska, he said, included a Sunday, creating a weekend shortage while prints remained idle during the week. If an exhib were given the choice of a midweek run at a lower price which would permit an equitable deal, he often would use a picture on the earlier playing time, Niles contended.

Niles argued that if every Allied member theatre, regardless of size, were given occasional first-runs in an area, the atmosphere of monopoly and regimentation would be dispelled. He said the American people did not like the idea that their home town theatre was in a rut. When a small house has a few "firsts," the theatre's prestige is enhanced and the patrons are complimented, he said.

Lanza's M'w'kee Record

Chicago, April 10.

Mario Lanza set a Milwaukee concert record last Tuesday (3) with $11,231. Lanza's take was over $6,700. Many of the patrons came from Chicago, 90 miles away. Lanza's Windy City concert was sold out a month ago. Chi date Saturday (7) at the small Orchestral Hall topped $6,900, with many mail orders turned back. Lanza's share was around $4,100.

Lanza was bedded with throat ailment mid-part of the week but recovered in time for the Saturday night sellout. He sings in St. Louis tonight (Tues.).

SIMPP Opens Door To Italian Prods

Society of Independent Motion Picture Producers has opened its membership doors to Italian filmmakers as a gesture of international cooperation, Ellis G. Arnall, SIMPP prexy, disclosed in N.Y. yesterday (Tues.).

Arnall revealed Italians have been invited to apply for membership and those qualified within the terms of the SIMPP by-laws will be accepted. A non-U.S. member actually would be no precedent since, Arnall recalled, Britain's Sir Alexander Korda in past was a member.

SIMPP distribution committee yesterday discussed proposals for a new trade agreement with Italy. Also taken up was allocation of pic import permits for Germany. Visas are issued in the name of the Society which, in turn, allocates them to members. Twenty already have been issued, 10 of which have been distributed to the indie producers and the balance now is in the process of allocation.

Arnall will leave N. Y. tomorrow for Washington to call on U. S. Attorney General J. Howard McGrath, presumably on pic industry anti-trust matters. It's known the Society is steamed over numerous delays in effecting full theatre divorcement within the trade. Feeling is that when the splits are completed their effectiveness will have been dissipated by the amount of time consumed.

BOSTON CO. IN SUIT FOR $14,324,532

Consolidated Theatres, Inc., of Boston, and Philip Loew, operator of Consolidated's Plymouth theatre, Worcester, last week filed a $14,324,532 antitrust suit in N. Y. Federal Court against 14 film companies. Named defendants are Warner Bros. Circuit Management Corp., Warner Bros. Pictures Corp., Universal Pictures, United Paramount Theatres, United Artists, 20th-Fox, RKO Radio, Radio-Keith-Orpheum, Paramount Pictures, Inc., Paramount Pictures, New England Theatres, M. P. Theatres, Loew's, and Columbia Pictures.

Action was brought to enjoin the defendants from "contracting, conspiring or combining" among themselves to restrain competition and trade in Worcester. Suit alleges that "all defendants have conspired with each other to maintain a nationwide system of fixed minimum motion picture prices." This procedure, it's charged, prevents the Plymouth from competing for first-run film licenses and patronage against the Warner, Paramount and Loew circuits in Worcester.

Consolidated is a subsidiary of E. M. Loew Theatres, a large independent New England circuit. In asking for the restraining order, the plaintiff corporation seeks $10,295,532 damages plus interest. Philip Loew wants $4,029,000 plus interest.

Harry Sherman Lags Way Behind on His 50-Pic Deal With ELC

Veteran producer Harry Sherman is way behind on his announced pact calling for delivery of 50 pix to Eagle Lion Classics over a five-year span. Series of financial and other difficulties he encountered since signing the deal were capped by a physical setback. Sherman is now hospitalized on the Coast with a fractured pelvis, which he suffered in a fall.

Bankers Trust of N. Y. still stands ready to provide Sherman with first-money for his planned first four pix. These were two "A's" and two westerns. Deal provided that if this initial set of pix worked out satisfactorily, the banking institution would extend credit for others.

It's understood, however, Sherman was not successful in rounding up second-money and completion-bond backers. Also he had hopes of developing a new screen character of Hopalong Cassidy stature, and plans for this did not materialize, it's said. Sherman produced the original "Hopy" series.

'Dividend' an Extra Melon in L.A., $30,000; A.&C. Modest $24,000, 'Cain' Not So Lucky 26G, 'Sugarfoot' 25G

Los Angeles, April 10.

Overall boxoffice pace here still is in the doldrums. Of five new bills this week, only one showing any ticket - window action is "Father's Little Dividend," shooting for nice $30,000 in two theatres. "Lucky Nick Cain" and "Sword Monte Cristo" is small $26,000 in five sites while "Sugarfoot" shapes slow $25,000 in three spots.

"A. & C. Meet Invisible Man" looks moderate $24,000 in five houses. "Belle Le Grand" and "Oh, Susanna" does not look likely to reach $10,000 in two locations. "Sugarfoot" shapes slow $25,000.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10) — "Lucky Nick Cain" (20th) and "Sword Monte Cristo" (20th). Small $26,000. Last week, "Bird Paradise" (20th) (2d wk), with Kefauver film, $18,000.

Hollywood, Downtown, Wilters (WB) (2,758; 1,757; 2,344; 70-$1.10) —"Sugarfoot" (WB). Slow $25,000. Last week, "Lullaby of Broadway" (WB) (2d wk), $21,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Father's Little Dividend" (M-G) and "Man From Senora" (Mono) (Loew's only.) Neat $30,000. Last week, "Royal Wedding" (M-G) and "M-G-M Story" (M-G) (2d wk-10 days), $23,400.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Payment on Demand" (RKO) and "Flame Stamboul" (Col) (2d wk). Okie $20,600. Last week, $29,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-$1) —"Mating Season" (Par) and "Silver City Bonanza" (Rep) (L. A. only) (2d wk). Scant $13,000. Last week, very disappointing $16,800.

Orpheum, Hawaii, (Metropolitan) (2,210; 1,106; 70-$1.10)—"Belle Le Grand" (Rep) and "Oh, Susanna" (Rep). Slight $9,500. Last week, "Sound Fury" (UA) and "Ride, Ryder, Ride" (EL), $9,300.

United Artists, Elto, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 890; 1,145; 70-$1.10)—"Abbott-Costello Meet Invisible Man" (U) and "Golden Salamander" (EL). Modest $24,000. Last week, "Target Unknown" (U) and "Korea Patrol" (EL) (8 days), $21,400.

Four Star (UA) (900; 70-90) — "Red Shoes" (EL) and "Fallen Idol" (EL) (4th wk). Held at $2,500. Last week, $2,400.

Fine Arts (FWC) (677; $1.20-$2.40)—"Cyrano" (UA) (21st wk). Current round opened today (Tues.) after steady $5,000 last week.

Beverly Canon (ABC) (520; $1.20)—"Trio" (Par) (16th wk) and "Quartet" (EL) (reissue) (3d wk). Finals at $2,500. Last week, $2,800.

Broadway Grosses

Estimated Total Gross
This Week $587,500
(Based on 19 theatres.)
Last Year $737,200
(Based on 19 theatres.)

'Up Front' Loud $16,000 in Cleve

Cleveland, April 10.

Key stands are finally beginning to get the breaks in weather and better turnovers. Socky describes "Up Front" at State and even the lightweights are doing nicely. "Kon-Tiki" launched Esquire run with smart takings, fanned by real bally. "13th Letter" looks good at Allen.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "13th Letter" (20th). Good $11,500. Last week, "Valentino" (2d wk), excellent $12,500.

Esquire (Community) (704; 55-80)—"Kon Tiki" (RKO). Strong $6,000 or near, indicating a long stay. Last week, "Bedtime for Bonzo" (U) (2d wk), $2,300 in 6 days.

Hipp (Warners) (3,700; 55-80)—"Raton Pass" (WB). Fairly good $11,500. Last week, "Lullaby on Broadway" (WB) (2d wk), big $14,500.

Lower Mall (Community) (505; $1.20-$1.80)—"Cyrano" (UA) (5th wk). Big $4,500 following same last folio.

Palace (RKO) (3,300; 55-80) — "My Outlaw Brother" (EL) and "Rogue River" (EL). Thin $9,000. Last week, "Bird of Paradise" (20th), $9,500.

State (Loew's) (3,450; 55-80) — "Up Front" (U). Very big $16,000. Last week, "Royal Wedding" (M-G) (2d wk), slick $12,000.

Stillman (Loew's) (2,700; 55-80) —"Royal Wedding" (M-G) (m.o.). Last week, "Ma, Pa Kettle Back on Farm" (U), $5,500. Okay $7,000.

'RAID' STANDOUT IN DET., STOUT $21,000

Detroit, April 10.

Things are looking up this week, with "Great Missouri Raid" dragging down nice loot at the Palms. "Lullaby of Broadway" is fairly solid at the Michigan. "Bird of Paradise" is still okay in second round at the Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Bird of Paradise" (20th) (2d wk). Okay $21,000. Last week, $25,000.

Michigan (United Detroit) (4,000; 70-95)—"Lullaby of Broadway" (WB) and "Belle Le Grand" (Rep). Sweet $18,000. Last week, "Lemon Drop Kid" (Par) (2d wk), big $15,000.

Palms (UD) (2,900; 70-95) — "Great Missouri Raid" (Par) and "Underworld Story" (UA). Great $21,000. Last week, "Sugarfoot"

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'HARVEY' SOCKO 23G, MONT'L; 'SAMSON' 20G

Montreal, April 10.

New entries in all deluxers but only two are sparking returns this week. "Samson and Delilah" at usual scale shapes sock at the Capitol but Universal's "Harvey" at Loew's is the really terrific grosser.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"13th Letter" (20th). Good $16,000. Last week, "At War With Army" (Par) (2d wk), nice $14,000.

Capitol (C.T.) (2,412; 34-60)—"Samson and Delilah" (Par). Sock $20,000. Last week, "Call Me Mister" (20th) (2d wk), $15,000.

Princess (C.T.) (2,131; 34-60)—"Tomahawk" (U) (2d wk). Down to okie $9,000 following big first at $15,000.

Loew's (C.T.) (2,855; 40-60)—"Harvey" (U). Terrific $23,000. Last week, "Kim" (M-G) (2d wk), big $17,000.

Imperial (C.T.) (1,839; 34-60)—"Mystery Submarine" (U) and "Pride of Maryland" (U). Fair $10,000. Last week, "Abbott-Costello Meet Invisible Man" (U) and "Double Deal" (U) (2d wk), good $8,000.

Orpheum (C.T.) (1,042; 34-60)—"Second Woman" (UA) and "Rhythm Inn" (UA) (2d wk). Steady $7,000 after good opening stanza at $9,000.

'Wholesale' Lush $23,000, Philly

Philadelphia, April 10.

Mild weekend weather plus a lengthy holdover list is knocking out biz this session, with many new pix failing to do big. "Get It Wholesale" looks big at the Fox while "Raton Pass" shapes hot at Stanton. Also fine is "Bedtime for Bonzo" at Aldine. "Redhead and Cowboy" also is doing fairly well at the Earle.

Innovation here was playing of Vic Smith and Clarabell from TV's Howdy Doody program at a special kids show at Mastbaum Saturday (7) morning coupled with Roy Rogers wester and "The Yearling." Drew capacity house of 4,500 juves. Warners have booked it for circuit next four weeks, playing Camden, Wilmington, Atlantic City and Chester.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Bedtime for Bonzo" (U). Fine $11,000. Last week, "Of Men and Music" (20th) (2d wk), $12,000.

Boyd (WB) (2,360; 50-99)—"Born Yesterday" (Col) (11th wk). Solid $15,000. Last week, up to $15,500 with Academy award.

Earle (WB) (2,700; 50-99)—"Redhead and Cowboy" (Par). Trim $16,000. Last week, "Quebec" (Par) with Josephine Baker onstage. Boosted to smash $52,000 for eight-day run, via the Baker draw.

Fox (20th) (2,250; 50-99) — "Get It Wholesale" (20th). Big $23,000. Last week, "Bird of Paradise" (20th) (2d wk), $13,000.

Goldman (Goldman) (1,200; 50-99)—"Valentino" (Col). Fancy $12,000 after $17,000 second stanza.

Mastbaum (WB) (4,360; 50-99)—"Royal Wedding" (M-G) (3d wk). Off to $15,000. Last week good $20,000.

Midtown (Goldman) (1,000; 50-99)—"Climb Highest Mountain" (20th) (2d wk). Slim $6,500 after $9,000 opener.

'Up Front' Tops Thin Hub, Hot 20G, 'Mating' $15,000, 'Bird' NG 7G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,248,900
(Based on 25 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,254,800
(Based on 24 cities, and 227 theatres)

Bob Hope Hefty $14,000, St. Loo

St. Louis, April 10.

"Lemon Drop Kid" looks the best draw here this week among the big cinemas; with fancy session at the Missouri. "Tomahawk" is rounding a good week at the Fox while "Valentino" is only fairly nice at Loew's, pic drawing poor reviews from most of crix. "Born Yesterday" is sturdy as holdover. Latest first-run entry, the Pageant, teed off with "Blue Lamp" and highest scale in town. This 1,000-seater is doing good trade opening round.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Lullaby of Broadway" (WB) and "Born Yesterday" (Col) (2d wk). Okay $12,000 following big $17,000 first stanza.

Fox (F&M) (5,000; 60-75)—"Up Front" (U) and "Susanna" (Rep). Opened Tuesday (10). Last week, "Tomahawk" (U) and "Under Gun" (U), good $15,000.

Loew's (Loew) (3,172; 50-75)—"Valentino" (Col) and "True Story" (Col). Nice $13,000. Last week, "Royal Wedding" (M-G) (2d wk), $13,500.

Missouri (F&M) (3,500; 60-75)—"Lemon Drop Kid" (Par) and "Belle Le Grand" (Rep). Big $14,000 for new Bob Hope pic. Last week, "Bird of Paradise" (20th), $8,000.

Pageant (St. L. Amus. Co.) (1,000; 50-90)—"Blue Lamp" (EL). Good $4,000. Last week was a second-run operation.

Shubert (Ind) (1,500; 60)—"Phantom of Paris" (Lip) and "Werewolf of London" (Lip). Okie $4,300. Last week, "Girls Under 21" (Col) and "Girls of Road" (Col) (reissues), $4,000.

Pitt on Skids Albeit 'Payment' Okay $13,000; 'Wedding' Hep 10½G, 2d

Pittsburgh, April 10.

Biz, which began to slide at end of Easter week, is still bogging down and nothing looks too good this session. "Payment on Demand" at Stanley appears best bet, with h.o. of "Royal Wedding" at Penn not too far behind. "Lucky Nick Cain" is doing far better than expected at Harris. "Molly" and "Quebec" at Warner are only so-so.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Seven Days to Noon" (Indie). Crix went overboard for this one but very few buyers. Light $5,000. Last week, "Up in Arms" (RKO) and "Got Me Covered" (Par) (reissues), $6,500.

Harris (Harris) (2,200; 50-85) — "Lucky Nick Cain" (20th). House took picture because George Raft-Colleen Gray were to have come in for personals. However, not bad at okay $8,000 or a little better. Last week, "Valentino" (Col) (2d wk-5 days), satisfactory $5,500.

Penn (Loew's) (3,300; 50-85) — "Royal Wedding" (M-G) (2d wk). Fred Astaire starrer began to dip at end of first stanza after spectacular start but will still wind up at fine $10,500. Goes to Ritz for third week. Last week, $16,000.

Stanley (WB) (3,800; 50-85) — "Payment on Demand" (RKO). Notices very good and with all the excitement over Bette Davis via the Academy Awards may go to okay $13,000. Last week, "Lullaby of Broadway" (WB) (2d wk), pulled after 4 days with miserable $4,000.

Warner (WB) (2,000; 50-85) — "Molly" (Par) and "Quebec" (Par). Just about what a double feature usually does here, around $5,500. Last week, "Cry Danger" (RKO) (2d wk-4 days), $3,500.

Boston, April 10.

Couple of newcomers, "Up Front" at Memorial and "Mating Season" at Met are brisk this session. "Front" is heading for holdover, with best showing in town. Rest of town is only so-so with "Air Cadet" at Boston fair. "Bird of Paradise" in second round at Astor looms disappointing. "Three Guys Named Mike" opened last Sunday at Orpheum and State. New England preem of "Tales of Hoffmann" is set for Majestic, Wednesday (11).

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Bird of Paradise" (20th) and "Kefauver Hearing" (20th) (2d wk). Skidded to mild $7,000 after disappointing $10,500 for first.

Boston (RKO) (3,200; 40-85) — "Air Cadet" (U) and "Atrocities of Gestapo" (Indie). So-so $10,000. Last week, "A & C Meet Invisible Man" (U) and "Train to Tombstone" (Lip), $11,500.

Fenway (NET) (1,373; 40-85) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Okay $4,000. Last week, "Lullaby of Broadway" (WB) and "Belle Le Grand" (Rep), (2d wk), $3,500.

Memorial (RKO) (3,500; 40-85)—"Up Front" (U) and "Short Grass" (Mono). Leading town with fancy $20,000. Will hold. Last week, "Ma, Pa Kettle on Farm" (U) and "Double Crossbones" (U), $11,000.

Metropolitan (NET) (4,367; 40-85)—"Mating Season" (Par) and "Quebec" (Par). Mild $15,000. Last week, "Lemon Drop Kid" (Par) and "Oh Susanna" (Rep), $11,000 for second week.

Orpheum (Loew) (3,000; 40-85) —"Three Guys Named Mike" (M-G) and "True Story" (Col). Opened Sunday (8). Last week, "Royal Wedding" (M-G) (2d wk), okay $15,000.

Paramount (NET) (1,700; 40-85) —"Dodge City" (WB) and "Virginia City" (WB) (reissues). Mild $9,000. Last week, "Lullaby of Broadway" (WB) and "Belle Le Grand" (Rep), nice $11,000, second week.

State (Loew) (3,500; 40-85) —"3 Guys Named Mike" (M-G) and "True Story" (Col). Opened Sunday (8). Last week, "Royal Wedding" (M-G), $8,000 for second week.

'Wedding'-Vaude Royal $29,000, D.C.; 'Valentino' Wow 12G, 'Thing' $14,000

Washington, April 10.

Lineup of sock newcomers is resulting in boom biz along the mainstem. Weekend's annual Cherry Blossom Festival hurt matinee biz, but brought crowds into the big houses for late show so effect of competition was balanced. "Royal Wedding" plus vaude at Loew's Capitol, looms very big, with "Father's Little Dividend" at Loew's Palace close on its heels. "The Thing" is giving Keith's its best session in weeks. "Valentino" at small-seater Metropolitan looks terrific.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Royal Wedding" (M-G) plus vaude tops town with sock $29,000 or better. Holding. Last week, "Three Guys Named Mike" plus Connee Boswell onstage, hefty $27,000.

Dupont (Lopert) (375; 50-85)—"Adam and Evalyn" (U) (2d wk). Smart $4,000 after $4,500 last week.

Keith's (RKO) (1,839; 44-80)—"The Thing" (RKO). Solid $14,000, best here in weeks. Last week, "Cry Danger" (RKO), $8,000.

Metropolitan (Warner) (1,163; 44-74)—"Valentino" (Col). Terrific $12,000 for this small-seater, about double average take. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), (2d wk), nice $5,000.

Palace (Loew's) (2,370; 44-74)—"Father's Little Dividend" (M-G). Holdover candidate, with solid $21,000. Last week, "Bird of Paradise" (20th), nosedived after lively opening to slim $12,000.

Playhouse (Lopert) (425; 60-90)—"14 Hours" (20th) (4th wk). Mild $3,200 after $3,800 last week.

Warner (WB) (2,174; 44-74)—"September Affair" (Par). Tepid notices holding this to okay $12,000. Last week, "Lullaby of Broadway" (WB) (2d wk), steady $11,000 in final 6 days.

Trans-Lux (T-L) (654; 44-80)—"Long Dark Hall" (EL) (2d wk). Sturdy $5,000 for this British import after $7,000 last week.

'Dividend' Rich $17,000, K.C.; 'Thing' Bangup 12G, 'Kettles' Buxom $16,000

Kansas City, April 10.

Pace is quickened this week with hefty newcomers and holdovers going strong. "Father's Little Dividend" at Midland is likely a leader at $17,000, and probably will get extended time. "Ma, Pa Kettle Back on Farm" in three Fox Midwest houses is pushing "Dividend" closely for top com. "The Thing" is giving the Missouri one of the best grosses in many weeks at $12,000, and may hold. Paramount looks okay with "The Mating Season." Academy Award impetus is spurring "Cyrano" to third week money. Weather was rainy until the weekend, but brightened for Saturday and Sunday.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-85)—"Bitter Rice" (Indie) and "Train of Events" (Indie) (3d wk). Sturdy $3,500. Last week, hefty $4,000.

Kimo (Dickinson) (550; 75-$2.40) —"Cyrano" (UA) (3d wk). Big $4,000. Last week, about same.

Midland (Loew's) (3,560; 50-69)—"Father's Little Dividend" (M-G) and "Johnny One-Eye" (UA). Big $17,000. May get extra time. Last week, "Royal Wedding" (M-G) and "M-G-M Story" (M-G) (2d wk), nice $10,000.

Missouri (RKO) (3,650; 50-75)—"The Thing" (RKO) and "Massacre Hill" (Indie). Giving house best returns in many weeks with fat

(Continued on page 24)

'Thing' Trim $14,500, Cincy; 'Letter' Dull 6G, 'Raton' 8G, 'Korea' $6,500

Cincinnati, April 10.

"The Thing," hefty at huge Albee, is a standout in this week's fair-to-middlin' overall count. "Raton Pass" has edge on other new bills, "13th Letter," "Korea Patrol" and "Double Crossbones." "Lemon Drop Kid" is a bright holdover. An added starter on the main line is "Bitter Rice" in the legit Cox theatre, and grinding lustily.

Estimates for This Week

Albee (RKO) (2,100; 55-75) — "The Thing" (RKO). Hefty $14,500. Last week, "Lemon Drop Kid" (Par), hotsy $16,000.

Capitol (Mid-States) (2,000; 55-75)—"13th Letter" (20th). Dull $6,000 or close. Last week, "Royal Wedding" (M-G) (2d wk), good $7,000.

Cox (Indie) (1,370; 55-75) — "Bitter Rice" (Indie). Lusty $7,000 for grind at this legit house. Legion of Decency rapped pic in announcements read at Catholic churches. Last week, shuttered.

Grand (RKO) (1,400; 55-75) — "Korea Patrol" (EL) and "Mad Loves Dr. Goebels" (Indie). Okay $6,500. Last week, "Royal Wedding" (M-G) (2d wk), solid $8,000.

Keith's (Mid-States) (1,542; 55-75) — "Double Crossbones" (U). Dull $4,500. Last week, "Bird of Paradise" (M-G) (2d wk), all right $7,000.

Lyric (RKO) (1,500; 55-75) — "Lemon Drop Kid" (Par) (m.o.). Bright $8,500. Last week, "About Eve" (20th) and "Sunset Boulevard" (Par), eight days, pleasing $6,500 Academy Award bows.

Palace (RKO) (2,600; 55-75)—"Raton Pass" (WB). Mild $8,000 or near. Last week, "Lullaby Broadway" (WB), satisfactory $10,000.

Wet Weekend Bops Chi; Josie Baker Tilts 'Lullaby' to $55,000, 'Straight' Oke 11G, 'Raton' 14G; 'Front' 15G, 2d

Chicago, April 10.

End of private school holidays and a wet weekend are cramping new starters for the most part but holdovers are fairly firm. Biggest new entry is at the Chicago, with Josephine Baker onstage boosting "Lullaby of Broadway" to a lusty $55,000. Straight 99c scale but only four stageshows daily may be holding the bill back from bigger total. "Inside Straight" and "Short Grass" looks okay $11,000 at Roosevelt. State-Lake, with "Raton Pass" and "Air Cadet," shapes passable $14,000.

Oriental second-weeker, "Mating Season" and Johnny Desmond onstage, is good $35,000. "Bird of Paradise" with "Hunt Man Down" is steady if not big $13,000 in second round at Palace. Woods, with "Payment on Demand," is slick $22,000 in third heat. "Cyrano" roadshow is pulling hefty $12,000 in 12th week at Selwyn.

"Up Front" at Grand dipped slightly but still is solid at $15,000 in second week.

Estimates for This Week

Chicago (B&K) (3,900; 98) — "Lullaby of Broadway" (WB) and Josephine Baker topping stageshow. Lusty $55,000. Last week, "Ma, Pa Kettle Back on Farm" and vaude, $37,000.

Grand (RKO) (1,200; 55-98) — "Up Front" (U) (2d wk). Fancy $15,000 or near. Last week, $20,000.

Oriental (Indie) (3,600; 55-98)—"Mating Season" (Par) plus Johnny Desmond topping vaude. (2d wk). Holding neatly at $35,000. Last week, $39,000

Palace (RKO) (2,500; 55-98) — "Bird of Paradise" (20th) and "Hunt Man Down" (RKO) (2d wk). Oke $13,000. Last week, $16,500.

Roosevelt (B&K) (1,500; 55-98)—"Inside Straight" (M-G) and "Short Grass" (Mono). Okay $11,000. Last week, "Great Missouri Raid" (Par) and "3 Desperate Men" (Lip) (2d wk), fast $12,000.

Selwyn (Shubert) (1,000; $1.25-$2.40)—"Cyrano" (UA) (12th wk). Big $12,000. Last week, $13,000.

State-Lake (B&K) (2,700; 55-98) —"Raton Pass" (WB) and "Air Cadet" (U). Passable $14,000. Last week, "Lightning Strikes Twice" (WB) and "Mister Universe" (EL) (2d wk), $12,000.

United Artists (B&K) (1,700; 55-98)—"Lucky Nick Cain" (20th) and "Kefauver Crime Investigation" (20th) (2d wk). Average $10,500. Last week, $13,000.

Woods (Essaness) (1,073; 98) — "Payment on Demand" (RKO) (3d wk). Holding solid at $22,000. Last week, $26,000.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (14th wk). Stout $4,500. Last week, $4,500.

Ziegfeld (Loopert) (434; 98) — "Mudlark" (20th) (7th wk). Good $4,300. Last week, $4,500.

Mpls. Again Sloughed By Snow But 'Cowboy' Good 9G; 'Lullaby' 13G

Minneapolis, April 10.

Believe it or not, it snowed and temperatures slipped into the 20's over this past weekend, regular bad weather dose here for months. Hence grosses again are reeling. What the bad weather has done to the boxoffice since last November is almost inconceivable. Best surviving the storm malady road are "Cyrano," "Lullaby of Broadway" and "Redhead and Cowboy." Last-named at State has about only decent biz in town.

Estimates for This Week

Century (Par) (1,800; 50-76)—"Mating Season" (Par) (m.o.). Good $6,000. Last week, "All About Eve" (20th) (2d run), same.

Gopher (Berger) (1,000; 50-76)—"A & C Meet Invisible Man" (U) (2d wk). Slipping after healthy initial seven days. Mild $3,500 after strong $6,500 first stanza.

Lyric (Par) (1,000; 50-76)—"Steel Helmet" (LP) (2d wk). Fair $4,000 following $7,000 first week.

Radio City (Par) (4,000; 50-76)—"Lullaby Broadway" (WB). Oke $13,000. Last week, "Mating Season" (Par), $11,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Valentino" (Col) (2d wk) split with "Born Yesterday" (Col) (2d run), with latter accounting for most of biz. Slow $5,000. Last week, "Valentino" (Col), disappointing $7,500.

RKO-Pan (RKO) (1,600; 40-76) —"Two Lost Worlds" (EL) and

(Continued on page 24)

'Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Up Front' Paces Frisco, Wow 22G

San Francisco, April 10.

Trade is perking up here despite the renewal of trouble with the theatre janitors which halted operations at the Fox for more than an hour last Saturday (7). Several reissues and pop-scale release of "Samson & Delilah" are doing well. Brightest newcomer is "Up Front," big at Orpheum. "Rawhide" looms good at the Fox while "Up in Arms"-"Got Me Covered," reissue combo shapes husky at Golden Gate. "Samson" looks strong at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Husky $16,000. Last week, "Cause for Alarm" (M-G) and "Lion Hunters" (Mono), $8,000.

Fox (FWC) (4,651; 60-95)—"Rawhide" (20th) and "Cuban Fireball" (Rep). Good $19,000. Last week, "Bird of Paradise" (20th) and "Insurance Investigator" (Rep) (2d wk) $7,500 in 4 days.

Warfield (Loew's) (2,656; 60-85) —"Inside Straight" (M-G). Fair $12,000 or less. Last week, "Royal Wedding" (M-G) (2d wk), $15,000.

Paramount (Par) (2,646; 60-85)—"Samson and Delilah" (Par). Strong $15,000 or near. Last week, "Lullaby of Broadway" (WB) (2d wk) $10,500.

St. Francis (Par) (1,400; 60-85)—"Lemon Drop Kid" (Par) (3d wk). Nice $8,000. Last week, $9,500.

Orpheum (No. Coast) (2,478; 55-85)—"Up Front" (U) and "Under Gun" (U). Sock $22,000. Last week, "Flying Missile" (Col) and "Yank in Korea" (Col), $11,000.

United Artists (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (13th wk). Steady $8,000. Last week, strong $8,500.

Stagedoor (A-R) (370; 85-$1)—"Cyrano" (UA) (12th wk). Pushed to $5,200. Last week, nice $5,000.

Clay (Rosener) (400; 65-85)—"So Long at Fair" (EL). Nice $2,500. Last week, "Mad Queen" (Indie) (4th wk), $2,000.

Larkin (Rosener) (400; 65-85)—"So Long at Fair" (EL). Fine $2,400. Last week, "Blue Angel" (Indie) (7th wk) (reissue), $2,000.

Vogue (S. F. Theatres) (365; $1-$1.20)—"Trio" (Par) (12th wk). Held at oke $2,500. Last week, $2,800.

'Lemon Drop' Sockeroo $16,000, Indpls. Topper

Indianapolis, April 10.

Showers over weekend kept first-run biz generally below expectations but didn't hurt "Lemon Drop Kid," which is sockeroo at Indiana to lead town by a mile. Next best is "Valentino" with a very moderate take at Loew's.

Estimates for This Week

Circle (Cockerill-Dolle) (2,800; 44-65)—"Cry Danger" (RKO) and "Kefauver Hearing" (20th). Mild $8,000. Last week, "Lullaby of Broadway" (WB) and "Wicked City" (EL), $12,500.

Indiana (C-D) (3,200; 44-65)—"Lemon Drop Kid" (Par) and "Fingerprints Don't Lie" (Lip). Smash $16,000. Last week, "Bird of Paradise" (20th), $8,700.

Loew's (Loew's) (2,427; 44-65)—"Valentino" (Col) and "The Big Fix" (Col). Modest $9,000. Last week, "Royal Wedding" (M-G) (2d wk), very nice $9,500.

Lyric (C-D) (1,600; 50-85)—"Belle Le Grand" (Rep) with Smiley Burnette's western unit onstage. Only $8,000. Last week, "Redhead and Cowboy" (Par) and "Insurance Investigator" (Rep), oke $6,400 at 44-65c scale.

'Rawhide' Strong 16½G, Port.; 'Mudlark' $7,000

Portland, Ore., April 10.

Long-playing holdovers are still pulling coin at firstruns here currently. Academy award is helping trade for "Cyrano" in its seventh week at the Guild. "Royal Wedding" is also okay in third United Artists round. "Rawhide" shapes as top newcomer, being big in two locations.

Estimates for This Week

Broadway (Parker) (1,890; 50-90) —"Lullaby of Broadway" (WB) and "Showdown" (Rep) (2d wk). Fast $4,500 in 3 days. Last week, $11,300.

Guild (Parker) (400; $1.20-$2.40) —"Cyrano" (UA) (7th wk). Strong $2,700. Last week, $3,600.

Mayfair (Parker) (1,500; 50-90)—"Born Yesterday" (Col) and "Stagecoach to Tucson" (Col) (8th wk). Solid $5,500. Last week, $7,500.

Oriental (Evergreen) (2,000; 50-90)—"Rawhide" (20th) and "The Fireball" (20th), day-date with Orpheum. Sock $8,500. Last week, "Mating Season" (Par), $4,000.

Orpheum (Evergreen) (1,750; 50-90)—"Rawhide" (20th) and "The Fireball" (20th), also Oriental. Wow $10,000 or near. Last week, "Prehistoric Women" (EL) and "Two Lost Worlds" (EL), $8,500.

Paramount (Evergreen) (3,400; 50-90) — "Mudlark" (20th) and "Flame Stamboul" (Col). So-so $7,000 or less. Last week, "Mating Season" (Par), $7,500.

United Artists (Parker) (890; 50-90)—"Royal Wedding" (M-G) (3d wk). Okay $6,000. Last week, $12,000.

'Wedding' Fancy $19,000 in Prov.

Providence, April 10.

Loew's State is at the top of the list hereabouts this round with "Royal Wedding" dragging them in. Next biggest is Majestic's "Raton Pass." Other new bills are not doing so well.

Estimates for This Week

Albee (RKO) (2,500; 44-65)—"Bird of Paradise" (20th) and "Wicked City" (EL) (3d wk). Just fair $7,000. Last week, $11,000.

Majestic (Fay) (2,200; 44-65)—"Raton Pass" (WB) and "Insurance Investigator" (Lip). Very steady $13,000. Last week, "Sword Monte Cristo" (20th) and "Kefauver Hearing" (20th), weak $5,000 in 5 days.

Metropolitan (Snider) (3,100; 44-65)—"Tarzan's Peril" (RKO) and "Stand Up and Sing" (Rep) (reissue). Just average $5,800. Last week, "13th Letter" (20th) and "Big Fix" (Indie) (reissue), weak $5,000.

State (Loew) (3,200; 44-65)—"Royal Wedding" (M-G). Jumping at $19,000. Last week, "Three Husbands" (UA) and Ink Spots onstage, swell $22,000.

Strand (Silverman) (2,200; 44-65) —"Miracle Morgan's Creek" (Par) and "Star Spangled Rhythm" (Par) (reissues). Began Sunday (8). Last week, "Samson and Delilah" (Par) (2d wk), so-so $6,500.

'DIVIDEND' PAYS OFF IN BUFF, TALL $13,500

Buffalo, April 10.

"Father's Little Dividend" is paying off the biggest coin in a modest week here at the Buffalo with a sturdy session. "Raton Pass" also shapes nice at Paramount but "Bird of Paradise" looms only fair at the Center. "Valentino" is way down in second Lafayette stanza, and stays only four days.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Father's Little Dividend (M-G). Sturdy $13,500 or over. Last week, "Royal Wedding" (M-G) (2d wk), $9,800.

Paramount (Par) (3,000; 40-70)—"Raton Pass" (WB) and "Fighter Squadron" (Indie) (reissues). Nice $12,000. Last week, "Samson and Delilah" (Par), $13,500.

Center (Par) (2,100; 40-70)—"Bird of Paradise" (20th). Fair $9,500. Last week, "Lullaby Broadway" (WB) (2d wk), $8,000.

Lafayette (Basil) (3,000; 40-60)—"Valentino" (Col) and "Flame Stamboul" (Col) (2d wk-4 days). Down to $6,500. Last week, fancy $14,000.

Century (20th Cent.) (3,000; 40-70)—"Up In Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Modest $9,500. Last week, "Second Woman" (UA) and "Rogue River" (EL), $11,000.

Off-B'way Spots Soar; 'Tales' Record $16,000, 'Kon-Tiki' 18G, 'Teresa' 14G, 'Wholesale'-Vaude 87G, 'Planet' 15G

While most Broadway first-run theatres are lagging this session, five off-Broadway sureseaters are enjoying nice to terrific business with straight-film policies. Whole Street was hurt by rain and the mild, summer-like weather that followed over the weekend. But this failed to cut in much on the trade of these small-seat houses.

"Kon-Tiki," "Teresa" and "Tales of Hoffmann" are the big guns launched this stanza in the specialized spots. First-named is terrific $18,000 at the Sutton, being one of the biggest weeks at this house and very near the theatre's record. "Teresa" looks to round out its initial session at the Trans-Lux 52d Street with huge $14,000 or close. "Hoffmann" set a new house record at the Bijou with a giant $16,000.

"Odette," now in third frame at the Park Avenue, finished its second week with big $10,500, after $14,700 opening round. "Cyrano," which was moved over to the Golden for a continuation of its original run at the Bijou, landed a fine $8,500 on first week at the new location.

Biggest coin for a newcomer goes to "I Can Get It For You Wholesale" with a variety bill onstage at the Roxy, where a solid $87,000 looms for the first week. "Man From Planet X" looks nice $15,000 at the Mayfair. "Great Missouri Raid" shapes fairish $12,000 at the Globe but it is an improvement over some recent weeks.

Music Hall, which kept its annual Easter stageshow intact for the fifth and final week, is down to $112,000 for current session of "Royal Wedding." This is still okay and top money total on Broadway this week, although off from the first four sessions.

"Up Front" continues well in third round with $23,000 at the State, while "Born Yesterday," helped by Oscar award for Judy Holliday, spurted to great $28,000 in 15th stanza at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80) —"14 Hours" (20th) (6th wk). Fifth week ended Monday (9) slipped to $8,000 after okay $12,000 in previous week. "Valentino" (Col) opens April 19.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie). Initial week ended Tuesday (10) soared to $16,000, new high for this small house. Nice notices proving great help. Last week, "Cyrano" (UA) (20th wk), climbed to $9,500, aided by Oscar award to Jose Ferrer, star of pic. Film now at Golden for continuation of run.

Capitol (Loew's) (4,820; 55-$1.50) — "Soldiers Three" (M-G) with Russ Morgan orch, Marie McDonald topping stageshow (2d-final wk). Down to light $21,000. First week was fair $43,000. "A & C Meet Invisible Man" (U), with Gypsy Rose Lee heading stageshow, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.75) —"Prince of Peace" (Indie) (3d-final wk). Still sagging badly with less than $10,000 in prospect after okay $16,000, below hopes, for second round. "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues) open Friday (13).

Globe (Brandt) (1,500; 50-$1.20) — "Great Missouri Raid" (Par). Not likely to better $12,000, fair, in opening week. In ahead, "Yank in Korea" (Col), $7,000.

Golden (Zatkin) (769; $1.20-$2.40)—"Cyrano" (UA). Initial week here ending yesterday (Tues.) hit nice $8,500. Makes 21st downtown first-run session for pic. Last week, house not open.

Mayfair (Brandt) (1,736; 55-$1.20)—"Man From Planet X" (UA). Doing nicely with $15,000 or better, and holds. Last week, "Oh, Susanna" (Rep), not much at $12,500 in 9 days.

Palace (RKO) (1,700; 55-$1.20)—"Bedtime for Bonzo" (U) and vaude. Not much at $14,500. Last week, "Cause for Alarm" (M-G), with Molly Picon heading vaude, over hopes with okay $18,000.

Paramount (Par) (3,664; 55-$1.50) — "Mating Season" (Par) with Mel Torme, Ray Anthony orch, Larry Storch topping stageshow. Opens today (Wed.). Last week, "Lemon Drop Kid" (Par) plus Billy Eckstine, Hugo Winterhalter's orch and chorus, Alan King, Raul and Eva Reyes onstage (3d wk), good $34,000 after $87,000 for second round, winding up highly profitable run. Third week hurt some because Sunday night cut short about two hours for benefit show.

Park Avenue (Reade) (583; 90-$1.50)—"Odette" (Indie) (3d wk). Second week ended Sunday (8) held up well at big $10,500, after $14,700 opening round. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Royal Wedding" (M-G) with annual Easter stageshow (5th-final wk). Rounding out extended run here with okay $112,000, after great $150,000 for fourth frame. "Father's Little Dividend" (M-G) and new stageshow opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 60-$1.25) —"Rawhide" (20th) (3d wk). Held nicely at $13,000 after fair $17,000 last session, considerably below expectancy.

Roxy (20th) (5,886; 90-$2.20)—"I Can Get It For You Wholesale" (20th) with stageshow headed by Florian ZaRach, Jimmy Nelson, Annamary Dickey, International Ballet Stars (2d wk). Initial holdover frame starts today (Wed.). First week hit solid $87,000 or near. In ahead, "Bird of Paradise" (20th) with Tony Martin topping Easter stageshow (3d wk), was off to $66,000 after big totals in first two weeks.

State (Loew's) (3,450; 55-$1.50)—"Up Front" (U) (3d wk). Holding well at $23,000 after fancy $28,000 for second stanza. Stays.

Strand (WB) (2,756; 55-$2)—"Lullaby of Broadway" (WB) plus Sonny Dunham orch, Betty and Jane Keane, Guy Mitchell heading stage bill (3d wk-4 days). Second round ended last Sunday (8) slipped to $31,000 after good $49,000 opening week. "Only the Valiant" (WB) with Gordon MacRae, Buddy Lester, Tony Pastor orch onstage opens Friday (13).

Sutton (R & B) (561; 90-$1.50)—"Kon-Tiki" (RKO) (2d wk). Initial session ended Monday (9) night soared to terrific $18,000. Holds, natch! Fairly short picture and strong reviews spelling prosperity for this new pic. In ahead, "Trio" (Par) (25th wk), $6,800.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Angelo" (Indie) (3d-final wk). Down to $3,000 this frame, after nice $4,600 for second week. "Gay Lady" (ELC) opens Saturday (14).

Trans-Lux 52d St. (T-L) (340; 90-$1.50)—"Teresa" (M-G). Initial week ending today (Wed.) looks huge $14,000 or near. Holds. In ahead, "Seven Days To Noon" (Indie) (15th wk-10 days), $3,500.

Victoria (City Inv.) (1,060; 95-$1.80) — "Born Yesterday" (Col) (16th wk). The 15th stanza ended Monday (9) night soared to $28,000 after remarkable $24,000 for 14th week. Continues indefinitely at this pace.

'Wedding' Smash $13,500, Toronto; 'Born' 15G, 8th, 'Sword' Sharp at 13½G

Toronto, April 10.

Still pacing the town in an unprecented eighth week at the Imperial, Canada's largest theatre, "Born Yesterday" is still lining up customers. Also terrific is "Royal Wedding" at Loew's. Reissue dualers, "Up in Arms" and "They Got Me Covered," still is nice in third round at two houses. Generally the mainstem spots are on the upbeat.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 600; 694; 35-60)—"Yank in Korea" (Col) and "Rogue River" (EL). Light $13,500. Last week, "Stage to Tucson" (Col) and "Bowery Battalion" (Mono), $17,000.

Imperial (FP) (3,373; 40-80) — "Born Yesterday" (Col) (8th wk). Big $15,000. Last week, $18,500.

Loew's (Loew) (2,743; 40-70) — "Royal Wedding" (M-G). Terrific $13,500. Last week, "3 Guys Named Mike" (M-G) (2d wk), $9,000.

Norlown, University (FP) (950; 1,358; 40-80) — "Sword Monte Cristo" (20th). Very good $13,000. Last week, "Mating Season" (Par) (2d wk), $13,500.

Odeon (Rank) (2,290; 50-90) — "Clouded Yellow" (EL) (2d wk). Oke $11,000. Last week, $13,500.

Shea's (FP) (2,386; 40-80) — "Lullaby of Broadway" (WB) (3d wk). Fine $10,000. Last week, $15,000.

Uptown (Loew) (2,743; 40-70) — "Ma, Pa Kettle Back on Farm" (U) (2d wk). Neat $4,500 for 3 days after last week's $9,0[illegible]

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CENTURY-FOX

Majors Urge Three-Year Limit On Filing Private Anti-Trust Suits

Washington, April 10.

The major film companies told a House Judiciary Subcommittee yesterday (9) that if Congress creates a uniform statute of limitations for the anti-trust laws, it should be set at no more than three years.

The big companies also urged that such a law should not be retroactive but should be limited in its application "to causes of action based upon events occurring after its effective date." Points were included in a statement filed with the committee by Kenneth C. Royall appearing for the big studios. Royall did not get an opportunity to testify but will do so tomorrow morning.

Bill under consideration provides a six-year statute of limitations. It was introduced by Rep. Kenneth Keating, of New York state, and won the strong support of the Justice Department's anti-trust division.

H. Graham Morison, Assistant Attorney General, in charge of the anti-trust division, the day's only witness, told the committee the Department wanted a bill with a long statute of limitations. Referring to the importance of the private treble damage suits as a deterrent to violations of the Federal anti-trust laws, Morison declared: "Only in the last five or six years have we had substantial aid from the treble damage suits. Any aid from the private side helps the whole picture of enforcement. The treble damage feature was put into the law by Congress specifically as an inducement to encourage institution of these suits.

"The movie companies are very much in favor of eliminating this triple damage provision. But we see caution in this area of trust violation. There is now a real cooperative effort by the motion picture companies to make sure they don't violate the law.

"The treble damage suit is a substantial deterrent in the movie industry. If we eliminate treble damages, we will have to quadruple the size of the anti-trust division to enforce the law."

Among spectators at the hearing, were the following company attorneys: John Cashey and Otto Koegel, 20th-Fox; Louis Phillips, Paramount, and Adolph Schimel, of Universal, in addition to Royall.

Present also were Spyros P. Skouras, 20th-Fox prexy; Sidney Schreiber, general counsel of the Motion Picture Assn. of America; Joyce O'Hara, acting president of MPAA, and his aides, Jack Bryson and Cecil B. Dickson.

Griffis Unloading $1 Common in Par Picts; Plenty Warner Activity

Washington, April 10.

Belated filing with the Securities & Exchange Commission by Stanton Griffis shows that the Paramount board member has been unloading his $1 par common stock in Paramount Pictures Corp. Information is included in the monthly report of "insider" stock transactions issued by SEC for the period Feb. 11 to March 10.

Griffis notified the SEC that he sold 2,350 shares, retaining only 2,000. Additionally, his Nixon Griffis Trust sold out its 2,500 shares; the Francis Griffis Trust sold its 750 shares; and the W. E. Griffis Trust cleaned out its 400 shares.

Activity started up in the $5 par common of Warner Bros. Pictures. Albert Warner made a gift of 3,500 shares, leaving himself 434,000 shares; he has an additional 21,000 in a trust account. Harry M. Warner made three separate gifts aggregating 2,400 shares of the common last month. He now owns 251,950 shares, plus another 18,000 in a trust account.

Last month Francis J. O'Hara, a director of RKO Pictures, purchased 1,000 shares of the company's $1 par common.

The Brandt Foundation, controlled by Harry Brandt, purchased 600 shares of the $1 par common stock of Trans-Lux Corp. In addition, Brandt owns 99,115 shares, his wife has 17,700 shares, his Broadway, Inc. owns 750 shares and Brandt's Harday, Inc. has 1,600 shares. Robert L. Daine, officer and director of Trans-Lux Corp., bought 200 shares of the common.

Seaton in N.Y. 2 More Weeks to Test Thespa

George Seaton will be in New York for two more weeks making screen tests of "new faces" for "Anything Can Happen," which the unit in which he is partnered with William Perlberg will produce for Paramount.

Jose Ferrer is slated for the male lead and Seaton is seeking a femme player. Nancy Olson was originally slated for the part, but was forced to bow out because of anticipated motherhood.

TOA Reps to Huddle In Wash. on Video And Theatre Bldg.

Representatives of Theatre Owners of America will huddle with two government agencies this week in Washington in connection with TV and theatre construction. Gael Sullivan, TOA executive director; Marcus Cohn, counsel, and Nathan L. Halpern are scheduled to meet today (Wed.) with Wayne Coy, chairman of the Federal Communications Commission. Sullivan and Cohn will meet tomorrow with reps of the National Production Authority.

Session with Coy is in regard to FCC proposal to judge eligibility of a film company for a broadcast license on its willingness to make its talent and films available to video. A course of strategy and counter-proposals were to be drawn up last night (Tues.) at a meeting of the trio in Washington on the eve of their meeting with Coy.

Meeting with the NPA is for the purpose of looking into alleged violations of Section M-4 of NPA regulations restricting construction of places of amusement. Sullivan will ask for case histories to determine whether other forms of amusement are getting construction greenlights in the disadvantage of theatres. He will ask for an equal observance of the M-4 ruling with other lines of business.

Garfield-Ferrer

Continued from page 4

Washington firm of (Thurman) Arnold, Fortas & (Paul) Porter.

Fortas is the attorney who last year defended Owen Lattimore when he was accused of leading the State Dept. along Communist lines when he was principal adviser on China. Lattimore is generally conceded in Washington to have come off better than any other witness. He is in top demand now as a lecturer, and thousands of copies of his book on his testimony have been sold, both in a $3.50 and 25c edition.

Both Ferrer and Garfield have heavy commercial incentives in demanding their names be cleared. Garfield is the star of a new picture, "He Ran All the Way," of which he is part owner and which is just about to go into release. Ferrer is star of "Cyrano de Bergerac," Stanley Kramer production, which is now winding up roadshow dates and will go into general release in July. He is also under contract to Paramount to appear in "Anything Can Happen," film version of the George and Helen Papashvily book.

Paramount is extremely concerned and watching results of the hearings very carefully. Ferrer is felt by producers George Seaton and William Perlberg to be the only actor who could really satisfactorily play the part in "Anything," and an adverse decision in Washington might require ditching of the whole project.

Cobb Denies Charges

Hollywood, April 10.

Lee J. Cobb denied charges made by the House un-American Activities Committee that he was a member of various subversive organizations. He said:

"I should like to make it clear that I am not a Communist, have never been a Communist, and have never joined or sponsored any organization which I knew to be subversive."

Anti-Semitic Mob

Continued from page 1

nent dailies announced they will not accept ads. Similar decision was taken by two Stuttgart newspapers, while in Berlin all critics agreed not to mention film in their columns, in case it is released there. Additionally, the Berlin Senate advised Herzog-Film, the distributors, against showing of the film "because it might provoke riots."

Karl Pieper, chairman of district executive committee of the Trade Union Federation in Frankfurt, announced that 125,000 union members of the Frankfurt district are decidedly against the film's release here. Georg Stirle, a member of the federal parliament announced that a demonstration will be held the same day the film is released here. Stierle is a member of the Socialdemocratic party.

New Protests in Freiburg

In Freiburg, capital of South Baden state, new protests were launched against the film's showing by the Socialdemocratic, Christian Democratic and Free Democratic parties, the Trade Union Federation, and prominent citizens, including state president Leo Wohleb. They demanded that the interior minister ban the film, but minister Dr. Alfred Schuehly stated he can not do that legally.

In Dortmund, located in the Ruhr, the Trade Union Federation local organization announced that riots and demonstrations might occur if the pic is released there.

Picture went into general release early in February, and serious demonstrations were held in Herford and the university city of Goettingen, its first two dates. In Stuttgart, a stench bomb was thrown into a theatre showing the film. However, no further demonstrations were held at its 50-odd playdates in other German towns. It was pointed out that these locations were mostly small towns, and that the film has not yet played in any of the six key cities, which include Frankfurt and Berlin, where heavy industrial population threatened boycotts and demonstrations.

Griffith TV Tribute

Continued from page 1

self on the show and also narrate it.

Philco producer Fred Coe is basing the theme of the program on the following statement from Miss Gish, which is to be used as a prolog: "In the words of my old friend, Lionel Barrymore: 'It is an abiding mystery and a scandal to me that an ungrateful industry (films) has not raised a statue to him (Griffith) 90 feet tall at the intersection of Hollywood Blvd. and Vine street. This statue should be of solid gold.' Therefore, it is only proper and fitting that television, which is exploring new forms, should tell the story of David Wark Griffith."

Clips will be used on the show from several of Griffith's pioneering films, including "Birth of a Nation," "Intolerance," "Broken Blossoms" and others. In addition, it will point up many of the camera techniques which Griffith originated, such as the closeup and dissolve. Cast, in addition to Miss Gish, will include John Newland, as Griffith, and a young girl, whom the NBC casting department is now seeking, to portray Miss Gish as a young girl. Others to be impersonated include Dorothy Gish and the late Billy Bitzer, Griffith's cameraman.

Widows of both Griffith and Bitzer are cooperating with Coe in the presentation. Delbert Mann will direct.

WB's 'Communist' Preem

Pittsburgh, April 10.

WB has set next Thursday (19) for world preem here of "I Was a Communist for the FBI" at Stanley theatre. Picture is based on experiences of Matt Cvetic, local undercover worker for FBI, who was ostensibly a member of the Communist party for several years and gathered evidence on local Reds for the Government.

Teaoff will be tied in with simultaneous getaways all over the tristate area. Cvetic is currently on tour of these sections, under wing of Herb Pickman, from WB home office, to drum up interest in the pic.

Stanwyck in 'Cloak'

Hollywood, April 10.

Barbara Stanwyck signed for the femme lead in Metro's "The Man With the Cloak," taking over the part originally meant for Marlene Dietrich. Other toppers in the cast are Joseph Cotten, Louis Calhern and Leslie Caron.

Last previous assignment for Miss Stanwyck at Metro was opposite Clark Gable in "To Please a Lady."

IA Locals to Go Ahead With Wage Dickering Despite Federal Curb

Locals of International Alliance of Theatrical Stage Employees will go ahead with wage negotiations despite regulations of Defense Production Act restricting wage increases in the motion picture industry. In a message to the membership, Richard F. Walsh, international pres, said in N. Y. last week the IA would not hesitate to dicker, where possible, contracts exceeding latitude allowed by the Federal regulations.

In beefing over fact that a wage freeze was applied to IA members even though the law specifically exempted prices and rentals in the pic industry, Walsh said the "propriety" of such a freeze was being explored. Without identifying the unit, he said at least one IA local had signed a contract which would be used as a test case. He pointed out that approval of the Wage Stabilization Board was necessary for increases over 10%.

Walsh said the IA general office was determined to obtain the members' full rights under the law. He asserted that labor did not loom especially large among the average theatre's overhead costs, adding that "nine times out of 10, the gains we make are not reflected in higher ticket prices."

Blood Bank Show

Continued from page 2

the Red Cross plasma requirements.

Specific mechanics of the show his blood bank will be drawn up at future sessions at which designated reps of the attending groups will meet with Mrs. Rodgers, Rocks and McCrary. Via cooperation of Robert K. Christenberry, general manager of the Astor hotel, N. Y., establishment of a bank center in the convenient midtown area was assured. Red Cross officials also agreed to supply mobile units which would rotate among various key organizations.

Yesterday's meet was attended by over 30 show biz leaders, including actor John Glendenning, attorney Henry Jaffe; Tom Slater, Ruthrauff & Ryan agency exec; Robert Saudek, ABC veepee; Syd Eiges, NBC publicity veepee; George Heller, head of Television Authority and repping the Associated Actors and Artistes of America; A. Frank Reel, exec secretary of American Federation of Radio Artists; Lewis Simon, Equity exec secretary; Charles Tobias, Songwriters Protective Assn.; Charles Iucci, secretary of N. Y. musicians' Local 802; Robert Burton, Broadcast Music, Inc., veepee; Solly Pernick, head of stagehands Local 1; Hy Faine, American Guild of Musical Artists; Henry Dunn, American Guild of Variety Artists exec; Nicky Burnett, Radio & Television Directors Guild topper; Florence Marston, Screen Actors Guild eastern rep, and others.

WB Slate Reelected

Harry M. Warner, president, and all officers of Warner Bros. Pictures were reelected at a meeting of the board last Wednesday (4) in New York.

Reelected were Albert Warner, vice-president and treasurer, and Jack L. Warner, Herman Starr, Stanleigh P. Friedman, Samuel Schneider, Benjamin Kalmenson, Harry Kalmine, Mort Blumenstock and Robert W. Perkins, vice-presidents. Perkins also was reelected secretary and general-counsel.

Samuel Carlisle was renamed assistant treasurer and controller, with W. Stewart McDonald and Cyril H. Wilder, assistant treasurers. Harold Bareford, Edward Hembery and Roy Obringer were renamed assistant secretaries and Thomas J. Martin, auditor.

Report Rowley Dickering For Robb Interests

E. H. Rowley, head of the Robb & Rowley United Circuit of Texas, is reported dickering for purchase of the Robb family's interest in the theatre chain. Harold Robb, Rowley's partner, died about four years ago.

R&R is one of the oldest circuits in the U. S. Company operates 114 theatres in Texas, 18 in Arkansas and 14 in Oklahoma, including nine drive-ins.

If deal jells, circuit would be owned jointly by Edward and John Rowley, and Joseph M. Schenck, who is v.p. of the company. Majority of the Robb stock is owned by the widow, who is not active in operation of the circuit.

13 Midwest Theatres - Quit Ohio Indie Unit In Failing to Fight 3% Tax

Columbus, O., April 10.

Thirteen midwestern theatres last week resigned the Independent Theatre Owners of Ohio in protest to latter organization's lack of a stand on proposed state 3% admissions tax bill. Mrs. Ethel Miles, controller of the 10 neighborhood and three drive-in houses in the walkout said:

"I strenuously object to the failure to actively oppose the reenactment of the proposed state admissions tax. There is nothing personal in the move. It is a matter of policy. There are a whole lot of theatres in the ITOO which object to the tax but there has been no active opposition to it from the organization, and I cannot afford to pay dues to an organization which won't come out against the bill that is costing our theatres money."

H. B. 439, now before the House of Ohio General Assembly, proposes to reenact the 3% admissions tax on a statewide basis. After collecting money, the state, under terms of the bill, would return proportionate funds to cities and towns from which it was collected. At present, cities and other sub-divisions levy tax themselves, and consequently many Ohio municipalities are not at present taxing admissions to theatres.

When contacted, P. J. Wood, secretary of ITOO, told VARIETY: "I'm just like President Truman. I have no comment."

Stander's Stand

Continued from page 4

Party," he asserted. "I firmly believe in our Constitutional democracy and oppose all forms of totalitarianism, whether they be fascistic or communistic.

"The only 'organization' I ever signed up with was the U. S. Army Air Force in 1942. I was honorably discharged in 1944, assigning my disability rights to a pension to the Old Soldiers' Home.

"It is my understanding that because a great deal of restricted and confidential information passed through the headquarters office in which I worked, that I was cleared by the FBI and Air Force Intelligence. Furthermore, I could not have remained in that post and won the commendation of the Commanding General and the entire HQ staff if I were a Communist or a sympathizer . . . If the U. S. is ever forced to go to war again for the same good democratic principles, I would enlist again."

Stander said the genesis of the insinuations against him was a witness before the Dies Un-American Committee in 1938, who named Robert Montgomery, James Cagney, Stander and Shirley Temple (who was nine at the time) of aiding and abetting the Communist Party.

Stander asserted that the charge was "ridiculous" and voluntarily appeared before the Dies group to deny under oath any Communist affiliation. He said this week that since publication of the Attorney General's list of subversive organizations he had "not lent my name or services as a performer to any of these organizations."

Brit. Songwriters Making New Bid For Increased Air Time Over BBC

London, April 3.

British songwriters, through their guild, are making a new bid to get increased air time over the British Broadcasting Corp.'s two national networks. A request for a quota having failed, the guild is preparing to launch a political and public agitation in the hope that Parliamentary action may force the hand of the BBC.

When the agitation first began about three years ago, the songwriters declared themselves opposed to any quota system, but urged the BBC to find some way of supporting native tunes. As a result, three directives were sent out from Broadcasting House to dance band leaders and artists, but this had no positive result.

Consequently the British Songwriters Guild has changed its line and made new representations to the BBC urging the introduction of a sliding quota, with an ultimate peak of 40-45%. This has been rejected by the BBC.

In the three years during which the agitation has been conducted, air time for British songs has climbed from 19% to a present level which fluctuates between 27-28%. The songwriters therefore find it difficult to understand why the BBC has given the thumbs down treatment to a quota which would begin at 30% and rise in three years to 45%. With such an incentive for British songs, the Guild believes that a quota would be a short-term policy only and could be dispensed with shortly after the peak figure had been reached.

The Guild contends that the present BBC policy is forcing the British song to be inferior in taste and quality. It is pointed out that the comparatively small number of American tunes that get big playing time over here represent the survivors out of the hundreds more which have played throughout the U. S. on hundreds of radio stations.

The Guild also emphasizes that this action is not designed to hit the American songwriter, with whom they maintain friendly relations and who have, on occasions, contributed to the funds of the British organization.

Game of Skill Gets Berlin License OK, Averts Gaming Nix

Berlin, April 3.

German law prohibits establishment of any gambling houses with few exceptions. The Berlin Supreme Court, however, agreed to consider a petition on behalf of many who claimed that the game "Ecarte" was not just a game of chance but rather a game of skill. The court passed down a decision favorable in this respect.

The Berlin Senate immediately established a law regulating operation of such clubs and stipulated that licenses would be issued only to those applicants who possess a "background in professional playing and who have had at least three years experience in one of the international 'Spielclubs,' or who name a deputy with all the abovementioned qualifications."

A number of licenses have already been issued.

March of Time Ballet Pix

Paris, April 10.

Television is now providing local producers with plenty work in between features. Jean Benoit-Levy comes here soon to make 13 TV ballet shorts for the March of Time. They will start rolling late in April.

By that time Ray Ventura expects to have another series of TV dance shorts completed. There are also 13 of them, and cost about $11,000 each.

Fuller to Paris on Film

Lester Fuller, film writer and director, left for Paris last week to author the dialog for the English version of a French musical which Ray Ventura's Hoche Productions is shooting in France.

Picture is titled "The Angel From Monte Carlo" and is to be lensed at this famed casino. Both French and English versions are scheduled to be done in the course of the regular day-to-day scenes. Fuller has a 10-week pact.

Non-Stop Shows Slated For Britain's Festival

London, April 3.

A policy of non-stop shows with seven program changes daily is to be inaugurated at the Riverside theatre in the Pleasure Gardens at Battersea Park during the Festival of Britain. Program, as already lined up, includes two daily puppet shows, a late supper-time entertainment from 10-11 each night, 1918 vintage comedy films, three times during the morning and a regular 7 o'clock show.

Artists already engaged for the Festival theatre include Julia Shelley, the soprano star of last year's "Golden City," the Sie Trio of Indonesian dancers, and Ronald Gourlay & Anna, with Anne Redgrave.

BFPA Worried By French Visa Load

London, April 10.

Although they were disgruntled a year ago when the French government allocated them only 20 dubbing visas, the British Film Producers Assn. is now finding difficulty in disposing of this number. Realizing that if any are not taken up within the stipulated period it would weaken their case for more visas, the film-makers are making a last minute effort to reallocate. A meeting of the BFPA export committee has been called for today (10) to consider the best method of disposing of these spare visas.

Under the agreement with the French, 121 dubbing visas are allocated to Hollywood and 65 to the remainder of the world. Britain got 20 from the general pool and has been complaining constantly that the allocation was inadequate.

The reluctance of producers to take up the visas allotted to them is explained by the heavy costs involved in going into the French market. In addition to the cost of dubbing, which amounts to about $12,000 per film, there is also the French import tax of about $1.35 per metre and other local taxes. Because of these costs, experience has shown that unless a film grosses a minimum of $40,000, the producer goes into the red.

Until the question of the current year's visas is settled, the BFPA is going slow on any new representations to the French government. These were started on an informal level earlier in the year by Sir Duff Cooper, who represents the BFPA as a roving ambassador on the continent.

'SALESMAN' BAN TRY FALLS FLAT IN DUBLIN

Dublin, April 3.

Effort by an unofficial group, Catholic Cinema and Theatre Patrons Assn., without clergy backing, to bar Arthur Miller's "Death of a Salesman" at the Gaiety here last night failed. Production was announced by Hilton Edwards-Micheal MacLiammoir Productions some months ago, but no action was taken by this patrons' group until five days before opening. Objection took the form of a letter to the company alleging that Miller had Communist associations and therefore the play should not be staged in a Catholic country.

Check showed no clergy objection to the play here, and the company went ahead with its production without incident.

Extra police were on duty at the theatre in case of disturbance, but their services were not needed and there was no interruption of the play, with Hilton Edwards in the lead, well received.

Salzburg Fest Opens July 27

Vienna, April 3.

This year's Salzburg festival will open July 27 with Mozart's opera, "Idomeneo." "Everyman" will have its first performance on July 29, festival winding up Aug. 31. Leopold Stokowski will direct on Aug. 23.

Adler, Draper for Brit. TV

London, April 10.

An all-American TV show is slated for Friday (13). Called "45 Minutes on Broadway," it is being produced by Henry Caldwell, who also stages the "Cafe Continental" series.

The show is expected to be the forerunner of a series of national programs. Larry Adler and Paul Draper, Mildred Joanne Smith, currently in cabaret here, Maxie Rosenbloom, now doing a West End cabaret stint, was to participate also but returned to N. Y. prematurely.

NATKE Demands $20,000,000 Boost

London, April 10.

New wage demands, which will cost the exhibiting industry an additional $20,000,000 annually, have been submitted by Tom O'Brien, MP, general secretary of the National Assn. of Theatrical & Kine Employees to the Cinematograph Exhibitors Assn.

In a statement after his union's national executive council meeting, O'Brien declared that the average wage paid in theatre staffs was the lowest of any industry in this country, and that the new claim was designed to raise the standard of lower paid employees to a subsistence level.

Moss Empires $1,178,000 Profit

London, April 10.

Group profits of Moss Empires for the year ended last Dec. 31 totalled $1,178,000. Figure represents a decline of approximately $28,000 from the previous year.

Divident is being maintained at 15%.

Britain's Film Unions Would Continue Fight For More Studio Work

London, April 3.

The labor agitation over the film production crisis is to be conducted on a countrywide basis as a political and industrial campaign. Encouraged by the unanimous support given to a resolution sponsored by the Film Industry's Employees Council at the London Labor Party conference, the unions concerned are to use all major national conferences as a platform to spread their policy.

The 1951 labor campaign, which was inaugurated at a public conference addressed by Sir Laurence Olivier, is already developing on a national basis. The workers' case was stated at an all-party meeting in the House of Commons before the Easter recess. Also a series of provincial conferences of political and trade union organizations is now being lined up.

The FIEC policy is to intensify the policy and keep the heat turned on until the crisis is resolved and full employment returns to the studios.

In an endeavor to get official party sanction for their policy, a resolution urging Government action will be brought up at the Labor Party's annual meet in the summer.

Current London Shows

(Figures show weeks of run)

London, April 9.

"Blue for Boy," Majesty's (19).
"Carousel," Drury Lane (44).
"Consul," Cambridge (9).
"Count Blumenigs," Wyndh'm (3).
"Dear Miss Phoebe," Ph'nix (26).
Repertory, Old Vic (4).
"Folies Bergere," Hipp. (3).
"Gay's the Word," Saville (8).
"His Excellency," Piccadilly (46).
"Holly and Ivy," Duchess (48).
"King's Rhapsody," Palace (81).
"Kiss Me, Kate," Coliseum (5).
"Knight's Mad'ss," Vic Pal (56).
"Latin Quarter," Casino (5).
"Lace on Petticoat," Amb'ss. (17).
"Little Hut," Lyric (33).
"MacAdam Eve," Aldwych (4).
"Madw's Chaillot," St. Jas. (8).
"Man and Superman," New (8).
"Point of Dep'ture," York's (15).
"Reluctant Heroes," Wh'th'l (30).
"Ring Round Moon," Globe (54).
"Seagulls Sorrento," Apollo (43).
"Seventh Veil," Prince's (4).
"Take It From Us," Adelphi (23).
"To D'rothy a Son," Garrick (20).
"Who is Sylvia," Criterion (19).
"Will Gentleman," Strand (3).
"Worm's View," Comedy (207).
Shaw One-Acts, St. Martin's (2).
"Who Goes There?" V deville, (2).

15 British Eagle Lion Films Set For Arg. Distrib; Korda Deal Next

Buenos Aires, April 3.

Although U. S. film interests in Argentina are still hanging fire waiting for approval of permit applications to renew importing pix, after the two-year interruption since March, 1949, Eagle Lion has just put through a separate deal, whereby the Argentine Central Bank has allowed the entrance of 15 British EL pix "without use of exchange."

When the suspension of imports occurred Eagle Lyon was caught with only 26 pix on its shelves, with which it has had to keep going for two years. Now, it was either a case of putting through the deal with the Central Bank or closing the EL office in Argentina. The importation "without use of exchange" means that all earnings from the 15 films remain in the country unless transferred via the black market, on which the sterling rate is not so prohibitive as the dollar one.

This is the second individual deal made since Argentina suspended foreign film imports, the other having been that arranged by United Artists a year ago, which allowed them to import 17 pix. The UA deal was concluded on a basis of "without use of exchange as capital investment." This meant that eventually 5% of the earnings on that capital could be transferred back to the U. S. So far UA has not succeeded in getting out any of the 5%.

The Eagle Lion films to come in include "Red Shoes" and "Quartet." The first release was "Reign of Terror," which started on March 28 at the Premier. Patrons do not realize that this is a new picture, but word of mouth is rapidly spreading the news around.

The Eagle Lion deal may be followed by similar arrangements worked out by Korda, who is sending Vladimir Lissim to Argentina place 20 London Films productions in this market. Guaranteed Pix is also working now on an individual deal to import some material from both U. S. and Europe.

Deal With Majors Stalled

Joaquin Rickard, representing the group of U. S. interests combined under the Motion Picture Assn. of America, continues to confab almost daily with the Propaganda Minister Raul Alejandro Apold on granting import permits for new U. S. pictures. These permits are believed to be all ready for signature, but according to some industry observers, they have been shelved in someone's drawer until orders from higher-up.

Some sources are still pessimistic about the future. They point to the fact that Argentina is nearing a presidential electoral period, and that at such times the government is opposed to having the public see foreign pix which depict a way of life different from the local one. Changes in the entertainment board saw playwright Dr. Claudio Martinez Payva ousted after a long period in semi-retirement. He has been succeeded by his Deputy, Ernesto Olivera, who has been acting for him. Olivera has sat in on most of the parleys between the U. S. film interests and the Argentine Ministers.

Talks are still going on between French and Italian film reps and Apold, concerning future imports of pix from those countries. While the French talks are getting somewhere, those with the Italian group are stymied over the raw stock snag. When the Argentine reps tried to get an Italian promise of raw stock supplies, the Italo pix people would not agree.

Breakston's Nip Distrib

Breakston Co., a distribution organization which prexy George Breakston set up in Japan last year, is expanding operations and expects to establish 10 exchanges within the next month to cover the entire country. Firm handles Nippon release of Lippert product, Philip Krasne's "Cisco Kid" westerns and output of several other indies.

Distrib outfit's expansion move was disclosed in N. Y. this week by Breakston who claims his company guarantees a minimum of 500 Japanese playdates. He will plane back to Japan April 29. Exec also heads Breakston-Stahl Productions whose Nip locationer, "Tokyo File 212," is being released in the U. S. by RKO.

Festival Ballet Bows In Monte Carlo With Markova

Monte Carlo, April 10.

Alicia Markova and Anton Dolin opened here last Thursday (5) at the Opera House with their Festival Ballet, to a crowded house and sock critical reception. Markova, who hasn't danced here since she was a 14-year-old lead with the Diaghilev Co., and Dolin were especially singled out for praise.

The Festival Ballet opens in London at the Stoll theatre May 7, where previously Markova and Dolin with their company had a record run of four months. London opening will be marked with two new ballets for Markova, and Dolin's "Pas de Quatre."

Row Over Credits For 'Mons. Fabre'

Paris, April 10.

Recent coproduction pic, "Monsieur Fabre," has produced a battle of credits here. Film stars Pierre Fresnay and was scripted by Jack Kirkland, with Henri Diamant-Berger handling the translation and directing the Gallic version. English version was comegged by Jack Kirkland and Julie Gibson, ex-Paramount actress, now behind the camera. Funds were put up by American producer Walter Footer and the UGC production unit here.

Pic is now being cut, and the setting up of the titles precipitated the controversy. Diamant-Berger claims he should get full directing credit for both versions with the others, Kirkland and Gibson, getting associate credit on the English version. He stated that film is a French prestiger on the life of the great Gallic entymologist Fabre, and since the major contributions came from a government subsidized producing unit, the pic should be French endorsed in all departments.

Julie Gibson, a volatile personality, is clawing for her just credits. The recently completed William Marshall-Errol Flynn pic had her as dialog director without any screen mention, and hence she has a double incentive to get her full megging credit for the Fabre film. Titles have still not been shot, with the pic just about ready for final printing.

'WHO GOES' OPENS WELL IN LONDON; RUN LOOMS

London, April 10.

Henry Sherek presented "Who Goes There?" by John Dighton at Vaudeville theatre, April 4, after the show had been tried out by the Windsor Repertory Co. It is an unpretentious comedy with a slender theme set in the precincts of St. James' Palace, with 18-year-old Geraldine McEwan acclaimed as new star. Play drew a warm reception and should do well in this small house.

Three of G. B. Shaw's one-acters, set under the overall title of "Shavings," were presented under the management of Staple (London) Productions, Ltd., at the St. Martin's last Tuesday (3). The plays, "A Man of Destiny," "Village Wooing" and "The Dark Lady of the Sonnets" are among the author's best-known short works, but did not satisfy completely as composite entertainment.

Ellen Pollock, who directed, scores the acting hit as Queen Elizabeth in "Dark Lady," but the general thesping standard was below West End average. Opening night reception was generous, but chances of a successful run appear to be extremely limited.

Weltner's Swing

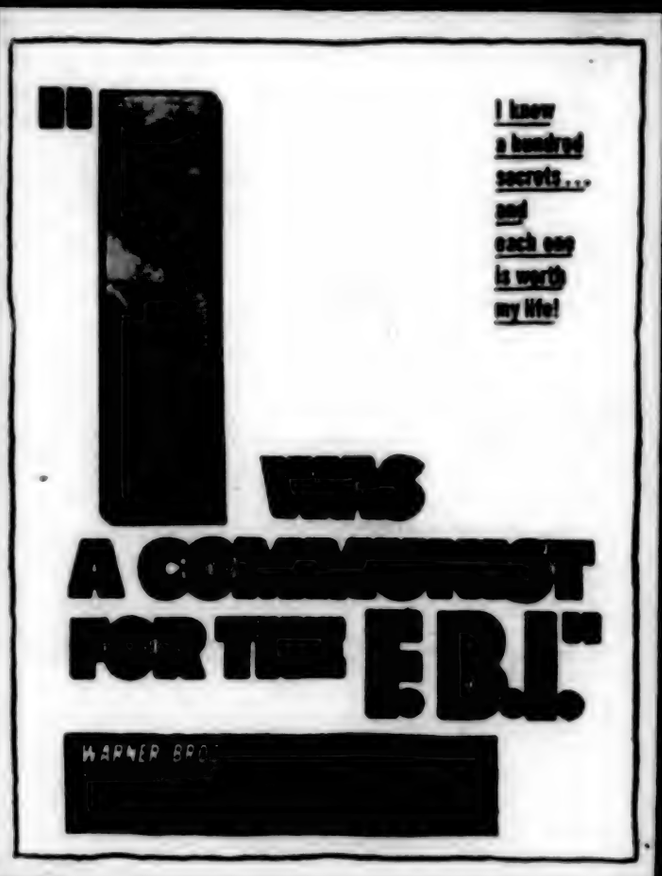
George Weltner, president of Paramount-International, is on a swing of branch offices in England and the Continent. Since the first of the year he has visited most of the company exchanges in foreign key cities.

Weltner's next hop, after returning to N. Y., will be to South Africa.

IN 200 THEATRES NEXT WEEK!

[Pittsburgh and the Five Surrounding Exchange Areas]

WARNER BROS. PRESENT A NEW ENTERTAINMENT 'FIRST'-- WI PUBLICITY PROGRAM AND EX NEWSPAPER AD CA



STINGUISHED
ITS FAR-REACHING
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AIGN

POST SERIAL THAT JOLTED MILLIONS!

e dark turning point of the
rail through 39 states and a
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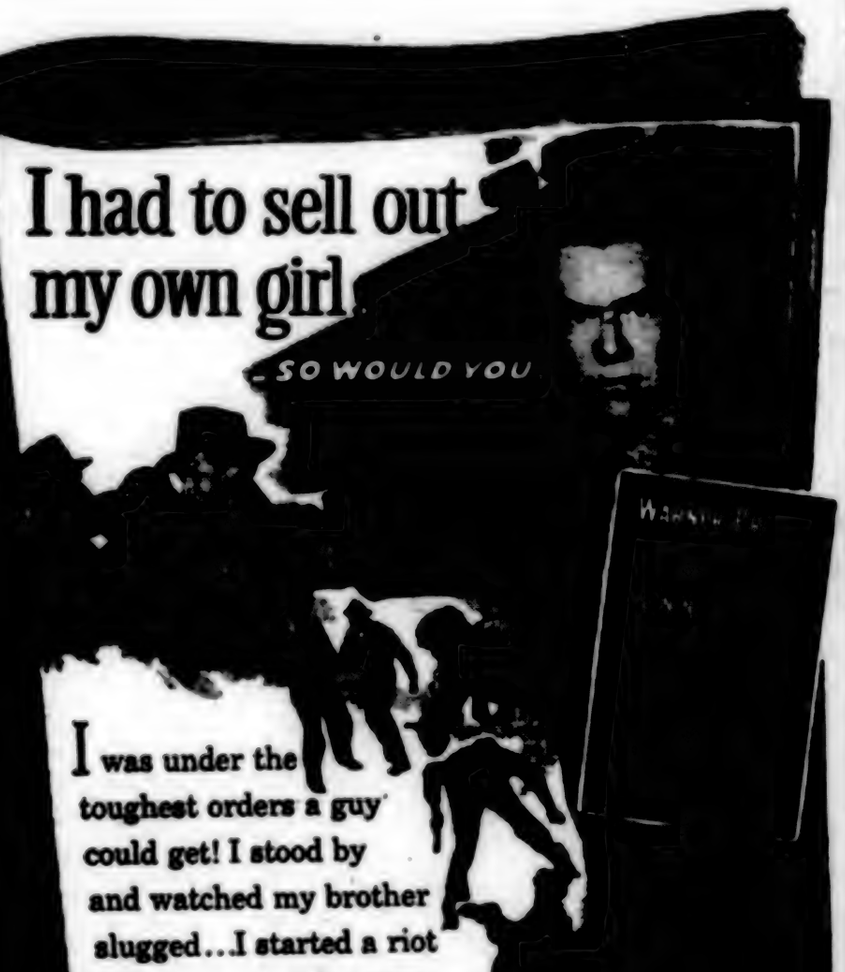
r breaking of the perilous
hat made him hated by the
loved-and hunted by the foe
s hunting! ...This was the life-
eath payoff in his terror-packed
et mission for
the F.B.I.!

DON DOUGLAS PRODUCED BY BRYAN FOY
And published in the Saturday Evening Post

RELENTLESS COUNTER ATTACK!

I had to sell out my own girl

-SO WOULD YOU



I was under the toughest orders a guy could get! I stood by and watched my brother slugged...I started a riot that ran red with terror... I learned every dirty rule in their book-and had to use them

-- because I was a communist - *but*

"I WAS A COMMUNIST FOR THE F.B.I."

STARRING **FRANK LOVEJOY** WITH DOROTHY HART · PHILIP CAREY
DIRECTED BY GORDON DOUGLAS PRODUCED BY BRYAN FOY

Screen Play by Crane Wilbur · Based on the experiences of Matt Cvetic · As told to Pete Martin
And published in the Saturday Evening Post

TOA Increasingly Rough on Majors Despite Affiliates Among Members

Washington, April 10.

Though some of its member theatres are affiliated with the major distributors, TOA is showing increasing independence from the theatre-operating majors. This was strongly marked last week during the three-day session of the TOA board. One example was the statement of executive director Gael Sullivan warning that if the majors did not make more pictures, TOA would encourage and even finance indie production.

In this Sullivan was merely reflecting the opinion of many of the most influential TOA leaders who are riled over print and product shortage.

Highlights of the board sessions:

1. National Production Authority was asked to provide even-handed enforcement of its M-4 order, the one which banned amusement construction over $5,000 except for hardship cases. Board members charged that this regulation was being chiseled on all sides, especially by persons building small drive-ins. Charges were made that, in some cases, it was claimed by the builders that the drive-ins were being constructed for under $5,000 when, as a matter of fact, the cost was far more.

2. Formal approval was given to holding the annual convention at the Astor Hotel, New York, Sept. 23-27.

3. TOA members were urged to get on the video bandwagon while the getting was good. They were urged to apply for stations and also to move in on theatre TV. TOA board chairman Mitchell Wolfson said the exhibitor's record of community service could be greatly expanded via television. He said the theatre and TV station could work side-by-side for the community. A Florida exhibitor, he also runs a TV station in Miami. The board urged the use of TV as an advertising medium for pictures and recommended that TOA go after channels for theatre television. Applications were ordered prepared.

4. COMPO was unanimously endorsed by the board, but it was pointed out that the final word lay with the 28 TOA affiliates. Already 10 of these have endorsed the all-industry organization.

5. The Arkansa delegation of COMPO will handle a drive to have Congress change the 20% admissions tax to bar the practice of drive-ins selling a single admission to cover an entire carload of people. Proposal is to have each person charged for a ticket, just as is the case for the conventional theatre. The Arkansas exhibitors took their headache to the Bureau of Internal Revenue, where they were told that only Congress could provide relief since the existing law permits the carload price.

Mitchell Wolfson proposed that TOA either open a Washington office or move the headquarters from N. Y. to Washington. This received strong support from most of the delegates. Matter will be placed on the agenda of the September convention when the full membership will be asked to approve.

125G-% Pic Deal

Continued from page 3

is to run in New York through next season (show is currently in its 29th week at the Music Box) and then play the 1952-53 season on the road.

Normally in contracts of this type the film producer insists on a termination date for the legiter, so that he can't be held up indefinitely.

Goldsmith has made no deal with Celeste Holm, play's star, and has indicated no casting plans as yet. Miss Holm is leaving June 2 and will be replaced by June Havoc.

Stock rights to the play have also been sold. Samuel French has paid $10,000 cash, plus royalties. Author and producers divvy both the stock and film coin on the usual terms of the Dramatists Guild agreement, the writer getting 60% and producers 40%. Producers split their take with the play's backers.

Goldsmith has released two pix recently through United Artists, but has no distribution deal set on "State."

Lewis COMPO Alternate

Charles E. (Chick) Lewis, editor and publisher of Showmen's Trade Review, has been named alternate representative for the tradepress publishers on the exec committee of the Council of Motion Picture Organizations. Appointment was made by Jack Alicoate, publisher of Film Daily, who was elected rep last week to succeed Abel Green, editor of VARIETY.

Lewis takes the spot held since COMPO's inception by Martin Quigley, of Quigley Publications.

Sullivan Asks Local TOA Units to Commit Selves Pronto on COMPO

All local units of Theatre Owners of America which have not voted on affiliation with Council of Motion Picture Organizations will be asked to do so at once. Gael Sullivan, executive director of TOA, yesterday (Tues.) sent letters to the 18 regional affiliates which have not committed themselves, asking them to take immediate action one way or the other.

Units which have not taken a stand on support of COMPO are Alabama Theatres Assn., California Theatres & Affiliated Industries, Southern California Theatre Owners Assn., Motion Picture Theatre Owners of Connecticut, Motion Picture Exhibitors of Florida, Florida Theatre Owners Assn., Motion Picture Theatre Owners and Operators of Georgia, United Theatre Owners of Illinois, Kansas-Missouri Theatre Assn., Kentucky Assn. of Theatre Owners, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Nebraska Theatre Assn., Theatre Owners of Albany, Motion Picture Theatre Owners of New York State, Theatre Owners of North & South Carolina, United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Theatre Owners of Rhode Island, Virginia Motion Picture Theatre Assn. and Motion Picture Theatre Owners of West Virginia.

COMPO support has been pledged by Independent Theatre Owners of Arkansas, Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Colorado Assn. of Theatre Owners, Motion Picture Theatre Owners of Metropolitan District of Columbia, New Jersey Chapter of TOA, New Mexico Theatre Assn., Theatre Owners of Oklahoma, Tennessee Theatre Owners Assn. and Texas Theatre Owners Assn.

Sullivan said he was hopeful for 100% cooperation of TOA units in COMPO.

Bread-Butter Pix

Continued from page

the opening key-city dates. But compensating for this, and equally unanticipated, was the pic's big reception in subsequent-runs and the hinterland operations. Overall result is the comedy is likely to chalk up sufficient domestic returns to cover negative costs. Revenue from the world market is likely to meet the ad and print expenditures and show some profit to boot.

Will Stay Clear of Top-Budgets

Although a serious loss was averted with "Harvey," it's clear the company will steer clear of such top-money outlays in the future. This is so especially in view of the success the firm is finding with its less-elaborate films.

"Frenchy," "Tomahawk," "Bonzo" and "Target Unknown" are among the winners which the company has had on its recent and current lineup. "Abbott & Costello Meet the Invisible Man" and "Ma & Pa Kettle on the Farm" both are figured to reach, or exceed, the big grosses racked up by the predecessors in the series.

Also being counted on for heavy coin in April and later are "Up Front," "Air Cadet," and "Francis Goes to the Races." Original "Francis" is winding up its domestic run with distrib income estimated at $3,000,000.

TOA-COMPO

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directly from theatremen or from exhib organizations.

In addition, exhibs have shown no enthusiasm for paying up—with the TOA action believed lessening whatever urge there was. Response to a mailing of pledge cards, with return envelopes for their dues, to all exhibs (via their regional organizations) a month or so ago has been virtually nil. It's understood only about $3,000 has come in.

Texas exhib Robert J. O'Donnell, COMPO treasurer, was in New York this week and laid plans with exec v.p. Arthur L. Mayer for a collection campaign. Plot is not to try to reach all exhibs, since just a single mailing to 16,000 theatremen runs into quite a jackpot for printing and postage. Instead, concentration will be on the 275 exhibs who operate circuits of 10 houses or more. It is figured they represent about 7,500 theatres and thus maximum contributions at minimum cost can be obtained from them.

Provides Unanimity

TOA action last week has at least served to provide necessary unanimity among the 10 charter members of COMPO on the changes in the bylaws which were recommended in December. Next action is expected to be a call for a meeting of the present COMPO exec board. At least a 20-day wait is required before the session can be held to amend the bylaws, so it will probably take place sometime in May.

Stanza will be perfunctory, the exec board just adopting the new bylaws, adjourning and then reconvening as part of the new board to which all exhib groups which have signified a desire to join COMPO will be invited to send a rep. This board will elect seven members at large to an exec committee.

TOA and Allied will also name seven members to the exec group. They will also have one member each as a holdover from the old exec board, and the other eight charter groups in COMPO will likewise have a rep on the committee. Thus there will be a 31-man governing body running the organization.

TOA board authorized its exec committee to name the COMPO reps—one national and seven regional on a geographic basis.

Kramer Loan

Continued from page 3

pected, however, that much more than $3,500,000 will be out at any one time.

The banks will advance 50% of the budget of each pic, with Col providing second money and guarantees. Second money will probably be covered by studio facilities which the company will make available and deferments by Kramer and his partners and Columbia. Banks will make loans based on maximum budgets of $850,000, which is also the limit Col has placed on Kramer. If he goes beyond that, he must arrange for the money himself.

Spokesman for Guaranty said that the Kramer loan did not indicate renewed interest by the bank in indie financing. This is an exceptional deal, it was said, and the institution would be interested only in others of equally unusual merit with "legitimate business concerns with going programs over a long period of time."

Loan had been expected to go to Bank of America in Los Angeles, since it had handled Kramer's previous biz. Under its deal with Kramer, Col, however, had to arrange financing and it turned to Bankers, since that institution had previously made similar deals to finance Col indies Edward Small, Louis de Rochemont and Sidney Buchman.

Loan is being negotiated by Abe Schneider and Leo Jaffe of Columbia with Harry Watkins, v.p. of Bankers, and Alan C. Abeel, v.p. of Guaranty. Bankers is also financing the Jerry Wald-Norman Krasna production unit at RKO. Loan agreement has not been inked yet, although it is all set. W-K in the interval has been drawing funds from Bankers through a loan which the bank has made to RKO.

Inside Stuff—Pictures

A way in which the public can assume its responsibility to learn about good pictures and give them necessary support is outlined in "Your Town and the Movies," the lead article in the current Films in Review, a monthly published by the National Board of Review. Written by the NBR staff, the piece maintains that the means is to be found in the Motion Picture Council, which developed out of the better films movement started in 1915 by the NBR. These councils, composed of "public-spirited, movie-loving people who want their community to learn how to make the best use of the motion picture," have a primary goal of discovering and making articulate "community feeling" about films. Collateral objectives are to study films as a "medium of entertainment, education and art...to direct the public's attention to good pictures shown in local theatres and to increase the use of films in schools, and among adult groups." Success of the councils, it's pointed out, depends upon membership activity with theatre managers, libraries, churches, schools, museums and radio.

U. S. State Department's efforts to show the American way of life to overseas countries via films is pointed up by its contracts with a number of small independent non-theatrical producing outfits. For this program, which is grooved through the "Voice of America," Knickerbocker Productions of New York recently completed a two-reel documentary, "Junior Chamber of Commerce." Lensed at Morristown, N. J., the short shows how the JCC works to bring about better municipal government.

Knickerbocker also shot a series of three pix for a nutrition agency sponsored jointly by the Venezuelan government and the American International Assn. headed by Nelson A. Rockefeller. These documentaries deal with home preparation of foods and have been just released by the Inter-American Council of Food Education. Council maintains six trucks specially equipped for screening 16m films at isolated Venezuelan settlements where there are no theatres.

Sales campaign launched by United Artists on April 1 is sprouting another peculiarity. Drive originally was to carry the Mary Pickford banner as a tribute to the firm's co-owner. However, it was subsequently decided Miss Pickford was too remote from the UA field force and so the push was named the "Grad Sears Drive," as a tribute to the former prexy and to utilize the goodwill he had established with the sales organization. New wrinkle is that ad-pub chief Max Youngstein, who is outside UA's actual distribution, is named the drive's "captain" and as such will coordinate the efforts of the various branches. In line with the assignment Youngstein will tour UA exchanges across the country following the firm's sales convention May 4-6 in Chicago. It's generally figured Youngstein will have a more active role in sales, as well as management, as the firm progresses under the new Arthur Krim regime.

Filming in St. Augustine, Fla., once a busy production spot, was revived by Warners for the first time in more than 30 years in the recent lensing of sequences for "Distant Drums." For a period between 1912 and 1920 the venerable east coast town saw pictures made by such thesps as Rudolph Valentino, Theda Bara, Crane Wilbur, William Farnum and John Drew. Companies like Edison, Vitagraph, Kalem, Lubin and Essanay worked there, and Pathe had a studio there. The only trouble with the location was that it had no mountains where the western heroes could gallop thataway.

With two potential Oscar candidates ready for release, Paramount is reported shelving one until 1952 to prevent a split vote in the balloting. "A Place In the Sun," filmed in 1949, will be released this year in August. "Sister Carrie" will be held in abeyance for another year.

Mayer Wants To See Schenck

Continued from page 3

and Mayer. That's at variance, however, with info among studio brass, who have acknowledged that bad feeling between the two execs "is at the boiling point."

They say they have no indication, however, that Mayer intends to quit. There was some speculation among them, however, that the present state of rumors may result from something of a trial balloon technique by Mayer.

Various Causes

Various causes have been ascribed for the strained relationship, but basically it goes back to decision of the board of Loew's, Metro's parent company, to bring Schary in as production chieftain. Schary, then 43, represented young blood which the company felt it needed, and there's been a kind of running feud at the studio since that time between the vets—some of whom have departed—and the Johnny-come-latelies.

Heat generated by the differences has varied from time to time, hinging on numerous clarifications of the duties of Schary vs. Mayer. The respective duties were most clearly represented in a statement of a couple years ago when it was said that Mayer would operate on the policy level, while Schary would head day-to-day operation of the studio.

Tom Brady in the New York Times Saturday (7) termed Mayer production chief "emeritus." That's only vaguely accurate, since Mayer does take an important part in many decisions on the lot.

All this leads to the belief that what he wants from Schenck now is further clarification of his status, with possibly undisputed leadership of the studio which bears his name and with which, as dean of all Hollywood production, he has been associated for 26 years. Flareups of this type in the past have sometimes been met with concessionary public statements by Loew's regarding Mayer, but Schenck has never wavered in his backing of Schary's production powers.

A reason offered for the blowup at this particular time is the stock options recently granted by Loew's board to six execs — including Schary but not Mayer. Other execs given warrants to purchase shares at $16.44 each in return for contract extensions were Arthur Loew, Ben Thau, Joseph Vogel, Charles C. Moskowitz and Louis K. Sidney.

Actually, it's not figured that the options could mean much to Mayer at this juncture and so the issue could be, at most, only contributory to the other dissatisfactions. Schenck, queried by VARIETY concerning the options, said there was no issue.

"Could Mayer then have had similar options, if he desired?" Schenck was asked.

"I didn't say that," he stated.

Under Mayer's contract, he could resign as of Aug. 31. He is required to give 90 days' notice, which would mean by May 31. There is also an angle of the contract looking to possible divorcement by the company of its studio and theatre activities. In the event of divorcement (on which Loew's is now working out a consent decree) either party can terminate the Mayer pact on 60 days' notice.

Mayer's contract, aside from the escape clauses, runs until 1956. Under it he gets $300,000 annually in salary and percentages. Schary's new contract runs until 1958 and he receives $200,000 in salary with no profits participation.

It is reported that Schary is due east in mid-May for meetings with Schenck. These will follow the Loew's prexy's sessions with Mayer.

Foreclose 'Night'

Los Angeles, April 10.

Security First National Bank filed a $141,415 foreclosure suit against Select Productions, involving the picture, "The Long Night," released by RKO in 1947.

Picture was produced by Robert and Raymond Hakim, with Anatole Litvak directing and Henry Fonda and Barbara Bel Geddes as stars.

TIP-OFF ON M-G-M's

"SHOW BOAT"

Read all about the sensational Preview of M-G-M's NEW GLORIOUS TECHNICOLOR MUSICAL!...

LOUELLA PARSONS' COLUMN TELLS THE NATION:

"Praise from Caesar, I'd say, when an executive from another studio tells me 'SHOW BOAT' is the greatest box-office attraction since 'GONE WITH THE WIND'!"

★

FROM FILM DAILY'S HOLLYWOOD CORRESPONDENT, MARCH 28th ISSUE:

"If 'SHOW BOAT' doesn't prove a cinematic Fort Knox for Metro, there's no justice!"

★

And read every word of this marvelous telegram:

"M-G-M launched the greatest Technicolor musical entertainment in years with 'SHOW BOAT's' first sneak preview at Bay Theatre, Los Angeles. Highest audience reaction in Studio's experience. Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Marge and Gower Champion head superb cast and we'll guarantee you never heard the great Jerome Kern numbers sung as you will hear them now. Arthur Freed's glorious production and direction by George Sidney bring superb picturization of famous play with breath-taking vistas of the Mississippi's most romantic era. Get ready. Here comes the 'SHOW BOAT'."

Cast includes Robert Sterling, Agnes Moorehead • Screen Play by John Lee Mahin • Based on the Immortal Musical Play "SHOW BOAT" by Jerome Kern and Oscar Hammerstein, II • From Edna Ferber's Novel

"SHOW BOAT" IS THE "ANNIE GET YOUR GUN" OF 1951!

Sterling Hayden's Cloak & Dagger

Continued from page 1

munist group. This, coupled with "a desire to create a better world," got him into the party in Hollywood.

Hayden said he was recruited into the party by Bea Winters, now secretary to a Hollywood film producer and that, after he quit, actress Karen Morley tried to get him back into the movement. He testified that writers Robert Lees and Abraham Polansky, and actor Lloyd Gough were also Communist Party members.

He praised the industry for its efforts to clean house and felt that "it was doing a good job of this."

Today's hearing opened the second stanza of the hearings by the Un-American Activities Committee. Actor Will Geer is expected to be the leadoff witness tomorrow (Wed.) morning, with another dozen or so scheduled to be heard before the week is out.

Last month, the committee had before it actors Larry Parks, Gale Sondergaard and Howard Da Silva.

Committee today was scheduled to have a morning session, skip the afternoon, and then pick up again for a night session. However, this was rearranged at the last minute and the hearing went through into the afternoon, with no night session. Hayden was the only witness. His testimony started out with biographical detail.

Questions of Committee Counsel Frank S. Tavenner brought forth a Rover Boy's life history. The 34-year-old actor stated he left his Montclair, N. J., home after one year of high school, and "started working on ships." From moment of launching on his autobiographical sketch, Hayden painted a word picture of restlessness and indecision to which all his later testimony added.

First shadow of questions to come was cast when Tavenner asked the witness when he had met Capt. Warwick Tompkins. Hayden explained that he had met him first at age 14, and "never got to know him well at this time." Impression given was that the man, who was later to figure so prominently in his life, began as a casual waterfront acquaintance.

By the time he was 21, Hayden said, he had his Master Seaman's license. After trying unsuccessfully to earn a living operating a schooner, he "accidentally" drifted into motion picture work. Asked how he obtained his first film job, he stated, "it was pretty much of a fluke." He added that an AP reporter friend knew a producer, wrote to him about Hayden. Got him a test, which resulted in a contract with Paramount. Within two weeks of checking into the lot, he was given the second lead in "Virginia." He went on to explain that, prior to entering military service in '41, he made only the aforementioned picture and "Bahama Passage." He arrived in Hollywood in May, '41, and in September of the following year he asked to have his contract broken. "I couldn't tell them exactly why," he stated, "But I knew I wanted to get out."

Churning Around

Hayden told how he fell under the influence of Capt. Tompkins in the summer of 1941 and how "he recognized I was in a peculiar state of my life. He simply used the device of talking, talking, talking, and asked why I didn't read more. I was just churning around and thinking about the war."

On Sept. 15, 1941, related the actor, he went to executives of the Paramount studio where he was employed and said, "I want to break my contract. I want to get out and do something else."

Paramount released Hayden who then went to Washington where he got in touch with the then Col. W. J. ("Wild Bill") Donovan who was shortly to found and head up the OSS. Hayden told Donovan he wanted to get into the war. This was before Pearl Harbor, but Donovan explained he was training men in guerrilla warfare and Hayden was enlisted. He was sent to Scotland for the course and then to England where he broke his ankle at a paratroop school and was shipped back to the U. S.

Hayden said he purchased a schooner on the west coast and brought it around to the Atlantic side where, in 1942, he engaged in what he described as a "lucrative" business of hauling freight between the mainland and the West Indies, a lot of it being explosives for the Government. When all went well, he said, he grossed from $8,000 to $11,000 per voyage.

In October, 1942, he met some of our marines at Curacao, threw up his business, and enlisted in the Devil Dogs. They sent him to boot camp at Parris Island and he was chosen to take the officer's candidate course at Quantico.

"I legally changed my name then to John Hamilton," explained Hayden. "I wanted to leave Hollywood behind completely." He was commissioned a second lieutenant and then detached to OSS. He was shipped to Cairo and in December, 1943, was assigned to work with the Yugoslav partisans.

Hayden's unit was based at Bari in southern Italy and its job was to operate supply boats to the partisans and to do reconnaissance along the Adriatic coast. In the early summer of 1944, when this became impractical, the job of supplying was taken over by planes, which flew supplies into bases in Bosnia. The supplies were then hauled overland to Slovenia and the partisans unit, led by a handful of Allied officers, set up an air base in Slovenia.

The dangerous task of operating with the Yugoslav underground continued until December, 1944. The actor said he had no contact with the Yugoslav brass and could not discuss politics or Communism much with the partisan fighters because of language differences. Then he went on to add:

Says Yugoslav Partisans Had 'Deep Effect on Me'

"My relation with the partisans had a deep effect on me. In 1940 and '41, while I was an actor, I had conversations with this man Tompkins and he gave me Communist literature to read. When the Yugoslav thing came up I wrote to him and said, 'Maybe you are not so wrong. These people are doing a magnificent job'."

Then, continued Hayden, he entered into a fairly steady correspondence with Tompkins, during which the latter sent him a continuous flow of Communist Party literature and such Commy publications as the People's World. What impressed him, said Hayden, was the accuracy and completeness of the reports carried by the Communist papers about partisan activities. "Things were churning around inside of me," said Hayden. "Something was going on that I should know about."

Back to the U. S. on leave at the end of December, 1944, Hayden flew to Frisco for a week of talks with Tompkins and "I basked in the reflected glory of the partisan movement. He showed me off as a special exhibit. For five or six days I was on a merry-go-round. He took me everywhere and I met a great many people. They may or may not have been Communists. I'm sure some were."

Hayden was interrupted and asked whether he received a Yugoslav decoration. He said he had been awarded the Order of Merit —"I haven't picked it up yet, but I have the citation. I got it for the same operation for which I received the Silver Star."

In response to further questions he said that the day after his arrival in Frisco he had dinner with Tompkins, an Isaac Polkoff, and a third man. Asked if this was Leo Barroway, he said he had heard the name but didn't know if that was the man.

He said Tompkins also took him to the offices of the Daily People's World and introduced him to Bill Snyderman and other members of the staff. Tompkins was then employed by Amtorg, the official Soviet trading corporation.

He said he met Steve Nelson, present Communist leader in the Pittsburgh area, at a party at the home of Tomkins' brother-in-law, Dr. Elwood Lyman. Nelson was pointed out as something special in the Commy movement. Asked whether Nelson was then party organizer for Alameda County, California, Hayden said he didn't know.

After his visit on the Coast, Hayden flew back to Washington.

"What was the effect of your trip out there?" he was asked.

"At the time I was trying to look ahead. I wanted to get in and do something about the conditions in the world which would justify my having a position as a high salaried actor."

Hayden continued on to New York and reported to OSS headquarters. He either wired or phoned Tompkins to make him some contacts in New York. Tompkins notified him to get in touch with V. J. Jerome, who, by the way, was a recent witness before the Un-American Activities Committee. Jerome is head of "Cultural Activities" for the Communist party in the U. S. The Congressional Committee has charged that he organized the first party cells in the motion picture colony during the early 1930's.

"I called the Daily Worker, said I was Lieut. Hamilton, of the OSS, and asked to speak to V. J. Jerome. There was something like consternation at the other end of the phone and they asked me to call a few days later. I called back and got him and he told me to meet him at the Golden Eagle cafe on West 12th street, off Fifth avenue. My idea was to find out about other partisan movements. But I got no information at all from him.

"Then I called on Joe North. I saw him in his office, they had the whole caboodle of the party there. We talked about Yugoslavia, but nothing ever came of this." Hayden also met Allen Chase, a leading Communist in New York.

He returned to Washington and asked OSS to assign him to Spain, but he was sent to Paris instead, attached to First Army Headquarters. Hayden carried with him two letters from Chase to friends in Spain "if you ever get to Spain." But he destroyed the letters when he was shipped into Belgium to work west into Germany with First Army G-2. All this time, and after the war, Hayden kept up a correspondence with Tompkins who continued to send him Communist literature. He was returned to the U. S. in November and discharged from service on Dec. 24, 1945.

"As soon as I was discharged, I cast about for something to do. I could go back to sea. And then there was this other thing we've been discussing here, yet it never occurred to me then to join the Communist Party," he continued. "Russell Holman, of the N. Y. office of Paramount contacted me about signing a new contract. We made the deal in New York. I went out and spent six weeks in Nevada where I divorced my then wife, Madeleine Carroll. Then I spent a week with Tompkins in San Francisco and then went to work for Paramount."

Avers Par Unaware Of His Commie Associates

"Did Holman know about your friendship with Tompkins?"

"I don't think so."

"Did your employer have any knowledge of your association with Communist Party functionaries?"

"No. All that was more or less lost in the shuffle of the war."

In March, 1946, Hayden spent some time with Tompkins on the latter's boat . . . "He wanted to write a book about me. He was a pretty good writer. His slant was the development of a typical American youth into a militant fighter in the 'class struggle.' I said okay.

"He came down and spent about three weeks with me on my boat, following me around and making notes. He got 75,000 words written before I came to sufficiently to call the whole thing off. That was quite a while after."

The next question was, "after your arrival in Hollywood, did you join the Communist Party." "Yes."

"Tell us about it."

"As I moved around Hollywood, I continued to talk Yugoslavia, and that I wanted to do something to make it a better world. Bea Winters signed me. She came to me and said, 'Why not stop talking and join the Communist Party?' I signed the application and was accepted almost immediately."

"Who was Bea Winters." "She was a secretary in the office of my agent."

"Who was that?" "The Berg-Allenberg agency, which has since been amalgamated into the William Morris agency."

"Did they know she was a Communist?"

"It's safe to say Bea Winters' membership was not known or she wouldn't have been employed by them."

"What is she doing now?" "I've heard she is now secretary for producer Sam Spiegel.

In answer to other questions, Hayden said, "after the war, Tompkins told me she was very active politically. She was a member of my Communist Party cell till I broke with the party in December, 1948.

"I was told that for security reasons—security for me—I was not to be placed in a cell with prominent people. I was placed in a cell with what we call back lot workers, carpenters, grips, etc. I believe all of these people worked for Universal, RKO, Columbia and Paramount.

"These men and women were never known to me by their last names. We all used first names and everybody called everybody else, 'Comrade.' I don't know how many were in the cell but an average of from 10 to 22 showed up at each meeting. They were happy if they had eight."

Hjalmar . . . of Par

Hayden said he paid his dues to a man he knew only as Hjalmar, who was an officer and who, Hayden believed, was employed at the Paramount studio. Hayden paid dues of only $1.75 to $2 a month, although most members were required to pay a percentage of their wages.

Pressed about others in the unit, Hayden remembered a Bernie and a Frank. He said Bernie seemed to be a white-collar man and "he would hold discussions on the dialectical phases of the party." Meetings were held in the mose of the different members of the cell.

"Do you know Abe Polonsky?"

"Yes, meetings were frequently held at Abe's house. He became a member of our cell later. I know him as a Communist."

"Is he currently a writer at 20th Century-Fox?"

"I don't know whom he writes for, but he is a writer."

At this point, several members of the Un-American Activities Committee left the rostrum to go to the House and vote on a rollcall. Rep. John S. Wood, committee chairman, promptly dissolved his committee into a subcommittee and the hearing continued.

Hayden was asked more information on Polonsky and said, "Initially I feel he was involved elsewhere when we met at his house. He was seldom present at the meetings until the last two or three months of my membership in the party. Then he became more active and was the leader of our group."

"Do you know Robert Lees?"

"Yes. He was a member of our group."

"Did he attend meetings while you were a member?"

"I would say he was at 10 or 12 during that period. We met once at his home."

"What was the overall purpose of these meetings?" queried Tavenner.

"These people met to discuss what was going on inside the industry that concerned them and part of the world situation and Communist party principles."

CSU Strike

"How long did you continue in that cell?"

"That's the only cell I was ever in." He added that he was in the party a total of about six months, joining in June and quitting in December. Asked about what his activity for the party had been, he recalled that the conference of Studio Unions pulled its big strike in 1946.

"We had numerous conferences on the strike. It became the principal subject of conversation on the stand we should take. I was told it would be very helpful if the Screen Actors Guild could be swung behind it."

"Was the strike Communist directed?"

"That's the way I heard it."

"What then?"

"I went to a large cocktail party above the Sunset Strip where there were 60 to 70 people. I met a group of actors and actresses who all felt the same way in sympathizing with the strikers. It was a very loose category of people. The prime actors' problem was to get Screen Actors Guild support for the Conference of Studio Unions."

Further questioned, Hayden added, "there were a great many people involved. I don't know what percentage were Communists but some were a long, long way from being Communists."

"Was any of this group of actors known to you as members of the Communist Party?"

"Yes, I wouldn't hesitate to say Karen Morley was. In 1947, after I had left the party, she came to me and asked me to come back. But over and beyond that case, I'd

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SWG Aims to Testify

Hollywood, April 10.

Executive board of Screen Writers Guild, on eve of Washington hearings, sent following telegram to House Un-American Activities Committee: "In view of House Un-American Activities Committee investigation starting today, and in order that SWG and its 1,200 members be presented in true, honest light, executive board of Guild instructed president Karl Tunberg to volunteer to testify before House committee so that history, aims, policies of SWG may be made part of record of hearings."

HAYDEN'S 'MOST IMPORTANT' SHOW

Washington, April 10.

The mid-March personal appearance of screen star Larry Parks before the House Un-American Activities Committee took on the aspects of a dress rehearsal, in light of today's big show, when Sterling Hayden gave his dramatic explosive testimony.

Public and press interest snowballed in the interim until this morning's (10) session in the small committee hearing room resembled Macy's bargain basement on sale day. Despite a driving rain, crowds jammed the corridor outside the room, and the press tables had SRO capacity.

Seated quietly and unobtrusively behind the press section were Mrs. Sterling Hayden and Martin Gang, the actor's lawyer. Latter, who assumed role of an observer, and neither accompanied his client to the stand nor was introduced, was visibly delighted with latter's deft testimony. Mrs. Hayden answered queries from the few newsmen who were aware of her presence in a calm, unassuming manner. She showed signs of the strain of her one-day trip and of the ordeal, but appeared confident of her husband's ability to acquit himself with credit.

Reps from the Motion Picture Assn. of America consisted of Jack Manning ("Tim") Claggett, who pencilled the entire proceedings, and counsel Sidney Schreiber. Most significant addition to post industry reps at past sessions was IATSE topper Roy Brewer, who planed in this morning to see for himself. Brewer plans to stay around for a few days. He was rewarded for his efforts today by Hayden's stern denunciation of CSU's tieup with the Commie party in the '46 strikes.

More Lawyers

California attorneys Robert Kenny and Ben Margolis, who have represented many witnesses of past sessions, and have other clients coming up this week, were back-row observers. Actress Anne Revere, who is slated for her own day in court later in the week, was another observer.

Fulton Brylawski, local copyright attorney who numbers some of the majors on his roster of clients, slipped in and out of the room, and Columbia Picts rep Ray Bell also sat in. Hayden himself gave his testimony in an assured manner, speaking just loud enough to be heard, in a brisk, almost staccato fashion. He had brief notes on catalogued cards, to which he rarely referred. Only signs of nervousness were his chain smoking, and the large quantities of water he drank as he sat, trying to get comfortable at a law table under which he was unable to get his long legs. He gave an impression of underplaying the most important role of his career.

Hearing room was tense and attentive. Laughs were few. Sole all-out comedy relief to the drama came during an interplay of questions between Hayden and Rep. Potter (R, Mich.) who asked the actor about solicitations of funds for possible Commie front groups.

"An actor is solicited all the time," said Hayden.

"Yes, I know," interpolated the legislator, "an actor and a politician."

romance that
Basin Street!
ROBERT MITCHUM · AVA GARDNER
MELVYN DOUGLAS
in
MY FORBIDDEN PAST
with
LUCILLE WATSON · JANIS CARTER
A ROBERT SPARKS · POLAN BANKS Production
Directed by ROBERT STEVENSON · Screenplay by HARRY PARSONNET
from the novel CARRIAGE ENTRANCE by POLAN BANKS
RKO RADIO
NATIONALLY ADVERTISED
In Life, Look, Saturday Evening Post, Collier's, Woman's Home Companion, Good Housekeeping, American Magazine and the Sunday supplements This Week and Parade—to
40,603,326
CIRCULATION!

Sterling Hayden's Cloak & Dagger

Continued from page 18

have to get into the realm of conjecture."

Subsequent to the big cocktail party, related the witness, there were several meetings on the subject of getting SAG back of the strike. Most came sporadically, but there was a nucleus that attended the meetings regularly.

"We met once or twice a week," continued Hayden. "Karen Morley met with us. Some of the meetings were at her house. Some meetings were at a house owned by Morris Carnofsky who was never present at the meetings."

"Are you acquainted with Lloyd Gough?" asked Tavenner.

"Yes. He attended meetings. It is safe to assume he was a member of the Communist Party, but I have no positive knowledge of this."

"Are you acquainted with Howard DaSilva?" "Yes."

"Do you know if he was a member of the Communist Party?"

"Only by his behavior before this committee."

"How did you break with the Party?"

"As I think I made abundantly clear, I went into this thing voluntarily. It was the stupidest and most ignorant thing I ever did, and I've done many stupid things. I hadn't been in very long before I realized the true nature of what I'd done.

"What decided me against it was the manner in which everything was pre-determined. I had felt they had a form of democracy. But the whole thing was based on their belief that they have the key. They believe they know what is best for people, and it may not be what the people think."

"Since your termination with the Communist Party, have you been a member of any other cited organizations?"

Committee for 1st Amendment

"Yes. I was in the Committee for the First Amendment in October, 1947. I spent some time in the east and two days after I returned to Hollywood I had a call from Alexander Knox, an actor, to support the First Amendment. I thought that over very carefully and felt it was not a Communist Party front.

"If it has since developed that this thing was spearheaded by the Communists, it should be made clear that the people who lent their names and money did not know it at the time. There was Bogart and his wife and there were hundreds of names in Hollywood. John Huston and Phil Dunne were the spokesmen."

"Were you advised that joining the Communist Party would help your prospects in Hollywood?".

"Never. In fact, I kept it completely quiet. I didn't think it would help me in any way, shape or form."

In July, 1946, shortly after he joined the party, Hayden said Bea Winters told him "an important man" in the party wanted to talk to him. They had dinner at Victor's in Los Angeles and the man was introduced as "John"—no last name.

"I figured later he was John Stapp, high functionary of the Communist Party. I think he said something about he doubted whether I'd make a good Communist. I'm not sure."

The witness said he knew nothing to indicate that any big figures in the executive end of the film industry were members of the Commy Party.

"Are you acquainted with Edward G. Robinson? Do you know if he is a Communist?"

"I met him once at a benefit. I never saw him at a Communist meeting."

Picking up the thread of his "front" affiliations, Hayden said he had joined the Hollywood Independent Citizens Committee for the Arts & Sciences, had paid dues, but had never attended a meeting. He also joined the American Veterans Committee.

"That's the total, without reservation," he stated emphatically. "I contributed $100 to HICCAS. I contributed $1,500 to Abe Polansky for the families of the Conference of Studio Unions strikers, or maybe it went to the Communist Party. I paid my Communist Party dues and AVC dues, and once I gave $75 to help the People's World. Later I gave $100 to the Committee for the First Amendment."

"Tell us," said Tavenner, "how Karen Morley tried to get you back into the Party."

"She came to our house right after, or right before, the Committee for the First Amendment. She said she wanted me to consider coming back in and I said there was nothing to consider. She said, 'I hope you recognize that if you say 'no' now it will be extremely difficult for you ever to get back in.' I said that nothing would please me more."

Tavenner asked if it was suggested that he become a "passive" member of the party, making contributions but never attending any meetings. "Yes," was the reply. "She asked me to contribute even if I did not go to meetings."

Appeal to FBI

Tavenner asked if Hayden had ever done anything more to indicate his opposition to Communism. The actor replied that at the end of July, 1950, a month after the invasion of South Korea, he had his attorney, Martin Gang, write to J. Edgar Hoover. The letter explained that Hayden had been in the Party and was willing to give his services to help his country and hoped the short membership as a Communist would not disqualify him. It asked the FBI to clear him.

Hayden received a reply from Hoover explaining that the Bureau had a policy of not granting clearances. Hoover invited the actor to get in touch with the FBI office and offer full information there for benefit of the agency. This was done.

"I appreciate the opportunity to appear before this committee," Hayden went on, and urged that some invitation should go out to former Communists to give their information to the Committee and to the Government.

Tavenner disclosed that such an appeal has been made by radio and that "the response was fine."

Rep. Clyde Doyle, of Los Angeles, was interested in what the industry was doing to clean house.

"Is it, or it is not a fact," he asked, "that the motion picture industry has been actively trying to clean up the situation?"

"I certainly think it has," replied Hayden, "and it is doing a pretty good job so far as I know."

Individual quizzing by Committee members after the three hours of testimony under Tavenner's guidance ranged all the way from questions on possible Commie affiliations of Hayden's fellow OOS members, through high sounding statements on "the pernicious influence of Communism," to specific interrogation on the actor's screen credits.

Claims Impossible Now To Propagandize Film

The following facts were noted by the witness during this phase of the hearing:

1. Bea Winters, the alleged Commie who brought Hayden into the fold, is now working for a producer named Spiegel. This information was supplied by Chairman Wood.

2. "Actors cannot now," in Hayden's opinion, "get any Left Wing propaganda into a film, but, at one time, this was possible and was probably done."

3. Although actor's Paramount bosses, Russell Holman and Y. Frank Freeman, never discussed politics with him, they were aware of his "disturbed condition," and Freeman, particularly, was "somewhat concerned with the thing that was bothering" him, but "figured it would all blow over."

4. Capt. Tompkins never, to Hayden's knowledge, had any association with the pix biz, except to once visit the star on the lot.

Hayden definitely stated that "no member of his family, by blood or marriage, had ever been a Party member." (This seemed to dispose of the matter of star's ex-wife, Madeleine Carroll, who has been mentioned as a possible witness.)

At no time did any member of the motion picture industry make any "representations" to the witness in relation to his appearance before the Committee.

At no time did Hayden or any of his fellow workers in the Commie Party have any success in influencing SAG to support CSU in the '46 studio strike. "We ran into the opposition of the board of directors and particularly of one man, Ronald Reagan," he stated. He characterized Reagan as a "one man battalion," against Communism, and a "clear thinking, vocal person."

Met 'No Name' Actors

Despite his impression when he joined the party that there were many "name" actors in it, he never met any. As a matter of fact, he added, he heard it once said at a cell meeting that "it was too bad that a small, select group of actors could not be formed."

He never had a "firm" opinion about actor Larry Parks' Commie affiliation. Sometimes the latter's name came up as a candidate for support of something, but generally it was felt "he would not help."

Five days before starting work on his current film, "Skid Row," he was subpoenaed as a witness. He was asked categorically to deny any guilt, and issued a statement that he is not now a Commie. "I think the result of today's testimony will come as quite a surprise to the producers of the film."

Despite the above revelation, Hayden stated he does not expect reprisals from the industry because of his past record. "I feel when the mistake of five months is weighed against my record, I will be cleared," he added.

Hayden was excused from further questioning with kudos of the committee ringing in his ears. Rep. Moulder, (D., Mo.) for example, applauded the star's "courageous, vital service to the Marine Corps and the OSS," and told him, "You are an intensely loyal American citizen, deserving of this Committee's highest commendations." Virtually every one of the legislators referred to witness' "straightforward, valuable testimony" and personally thanked him for his cooperation.

Star, who flew in with his wife this morning, said he planned to return to Hollywood almost immediately after the Capitol Hill session.

More Subpoenas

Hollywood, April 10.

A number of additional subpoenas issued by the Un-American Activities committee are in the hands of the local marshal's office for service this week.

Investigators William Wheeler and James Andrews have returned to Washington to present further reports and recommendations.

H'wood Locations

Continued from page 7

able sites for a late-April take off.

"The Desert Fox" is currently shooting at Borrego Springs, south of Palm Springs, where El Alamein battle in North Africa is being directed by Henry Hathaway for 20th-Fox production. Same company not long ago sent an enormous troupe to Yuma region for "David and Bathsheba."

Sedona, in Arizona, still is a popular site for Hollywood filmmakers. RKO is now winding up second-unit work on "The Half-Breed" at this location, and Frank Melford and Jack Rawlins shortly will roll "Fort Defiance" there. Nat Holt goes to High Sierras in Sonora, Cal., area for "High Vermilion," for Paramount release.

Republic is using Davis-Monthan Field in Tucson, Ariz., for "Wings Across the Pacific," as well as March Field Air Base, in California, and Universal-International is sending a troupe to Carlsbad Caverns in New Mexico for "The Cave." Producer Harold Hecht spent a week in Palm Springs for his Columbia production, "Ten Tall Men," and RKO goes to Las Vegas this week for "The Las Vegas Story."

Samuel Goldwyn is scouting locations in Central California for "I Want You," stated to roll May 15, and Monogram will make use of San Diego for "Sea Tiger." Lindsley Parsons, for same company, goes to San Bernardino Mountains for "Yukon Manhunt." Edmund Grainger recently utilized this same range for pre-production footage for "The Day They Gave Babies Away."

Sarnoff's Television Credo

Continued from page 1

it, and you can't fool the people when they see it in such proximity, as witness what TV did for certain political candidates in the last election—and also what it did against the spurious ones, as in Chicago."

TV needs talent, but it will be for the best interests of talent if the potency of name-power is minimized and the overall welfare of a well-rounded program is built up, he feels. Besides, there just aren't enough big names around. TV must devour a lot of talent, and in so utilizing it may destroy, he admits, unless the talent is doled out on monthly schedules, instead of the time-honored AM weekly "habit," because the sponsors felt that was good for their commodities. Furthermore, it is TV's immediate problem on how it will develop new talent.

Sees Lots of Film on TV

He sees the value of lots of film for programming, in future, to the degree that he wonders just what potency the coaxial cable will have. In short, the chain operation of TV may not be as important as with AM. Film can replace the values of a network hookup, and even enjoy a super-value through utilization, on local levels, to conform with local habits. Certain markets have different "good" and "bad" days for at-home or going-out; the local industries, of course, dictate different sleeping habits; and from the showmen's viewpoint, where stations may be newspaper—and/or showmen-owned (i.e., theatres), scheduling of certain programs in early or late-hours could conceivably offset against the b.o.

General Sarnoff is positive on one thing: "Television would go broke if, in future, it relied on the star system as did radio. Occasionally, yes, but TV will survive on well-balanced programs and a new kind of television showmanship that must embrace news events, sports, educational programs, features appealing to the housewives and children as well as to the more sophisticated audiences."

15-30G Vidfilms

He envisions Hollywood contributing film featurettes of 15-30 minutes costing $15,000 to $30,000 to produce. Hollywood's know-how in this direction will be important, but he doesn't go along with the Federal Communications Commission's edict about Hollywood making its pix and players "available" to television. In fact, he called attention to the N. Y. Times' "commonsense editorial" on the subject, wherein that daily chided the FCC's finality.

On the subject of the FCC he observed that the Commission probed the color television issue with the attitude of finality and absolutism—"as if tomorrow we would all be going color." Sarnoff says that cannot happen for a year; that there will always be a black-and-white market regardless, as with Technicolor films versus the average Hollywood film production.

The future of TV, as with any American industry, today must be tied in with the war emergency, the defense program's shortages—and our Government. "More and more all industry must take the Government's policies into consideration in mapping future plans. This doesn't mean that our way of life will be encroached upon, circumscribed or hampered, but Washington increasingly has things to say about business, and that's a factor no sane business man should overlook," he observes.

This came about when your reporter recalled Sarnoff's prediction that in three years there would be 75,000,000 radio sets in American homes once the then newfangled gadget of getting sound (talk, music) from out of the ether became a regularly scheduled program.

17,500,000 Sets by End of '51

Sarnoff's TV enthusiasm again asserted itself here by citing the 7,500,000 TV sets of all brands manufactured in 1950; and if there were no emergency or shortages the pace would continue accelerated, "but even now there will be 6,000,000 more new sets in 1951". With the 4,000,000 sets preceding 1950 and 1951, that gives a total of 17½ million sets in the U. S. market to date.

The Government—meaning the FCC—is a big 'X' in all transmission problems, and these also include the theatre-owners, Sarnoff observed.

Sarnoff on the Pix Biz

Touching on the TV effect on the b.o., Sarnoff concedes that it must hurt the run-of-the-mine film; that the public will become "selective" in its film product, and even allowing for the element of gregariousness the effect on a mass business cannot be minimized, since pix is a mass b.o. commodity.

He thinks that "TV's relation to theatres was not intelligently thought through by Hollywood and the cinema theatres." Reminded of 20th-Fox Film prexy Spyros Skouras' idea of a super-show hookup for big-screen theatre television, he approves of that, but, there again, he "wonders if there are enough of those special things."

TV itself faces that, in Sarnoff's perspective on "the march of life," because video recognizes that there are not enough big sports events, Army-Navy games, World Series, Kefauvers and the like, hence must blend all values to produce a strong sum total. "But going crazy on capital-gains deals for stars isn't the answer," he observed, "and that's why I told Milton Trammell (now NBC board chairman) to drop negotiations on any such ridiculous deals."

NBC's Ambitious Programming

While he doesn't appear to see talent payrolls go out of whack, he concedes the importance of talent in the video picture and attests to it by deprecating the ad agencies and talent agents the backing enterprise with new program ideas, whereas "right now NBC is packaging more TV shows than CBS is packaging AM shows. NBC did and is doing grand opera in English long before Rudolf Bing at the Met came out with it, and I'll venture to say we're doing it better than they ever will. The same goes for the NBC Symphony, Toscanini and the like."

He brushes off the agents and agencies with "They're not anxious to develop new talent now. It's too costly for them to experiment and develop people; they'd rather worry about finding a sponsor".

It is for that reason that Sarnoff favors new fountainheads for new talent in order to give TV a sturdy backlog as the established favorites come and go. Add the hazard of their backsliding is not taken lightly, apparently, on Sarnoff's premise that the sight-plus-sound appeal consumes too much of the values.

As for Phonevision or any of the systems that unscrambles an image, General Sarnoff says: "If it's a matter of unscrambling by wire, then it's just as feasible to unscramble it through the air. I don't believe in the wire system (referring to the telephone wire hookup) because it should be just as easy to key a picture over the air. This may come in our time. Who knows?" Sarnoff acts, however, as if he does know, but it was at this point that he reemphasized that the timetable of science, the economy and the public demand may have to take more and more into consideration what the Government regulations may be on that score.

Ball Park Pix

Continued from page 3

confer with sound adn screen experts this week. Landis figures about 4,500 grandstand seats would be good for his purpose, giving him a commodious outdoor theatre under cover and with unlimited parking space in wedge between north and west residential sections and within 15 minutes driving time of downtown area.

There would be 72 nights open for films during the baseball season, Landis says, with clear field in late September and October if his scheme clicks and weather is decent. It will be the first big-scale test of outdoor pix, except for driveins, here since nickelodeon days.

Pulling Power!

of

Great Trade Reviews!

"Strong, gripping, socks home story!" —FILM DAILY

"Noteworthy, brilliant achievement!" —HOLLYWOOD REPORTER

"Brilliant!" —DAILY VARIETY

"Gripping, excellent, exciting. Exceptional prospects!" —SHOWMEN'S TRADE REVIEW

An Academy-Award Picture (THE THING FROM ANOTHER WORLD) Team!

JOHN IRELAND
MERCEDES McCAMBRIDGE

A Smashing Action, Suspense Story!

THE SCARF

"Tense... very capable job!" —MP DAILY

JOSEPH JUSTMAN presents
JOHN IRELAND • MERCEDES McCAMBRIDGE • EMLYN WILLIAMS
in "THE SCARF"
co-starring JAMES BARTON • with Lloyd Gough • Basil Ruysdael • David Wolfe
Harry Shannon • A GLOBE FILM PRODUCTION • Directed by E. A. DUPONT
Produced by I. G. GOLDSMITH • Screenplay by E. A. Dupont
from a story by I. G. Goldsmith and E. A. Rolfe
Associate Producer ANTHONY Z. LANDI • Released thru United Artists

All the material for great returns thru UA

Film Reviews

Continued from page 6

Fingerprints Don't Lie

formed the principal evidence against the suspect turn out to be forged and it develops that the real culprit is the police commissioner.

Performances are inclined to be mediocre under Sam Newfield's slow direction. Richard Travis, as a fingerprint expert, isn't too convincing while Sheila Ryan shows little animation as the murder suspect's girlfriend who helps clear him. Syra Marty lends a bit of pulchritude in a lesser role.

Camerawork of Jack Greenhalgh is good. Production values provided by Sigmund Neufeld bespeak the limited budget. Other technical credits are standard. *Gilb.*

Four in a Jeep
(SWISS)

Zurich, April 3.

Praesens Film Zurich (Lazar Wechsler) production. Directed by Leopold Lindtberg. Screenplay, Richard Schweizer; camera, Emil Berna; music, Robert Blum; editor, Hermann Haller; production manager, Oscar Dueby. At Scala, Zurich. Running time, 100 MINS.

Franziska Idinger	Viveca Lindfors
William Long	Ralph Meeker
Vassily Voroschenko	Joseph Yadin
Harry Stuart	Michael Medwin
Marcel Pasture	Dinan
Madame Pasture	Paulette Dubost
Karl Idinger	Hans Putz
Hocki	Eduard Loibner
Hammond	Harry Hess
Steffi	Geraldine Katt

Latest Praesens entry, another in the company's many-language Swiss pix dealing with an international theme, finally had its world preem here after months of location shooting in Vienna and Graz, Austria (British Zone). Indoor work was done at Rosenhof Studio here. Delicate theme of four-power collaboration in Vienna's International Zone and the attitude towards the Austrians is treated tactfully from a purely humanistic viewpoint, without touching on the pros or cons of the Russian problem. Because of story appeal plus the name of Viveca Lindfors for the marquee and almost complete English dialog (the few passages in German and French will require a minimum of subtitles for English-speaking audiences), "Jeep" looks like a good bet for the U. S. market.

Story deals with four M. P.'s of the four powers operating in a patrol jeep, and an Austrian girl (Miss Lindfors), whose husband has escaped from a Russian prison camp. He turns up in Vienna, a fugitive from the Russians. His discovery brings tension between the American M. P. and the Russian. The latter is afraid to disobey his orders by not reporting the fugitive. Miss Lindfors had been sheltered at the Frenchman's home, to avoid the Russians, with the help of the American who takes a human interest in her. However, pic has no romantic angle. No definite solution of the problem is made but it is suggested that all will be straightened out.

"Jeep" is notable for Leopold Lindtberg's skillful direction, it being up to the par he displayed in "Marie-Louise" and "The Last Chance." One scene in particular is worth special mention — the homecoming of the prisoners-of-war at the Vienna station after years of absence from their homes and families. With almost no dialog, this is one of the most gripping scenes in a picture for a long time. Camera work by Emil Berna as well as all other technical credits are firstrate.

Miss Lindfors' performance in the femme lead, although not outstanding, is satisfactory and should win praise from femme patrons. Ralph Meeker as the American M. P.; Joseph Yadin, young actor discovered by Lindtberg at the Habimbah theatre in Tel Aviv, as the Russian; Michael Medwin (The Englishman), and Dinan (the French M. P.), are all excellently chosen. Each appears perfectly cast as representatives of the four nations. Paulette Dubost, as the Frenchman's wife (only role with a slight humoristic touch), deserves praise for a highly amusing performance that lightens the serious story. However, her part is the only one done entirely in French, and will need English subtitling for better understanding of the wisecracks. *Mezo.*

Distrib 'Disregard' Of Exhibs NC's Meet Theme

Minneapolis, April 10.

Theme at North Central Allied convention here May 5-6 will be distributors' alleged "disregard" of economic conditions in refusing to lighten exhibitors' film-cost load, President Bennie Berger announced.

He charges distributors are blind to exhibitors' welfare and "seem to work on theory it doesn't matter if exhibitor goes to wall as long as his theatre remains."

MPEA 'Puzzled'

Continued from page 3

the latest Russian action, which he claims is more than a simple case of film piracy. It is possible, Maas said, that Hollywood pix are filling playdate gaps created by an acute shortage of Russian-made films and of product turned out by the indoctrinated studios in its satellite countries. On the other hand, this shortage has existed for many years, he said.

Maas thinks a more plausible explanation is that the Hollywood pix are being used to lure Russian fans back to the theatres because they are fed up with a "uniform diet of homemade message films."

U. S. State Dept., which informed the MPEA this week of the appearance of the four pictures, has been asked to lodge another squawk with the Soviet government. A previous beef was registered when four other American films cropped up in Russia without authorization. They were "Mr. Smith Goes to Washington," "Mr. Deeds Goes to Town," "The Crowd Roars" and "Viva Villa." It is known that at least two of these films were re-edited and distorted by Kremlin propagandists.

Maas said the odd part of the latest Russian haul is fact that the same films previously had been barred from exhibition in satellite countries. Seizure of the pictures is less surprising than the decision to let the films be shown, Maas said.

Hayden on TV

Continued from page 1

outburst of protest from the newsreels. Latter had been denied access to the hearing room last night by Wood, despite their offer to pool their efforts and use a single camera. The Committee chairman had reiterated his previous statement that he wanted "no circus" atmosphere. Reels, however, feel they are being unfairly discriminated against, that Telenews can sell the film to theatres whereas they, the official news voice of the industry, are denied access to their own theatres. In addition, they are protesting on the ground that they have not been given the privilege of protecting the industry to which they belong by their own versions of the all important hearings.

Further outcome of the TV version is likely to be a crisis within the Committee itself. Some of the members have advocated all-out coverage, with sessions held in the large House hearing room, scene of the '47 hearings. Latter will probably pick up the cudgel for the reels and the rival TV webs.

NBC reps argue that their cameras, which operate without special lights and fanfare, and went virtually unobserved this ayem, do not violate the Committee's precept for quiet, dignified coverage.

One interesting aspect of today's televising, to be added to the already complicated legal problems surrounding the Kefauver TV story, is that of a film actor appearing on the TV cameras, sans his knowledge or permission. Hayden, apparently, was not apprised of the fact that he was testifying before the eye of video.

Greenthal Ups Diener

David Diener has been named copy chief of Monroe Greenthal Co., N. Y., advertising agency specializing in pic accounts. He replaces Roger Lewis, recently appointed a veepee, who will coordinate creative work of agency.

Diener, before joining company in 1947, was with ad departments of Columbia, Republic and United Artists.

Mono-AA Sets 1st Joint Production With ABP

First conceived in 1947, a joint film-making program between Monogram-Allied Artists and Associated British-Pathe finally rolls its first picture sometime in June or July. Steve Broidy, prexy of the American firms, disclosed that the initial film will be "24 Hours in the Life of a Woman," based upon the Stefan Zweig novel. Ivan Foxwell, now on the Coast, will produce the venture with a minium of two Yank stars.

Original co-production deal called for a five-year contract with a minimum of two pix to be made annually. Pact has already been in effect for two years but Broidy ascribed the long delay in launching the program to the fact that it took about 18 months for the parties to get together on how stories should be treated. "Woman" will be shot on location at Monte Carlo for three weeks, and schedule calls for six weeks of lensing at ABP's Elstree studio in Britain.

Special Preems Outlined By Mono's John Flinn

With Allied Artists' "I Was An American Spy" tabbed for a world preem at Keith's, Washington, May 16, Monogram-AA ad-pub chief John C. Flinn, Jr., declared in New York last week that the companies will soon special-preem as many pix that lend themselves to that sort of treatment. In a move to step up nationwide promotion in all fields, Flinn said that he'll also send out a special page devoted to drive-ins in pressbooks, and improve coordination between the New York and Coast ad-pub departments.

Touching on drive-ins in the course of the Mono-AA eastern regional sales meet which wound up over the weekend, sales chief Morey Goldstein called ozoners an important source of company revenue. He noted that the firm was forced to turn to the outdoorers when "locked out of conventional first-runs for one reason or another."

Mono-AA

Continued from page 4

will go before the cameras within the next three months for Mono and AA release. Three features are in final production stages while seven others were completed recently and are awaiting release. "Wild Bill" Elliott, formerly on the Republic lot, will also turn out four to six top-budget outdoor pix annually under a long-term pact inked with Broidy.

After a 10-day N. Y. stopover, Broidy will head for the Coast via Kansas City, where a second regional sales meet is slated to be held around the end of the month. Final session is to come off on the Coast.

Nevada Gamblers

Continued from page 1

12 months, topping 1950 total return of $1,348,500.81.

Breakdown of first quarter fees gives $329,928.81 in 2% taxes, $291,500 in table fees, $30,420 in race wires, and $470 in penalties. Not only was the first quarter 2% take way above any other amount collected during a similar three months' period, but so were table fee receipts with a $30,000 higher figure than next closest comparable period.

Cahill was able to put forth reasonable explanation why this was the best quarter gambling span in Nevada's history by revealing: "We've just had more gambling business plus a sizeable increase in table fees."

Latter was interpreted to mean that more combines or syndicates have commenced operation in this legalized haven — judging from upped table fee returns. There is little doubt that gambling fratters are easing into Nevada from other states, with resultant hypoing of biz. Another logical conclusion is that current heat on illegal ops and probe headed by Sen. Estes Kefauver (D., Tenn.) is herding more and more gamblers into Nevada.

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with WILLIAM CHING · JIM DAVIS · WALLY CASSELL · JAMES LYDON
Written by Charles Marquis Warren
Associate Producer-Director JOSEPH KANE
A REPUBLIC PRODUCTION
Republic Pictures Corporation—Herbert J. Yates, President

Clips From Film Row

NEW YORK

Joseph D. Karp, Warner home-office legal dept., elected secretary of Copyright Commission of Federal Bar Association for N. Y., Connecticut and New Jersey.

Roger Ferri, editor of 20th-Fox Dynamo, elected president of company's Family Club.

Mort Sackett, head of Guaranteed Pictures, acquired exclusive foreign distribution rights (including Canada) to the Rudolph Valentino oldie, "Son of Sheik," from Art Cinema Associates.

Maurice A. Bergman, Universal public relations exec, is in Des Moines today (Wed.) to address the annual convention of the Allied Independent Theatre Owners of Iowa and Nebraska.

Austin Keough, Paramount v.p. and general counsel, is serving as a committeeman for the Legal Aid Society's 1951 fund raising drive.

Nat Furst, Monogram district sales manager for N. Y. city, named national sales chief for Mono's "Little Rascals" shorts. He will continue his former duties in addition to handling new post.

CHICAGO

Allied Theatres' long-mulled radio tie-ins went into effect over station WJJD on gratis basis. Station will plug 50 indie houses with spot announcements in return for which theatres will run trailers boosting WJJD White Sox baseball.

Edwin Seifer leaves Republic for RKO as city salesman.

Balaban & Katz filed appeal in U. S. Circuit Court on lower court refusal to lift two-week playing clamp recently.

Balaban & Katz pulled midweek bookings at Lakeside, Luna, Coronet, Tower, and Cine theatres to cash in on Academy Award publicity. Houses were dualing "All About Eve" and "Sunset Boulevard."

Mike Godshaw, Eagle Lion salesman, resigned and moved to Coast.

ST. LOUIS

The Capitol, McLeansboro, Ill., relighted under management of Dickinson Theatres, Inc. George W. Martin is manager.

Myron Adams, of Loew's, San Francisco, succeeded Jerry Meyer as assistant to Russell A. Bovim, St. Louis city manager for Loew's. Adams succeeded Harry Meyer, moved to K. C. to replace Lou Jaffee, transferred to Loew's in the east.

Charles E. Lawrence to manage Mt. Vernon, Ill., ooner, vice Thomas Baldwin, who's been recalled to the Army.

Mrs. Regina Steinberg, owner of Madison, Madison, Ill., is forming a Youth Cinema Club, patterned after one sponsored by the Better Film Council of Greater St. Louis, to curb juve delinquency.

St. Louis Amus. Co. last week switched its policy at Pageant, West End house, making the 1,000-seater a first-run house. Scale will be 50c-90c.

Addition of balcony in facelifting job at Grand, Sullivan, Ill., owned by Lee Norton, will increase seating capacity to 625.

Oleth Worthney succeeded his son, Raymond, as manager of Tom Price's Star, 400-seater, Newton, Ill. The elder Worthney will be head man of the new ooner near Olney, Ill.

Martin Davis, manager of the St. Louis Amus. Co.'s Rio, resigned to manage the Hi-Way for Norman Probstein.

LOS ANGELES

Kendall Capps, former manager of Guild theatre, which recently shifted from film to radio, appointed manager of Iris, another Fox West Coast house here.

Bernard Kranze, Eagle Lion Classics distrib chief, made three appointments involving company's exchange here. Richard Carnegie was named branch manager to succeed the late Sam Milner; Stanley Lefcourt upped from salesman to sales manager under Carnegie, and Jack Katz and William Wasserman added to staff.

PITTSBURGH

Paul Krumenacker appointed sales manager of Warner's exchange under Jack Kalmenson, just named exchange head. Latter is a brother of Ben Kalmenson, at one time boss of local branch and now general sales manager for Warners.

Vincent Choate, Shea manager in Bradford, Pa., since 1940, resigned to open his own theatre in Turner Falls, Mass. Prior to his Bradford assignment, Choate managed the Orpheum here and had been with the Shea circuit for about 21 years.

Harry Brenner and William C. Colella, who entered exhibition last June when they leased the Vogue, New Castle, formerly the Paramount, have branched out into the dance field, taking over the Ianly ballroom there.

Bob Sobol, manager of Loew's Ritz here, promoted to managership of the Broad, Columbus, O.; being replaced by Carl Ferrazza, one-time assistant to Bill Elder at Loew's big Pittsburgh house, the Penn.

Eddie Golden, ex-Pittsburgh exhibitor who ran the old Idle Hour, resigned his Metro city sales post in Kansas City to open his own film booking agency there.

Jack Scarry resigned from Columbia booking department to join Republic as a salesman.

ALBANY

Charles L. Dortic, Columbia branch manager, was elected distributor chairman, and Saul J. Ullman, upstate general manager for Fabian, was chosen exhibitor chairman for the Will Rogers Memorial Hospital Fund Campaign to raise $5,000,000 in the next five years.

Harold Strassman, of the State theatre, Glens Falls, assumed operation of the Eagle, Albany. He purchased the subsequent-run house (in the Catholic Union Building) from Joseph Grand, who had been conducting it for six years.

MINNEAPOLIS

Hamline university Film Society here now offering films free to public as well as student body.

Don O'Reilly, independent circuit owner, suffered a heart attack while vacationing in Texas.

With only two weeks to go for the present legislative session, it is now assured there will be no adverse legislation enacted affecting the film industry.

Beanie Berger, after treks this winter to South America and Florida, now vacationing in Hot Springs, Ark.

Harry B. French, Minnesota Amus. Co. prexy, giving theatres of United Paramount circuit the o.o. in person.

Bill Soper, Paramount booking manager, after 10 years with exchange here, resigned because health requires him to live in a warmer climate.

"Hy" Chapman, Columbia branch manager, back on job after long Arizona vacation.

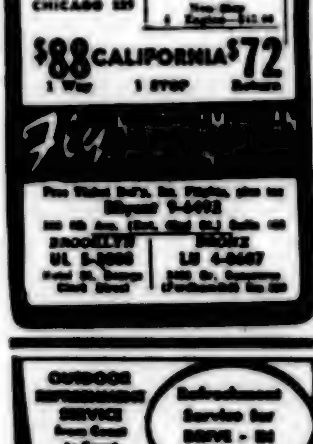
PHILADELPHIA

Warner Bros. Vernon in Germantown, sold to a realty company for $252,000. Known originally as the Germantown theatre, the Vernon was built in 1910 and was one of the oldest film houses in North Philadelphia.

Ralph Pries, head of National Theatre Supply branch here for last six years, switched to Berio Vending Co., as district manager.

Max Miller resigned as Mid-Eastern advertising, publicity and exploitation rep for Eagle Lion Classics in order to join United Artists in same capacity.

Lee Kline, Warner Bros. manager for 21 years, moved to Florida to operate a motel near Miami.



'Sugarfoot' Sweet 11G Leads Sluggish Omaha

Omaha, April 10.

Only real biz in town is at the Orpheum where "Sugarfoot" and "Counterspy Meets Scotland Yard" looks hefty. The Paramount's "Lullaby of Broadway" is disappointing week. The "Mating Season" shapes fair at the State.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-80) — "Sugarfoot" (WB) and "Counterspy Meets Scotland Yard" (Col). Hefty $11,000. Last week, "Cowboy and Redhead" (Par) plus Tiny Hill orch and the Weavers onstage, good $20,000 at 16-90c scale.

Paramount (Tristates) (2,800; 16-70)—"Lullaby of Broadway" (WB). Disappointing at $10,000, and maybe less. Last week, "Rawhide" (20th) and "Kefauver Hearing" (20th), $11,500.

Brandeis (RKO) (1,500; 16-70)—"Payment on Demand" (RKO) (2d wk). Okay $5,000 after thin $5,-500 opener.

Omaha (Tristates) (2,100; 16-70)—"Rawhide" (20th) (m.o.). Slim $3,500. Last week, not playing pix.

State (Goldberg) (865; 20-75)—"Mating Season" (Par) (2d wk) and "Experiment Alcatraz" (RKO). Good $4,000. Last week, $5,300.

'Samson' Lusty $15,000, Denver; 'Rawhide' 28G

Denver, April 10.

"Samson and Delilah," on pop-price run, shapes standout here this round, with big total at the Broadway. "Rawhide" is sock, playing in three houses, piling up best weekend these theatres have enjoyed this year. "Lightning Strikes Twice" is good in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Lightning Strikes Twice" (WB) and "Cuban Fireball" (Rep), day-date with Tabor. Good $7,000. Last week, "Lullaby Broadway" (WB) and "Three Desperate Men" (Lip), fair $2,500 for two-day holdover.

Broadway (Wolfberg) (1,500; 40-80) — "Inside Straight" (M-G) (2d wk). Fair $7,000. Last week, big $12,000.

Denham (Cockrill) (1,750; 40-80)—"Samson and Delilah" (Par). Big $15,000. Holds. Last week, "Mating Season" (Par) (3d wk), $11,000.

Denver (Fox) (2,525; 40-80)—"Rawhide" (20th) and "True Story" (Col), day-date with Esquire, Webber. Strong $19,000. Last week, "Enforcer" (WB), $17,000.

Esquire (Fox) (742; 40-80)—"Rawhide" (20th) and "My True Story" (Col), also Denver, Webber. Big $4,000. Last week, "Enforcer" (WB), $3,000.

Orpheum (RKO) (2,600; 40-80)—"Royal Wedding" (M-G) and "Texan Meets Calamity Jane" (Col) (2d wk). Off to $11,000. Last week, sock $20,000.

Paramount (Fox) (2,200; 40-80)—"Sound of Fury" (UA) and "Midnight Melodies" (Indie). Poor $6,000. Last week, "Lullaby Broadway" (WB) and "Three Desperate Men" (Lip), fair $3,000 on 2-day holdover.

Tabor (Fox) (1,967; 40-80)—"Lightning Strikes Twice" (WB) and "Cuban Fireball" (Rep), also Aladdin. Good $4,500. Last week, "Lullaby Broadway" (WB) and "Three Desperate Men" (Lip), fair $2,500 on 2-day holdover.

Webber (Fox) (750; 40-80)—"Rawhide" (20th) and "My True Story" (Col), also Denver, Esquire. Great $5,000. Last week, "Bird of Paradise" (20th) and "Once a Thief" (UA), fair $1,000 on 2-day holdover.

Picture Grosses

DETROIT

(Continued from page 8)

(WB) and "Next Voice" (M-G), $17,000.

Madison (UD) (1,900; 70-95) — "All About Eve" (20th) and "Sunset Boulevard" (Par) (2d wk). Strong $9,000. Last week, $15,000.

United Artists (UA) (1,900; 70-95)—"Mating Season" (Par) (2d wk). Down to $8,000. Last week, $12,000.

Adams (Balaban) (1,700; 70-95)—"Royal Wedding" (M-G) (3d wk). Down to oke $7,000. Last week, $10,000.

Downtown (Balaban) (2,900; 70-95)—"Outlaw Brother" (EL). Poor $5,000. Last week, "Hitler's Life" (Indie) and "Passion's Payment" (Indie), $8,000.

'Samson' Rugged $10,000, Seattle; 'Rawhide' 13G

Seattle, April 10.

New fare dominates the first-runs here this week. "Samson and Delilah" shapes good at Fifth avenue in return pop-price run. "Bitter Rice" shapes great at Music Box while "Lullaby of Broadway" at Orpheum is just okay. "Rawhide" looms good at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"A. & C. Meet Invisible Man" (U) and "Spoilers of Plains" (Rep) (m.o.). Mild $3,000. Last week, "Sugarfoot" (WB) and "Insurance Investigator" (Rep), $3,900.

Coliseum (Evergreen) (1,877; 65-90)—"Sun Sets at Dawn" (EL) and "Naughty Arlette" (EL). Fair $7,-000. Last week, "Lucky Nick Cain" (20th) and "Sword Monte Cristo" (20th), $9,000.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Samson & Delilah" (Par). Good $10,000. Last week, "Mating Season" (Par) and "Short Grass" (Mono) (2d wk), $6,800.

Liberty (Hamrick) (1,650; 65-90)—"Royal Wedding" (M-G) and "Belle Le Grand" (Rep) (3d wk). Holding at okay $5,500 in 6 days. Last week, $9,300.

Music Box (Hamrick) (850; 65-90)—"Bitter Rice" (Indie). Great $7,-500. Last week, "Caravan" (EL) and "Wicked City" (EL) (3d wk), $4,000.

Music Hall (Hamrick) (2,200; 65-90)—"Payment on Demand" (RKO) and "Fingerprints Don't Lie" (Lip) (2d wk). Down to $6,000. Last week, $9,900.

Orpheum (Hamrick) (2,600; 65-90)—"Lullaby of Broadway" (WB). Okay $9,000. Last week, "A. & C. Meet Invisible Man" (U) and "Spoilers of Plains" (Rep), good $9,800.

Palomar (Sterling) (1,350; 40-70)—"Great Missouri Raid" (Par) and "Mrs. O'Malley, Mr Malone" (M-G) (2d runs). Mild $3,800. Last week, "Enforcer" (WB) and "Redhead and Cowboy" (Par) (2d runs) plus stage show in final 3 days, nice $6,300.

Paramount (Evergreen) (3,039; 65-90) — "Rawhide" (20th) and "Southside 1-1000" (Mono). Good $13,000. Last week, "Bird of Paradise" (20th) and "Yank in Korea" (Col) (2d wk-6 days), $7,500.

Hope Rousing $15,000, L'ville; A.&C. $12,000

Louisville, April 10.

"Lemon Drop Kid" is making the big noise here this week at Rialto. In spite of a rainy weekend, the Bob Hope opus is pulling them in, and got a big assist from the Hope TV show Sunday (8), which proved a plug for the star. "Abbott-Costello Meet Invisible Man" at State is good. "Redhead and Cowboy" at the Strand looks fine.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Lullaby of Broadway" (WB) (3d wk). Still perking at $6,000. Last week, beat initial stanza, grabbing swell $10,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Lemon Drop Kid" (Par) and "Finger Prints Don't Lie" (Lip). Strong $15,000 or better. Last week, "Bird of Paradise" (20th), dull $10,000.

State (Loew's) (3,000; 45-65) — "A & C Meet Invisible Man" (U) and "Deported" (U). Good $12,000. Last week, "Royal Wedding" (M-G) and "M-G-M Story" (M-G) (2d wk), $10,000.

Strand (FA) (1,400; 45-65) — "Redhead and Cowboy" (Par) and "Lion Hunters" (Mono). Fine $5,000. Last week, "Tarzan's Peril" (RKO) and "Saddle Legion" (RKO), $5,000.

A.&C. Hep $11,000 In Balto; 'Mountain' 10G

Baltimore, April 10.

Biz in downtown sector here has simmered down to a sluggish pace with "Climb Highest Mountain" at the New cashing in on favorable reception from local crix. "Abbott Costello Meet Invisible Man" is also drawing some response to Loew's Century. Two-a-day run of "Cyrano" at sure-seater Little remains highly consistent.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Abbott Costello Invisible Man" (U). Nice $11,000. Last week, "Royal Wedding" (M-G) (2d wk), $7,800.

Hippodrome (Rappaport) (2,240; 20-80)—"Outlaw" (RKO) and vaude (3d wk). Down to okay $9,000 after second round at $13,800.

Keith's (Schanberger) (2,460; 20-70)—"Lemon Drop Kid" (Par) (3d wk). Mild $6,000 after $9,400 in second.

Little (Rappaport) (297; $1.20-$1.80)—"Cyrano" (UA) (3d wk). Steady $5,300. Last week same.

New (Mechanic) (1,800; 20-70)—"I'd Climb Highest Mountain" (20th). Extra-strong reception from crix. Good $10,000. Last week, "Bird Paradise" (20th) (2d wk), $5,800.

Stanley (WB) (3,280; 25-75)—"Mating Season" (Par) (2d wk). Starts second sesh tomorrow (Wed.) after light $8,000 first round, not up to expectations. Last week, "Lullaby Broadway" (WB) (2d wk), $6,300.

Town (Rappaport) (1,500; 35-70)—"Valentino" (Col) (3d wk). Passable $5,300 after second sesh at $6,800.

MINNEAPOLIS

(Continued from page 8)

"Sun Sets at Dawn" (EL). Light $4,800. Last week, "Company She Keeps" (RKO) and "Double Deal" (RKO), ditto.

State (Par) (2,300; 50-76)—"Redhead and Cowboy" (Par). Good $9,000. Last week, "Lucky Nick Cain" (20th) and "Kefauver Hearings" (20th), disappointing $7,000.

World (Mann) (400; 50-85)—"Cyrano" (UA) ($1.20-$1.80). Fancy $6,000. Last week, "Trio" (Par) (6th wk), okay $2,800 at 50-85c.

KANSAS CITY

(Continued from page 8)

$12,000. Last week, "Lullaby of Broadway" (WB) and "The Showdown" (Rep), $10,000.

Paramount (United Par) (1,900; 50-80) — "Mating Season" (Par). Oke $10,000. Last week, "Lemon Drop Kid" (Par) (2d wk), $6,000 in 6 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75)—"Ma, Pa Kettle Back on Farm" (U). Buxom $16,000. Last week, "Tomahawk" (U) and "Kefauver Investigation" (20th), $13,000.

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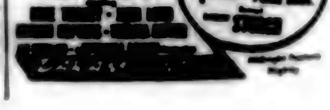

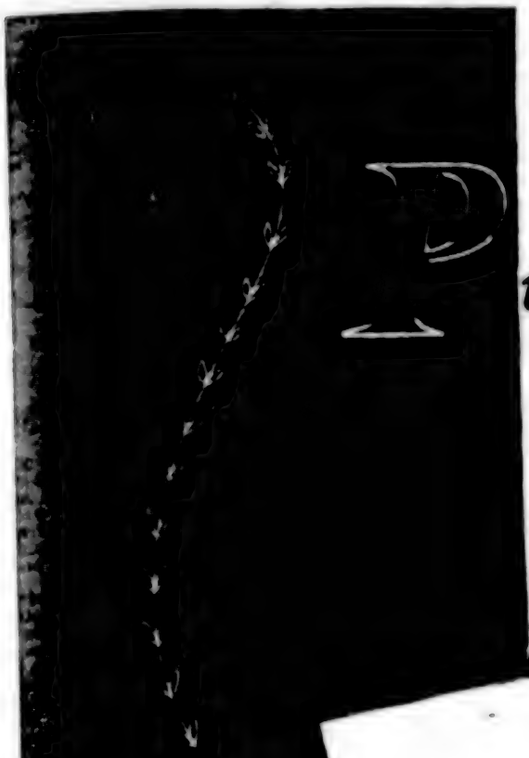

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MAYFAIR THEATRE BUILDING
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NEW YORK 19, N.Y.

TELEPHONE CIRCLE 5-5250

March 30,1951

OFFICE OF
WALTER READE

Mr. Bernard Kranze, Vice-President
In Charge of Distribution
Eagle Lion Classics, Inc.
165 West 46 Street
New York, New York

Dear Bernie:

Now that a contract has been concluded for the showing of "OLIVER TWIST" at our Park Avenue Theatre, may I say again how happy and delighted we are that our theatre has been selected for the New York premiere of this great and important motion picture. We are certain that it will achieve a tremendous success and enjoy a long run. Bernie, this is motion picture entertainment at its best, and we are proud to present a production of its stature.

Good luck and warmest personal regards.

Sincerely,

WALTER READE THEATRES, INC.

Walter

Walter Reade, Jr., President

WRJr:rh

Oliver Twist is
now being booked
by the nation's
leading circuits

HEFFERNAN'S TOP SPOT, MAC DONALD'S EXIT FINALIZES NBC'S 'NEW ORDER'

NBC board of directors at a meeting last week finalized the "new order" in the web's administrative setup, with the last of the old regime's four administrative veepees exiting the organization and Joseph V. Heffernan moving over from RCA into the NBC upper echelon veepee level in charge of all financial affairs.

Election of Heffernan, formerly veepee and general attorney of RCA, to the web's top finance spot cued the resignation of veepee John MacDonald. Latter, one of the NBC vets dating back 15 years, shared one of the four administrative veepee berths under the old guard, along with Sidney Strotz (since resigned); Ken Dyke (resigned), and Harry Kopf, now berthed in Chicago for the network.

MacDonald retained a veepee title under the revamped Boos, Allen & Hamilton administrative setup headed by prexy Joseph H. McConnell, but was stripped of the top administrative status, reporting to veepee Victor Norton, who took command of the web's financial operations. With Heffernan reporting directly to prez McConnell, Norton hands over the finance reins to the ex-RCA exec, retaining his other administrative functions. Under the new setup, Gus Margraf, veepee and general attorney, will report to Heffernan, whose functions, along with finance, will include legal and accounting operations.

It's recalled that Heffernan, as a top level RCA administrator, had been considered a couple years back for the RCA general managership, a post which went to McConnell, prior to the latter's moving into the top NBC post. Named to succeed Heffernan at RCA is Robert L. Werner, who joined the company in 1947 as first assistant attorney in the law department.

Understood that MacDonald is considering several offers.

CBS White Collar Election April 18

National Labor Relations Board election for CBS office employees in Gotham will be held April 18, with white collarites choosing between the Newspaper Guild of N. Y. and no union. In the previous poll, March 7, majority of 35 staffers favored some union, but no one union got the necessary majority.

News guild sought to have the run-off vote postponed to June, with CBS plugging for an earlier election. In a memo to staffers, web's personnel relations department told employees, "By voting 'no union' you will have the chance to tell the newspaper union to stay in its own field—that you don't want or need any union, let alone a newspaper union, at CBS."

Shuberts Drop Slander Suit Vs. Rudy Vallee; Get $2.000, Apology

Lee and J. J. Shubert have dropped their slander suit against Rudy Vallee after having received $2,000 and an apology from the singer-gabber. Dispute, which arose because of some remarks Vallee made during a broadcast on WOR, N. Y., and other outlets which carry his transcribed show, was settled when Vallee's insurance company turned over the coin and Vallee publicly apologized to the Shubert freres on his WOR broadcast of April 3.

In his apology, Vallee said, "In my broadcast of May 18, 1950 . . . I mentioned that the government had filed a civil suit charging the Shuberts with monopoly in show business. As I review the broadcast now, I feel that my statements were unfair to the Messrs. Shubert and did them an injustice. To correct this, I apologize for my ill-advised or improper remarks."

The Shubert brothers have donated the $2,000 to the Actors Fund of America. Their legal reps were Klein & Weir.

Desi Arnaz's Sunday Show to Get CBS Axe

CBS will drop its "Desi Arnaz Show," a sustainer, from the Sunday afternoon at 3:30 time after next week's airing (15). Replacement has not been set, but it's expected to be a musical program of some kind emanating from the web's WBBM, Chicago.

Arnaz show was originally set for an eight-week run, to showcase the Latin bandleader's potentialities for television. It was later extended to a full 13-week cycle. Arnaz and his wife, Lucille Ball, are scheduled to launch a Mr. and Mrs. series on CBS-TV in the fall.

Radio to Blame For ANA Rate Cut Demands: Kobak

Radio has itself to blame for the Assn. of National Advertisers campaign to lower AM rates, Edgar Kobak, former MBS prez and now Broadcast Advertising Bureau chairman, told the U. of Georgia Radio Institute last week. Although the ANA studies on costs are not as sound as they seem to be, broadcasters held rates down when they should have been raised, he declared. Furthermore, the industry has failed to make a basic study of the rate structure, which has been out of date for some time, Kobak charged. (Kobak spoke as an individual and not as BAB chairman.

Rates aren't too high, he stated, but radio must develop more facts, do better selling and make a rate adjustment to meet the current situations and get off the defensive as quickly as possible. Prevalence of deals by a media doesn't always mean it is overpriced—it means the seller is losing confidence in his product, the broadcast consultant stressed.

Kobak added that more attention should be given to commercials, because too few know how to sell via radio, how to test methods and ideas. He said that BAB will spend $1,000,000 a year to sell the medium and help bankrollers get more for their money.

He also advised the industry to separate AM and TV operations, which should be competing media. He called for better showmanship and good citizenship, observing "Remember, you live in a goldfish bowl; keep it clean."

KSTP STRIKE ENTERS 2D YEAR; WCCO 'ALERT'

Minneapolis, April 10.

Strike of KSTP's technicians became Twin City's oldest when it went into its second year. Starting April 5, 1950, over a wage dispute, the walkout involves 21 employees who claim when they were willing to return to their posts KSTP locked them out.

Although local 1216 of the AFL Electrical Workers union has maintained continuous picketing, the radio station has operated normally, except for the fact that, as outgrowths of the strike, it was compelled to discontinue televising the Minneapolis American Association baseball games and wrestling from the St. Paul Armory. A move started in Congress to have its TV frequency allocation cancelled because of alleged refusal to bargain collectively came to naught.

WCCO unit of Twin Cities local, AFRA, AFL, comprising about 25 announcers, singers, actors and producers, filed strike notice with the state labor conciliator March 30, paving the way for the walkout any time after April 9. The union voted to strike unless an agreement is reached on wages. The station has countered with a 15% across-the-board increase offer to the union's demand for an approximate 25% boost.

BASEBALL WINDFALL FOR CHI STATIONS

Chicago, April 10.

Despite the movein of Chi video stations on the baseball scene, Windy City radio plants are splitting the juiciest diamond melon in several years. Hypoed AM take stems from the fact that for the first time the White Sox night games are getting a local airing with WCFL tapping a $50,000 vein after latching onto the American League's entry's evening schedule.

Lushest baseball take continues to be registered by WIND, which figures the upcoming season's revenue at close to $350,000. Coin includes entire Chi Cubs home and road schedule bankrolled by Liggett Myers and cluster of ad agencies sponsored by local clients.

Also on the diamond bandwagon again this year is WJJD, broadcasting the White Sox day games with Sinclair Oil and Goebel beer sharing the tab. Brace of clients likewise have bought the night games on WCFL.

On WIND Mages Sporting Goods and Hirsch Clothing will bankroll "Dugout Dope and Dugout Interviews" preceding the Cubs' day games. Perfect Power Corp. has picked up "Dugout" preceding the night broadcasts. Quarter-hour "Musical Scoreboard" after each daytimer has been bought by Berghoff Brewing, and Erie Clothing has signed for "10th Inning," quarter-hour show aired between doubleheaders.

WCFL has peddled its "Dugout Interviews" before the night Sox games to Leo Rose Clothing, same company bankrolling WJJD's "Interviews," with Western Supply Co.

WEAM Off Union Beam, FCC Rules

Washington, April 10.

Threatening employees of a radio station that the management would go out of business rather than deal with a union was found to be an unfair labor practice by a National Labor Relations Board trial examiner yesterday.

In an intermediate report on a complaint by IBEW against WEAM, in nearby Arlington, Va., the examiner, W. Gerard Ryan, recommended that the station be required to post notice that it "will not threaten employees that we will close our radio station or take other economic reprisals against our employees if they join IBEW or any other labor organization."

The examiner also recommended that WEAM be ordered to stop interfering with its technicians in their union activities, offer reinstatement to an employee discharged after joining the union, and recognize IBEW as the bargaining unit for the technicians.

The report said that WEAM, a 5kw station, received from advertisers approximately $72,000 per year during 1949 and 1950. The station was until recently the Mutual affiliate for the Washington metropolitan area. It lost the contract to WWDC, also a 5 kilowatter.

Montgomery Signs For New Transcribed Series

Robert Montgomery has been inked by John L. Sinn, prez of World Broadcasting System, to transcribe readings of poetry, famous speeches and excerpts of essays in a show titled "Freedom Is Our Business." Producer of NBC-TV's "Lucky Strike Theatre" signed a two-year contract on the stanza, which can be skedded as a thrice-weekly 15-minute show or a once-weekly 30-minute airer.

"Freedom" will be furnished to WBS subscribers as part of its regular library, with stations free to sell it for sponsorship. It will have music by David Rose's orch.

Era of the Consultant

A new species of braintrusters has developed within the ranks of broadcasting—the consultant for radio and television. Only two short years ago he was virtually an unknown quantity, save for some individual instances or specific assignments.

Singular aspect is that the radio-TV consultancy business has attracted to its ranks some of the men who were key figures in broadcasting, occupying high echelon positions in years past.

Three who come to mind, for example, include Ed Kobak, who has become a blue chips operator with a reported income exceeding the coin he was making while prexy at Mutual; Phil Carlin, one of radio's pioneer programmers, and Frank Mullen, the former exec veepee of NBC, who today is practically all over the lot doing TV consultancy.

All-Industry Chi Confab to Bring Out Largest Attendance in 5 Years

Washington, April 10.

With an attendance of at least 1,200 indicated, the National Assn. of Radio and Television Broadcasters holds forth next week in Chicago at what will probably be the biggest convention of broadcasters in five years.

The convention, April 15-19 at the Stevens hotel, will be notable in several respects. It will be the first convention of NARTB as the single, all-industry association embracing AM, FM and TV broadcasters. It will be the first annual get-together of the association under its newly constituted setup with separate boards for radio and TV. It will be the first convention of the association minus the Broadcast Advertising Bureau, now an independent corporation.

The Association meets this year in an atmosphere of national emergency, as reflected in the appearance of Gen. Omar Bradley, chairman of the Joint Chiefs of Staff, who will address the convention next Tuesday (17) in a formal talk on the European military situation and in an off-the-record discussion of the Korean picture. The emergency problems confronting broadcasters will also be emphasized by

(Continued on page 41)

Detroit Free Press On Radio-TV Space Spree

Detroit, April 10.

The Detroit Free Press yesterday (9) expanded its radio and television section with a special column by Ed Sullivan, whose regular column has been carried for years by the newspaper.

Dick Osgood, WXYZ's "man about town" and stage and screen commentator, will write two columns a week about Detroit video and radio. Osgood will alternate with John Crosby, whose column has been carried for more than two years by the Free Press.

'Hail Fellows Well Met, But No Deal' —CBS to NARTB

Despite reports in some quarters that the naming of Harold E. Fellows, general manager of WEEI, the CBS o & o operation in Boston, to the presidency of the National Assn. of Radio-Television Broadcasters, would spark the return of the network to the industry organization's fold, CBS is not contemplating any such move, at least for the time being.

It's known that when the NARTB committee entrusted with the task of finding a new prexy sought out CBS prez Frank Stanton and apprised him of the fact that it was considering Fellows for the post, Stanton gave the committee his blessing but made it emphatic that under no circumstances would it put CBS under any obligation to rejoin the association. (Columbia pulled out a couple years back, along with ABC). Latter, likewise, has no plans on returning to the association ranks.

WAITE HOYT'S 4-STATE SPREAD ON CINCY REDS

Cincinnati, April 10.

Waite Hoyt's play-by-play accounts of the Cincy Reds' National League games this season for Burger beer will be carried by 22 AM and FM stations in a four-state area, a boost of two over last year, and for TV viewers by three out-of-town stations in addition to WCPO-TV, the originating station from Crosley Field.

As a warmup for his 11th season here for the same sponsor, the ex-bigtime hurler put in five weeks of taped interviews at Florida training camps, heard on his evening 15-minute program on WCPO for Burger. Now Hoyt is dramatizing the Reds' exhibition games from telegraph reports, with pickups by some of the Burger network links.

Philco Ups Kuneau

Philadelphia, April 10.

John Kuneau, director of public relations and a member of the management operations committee of the Philco Corp., has been advanced to executive staff-veepee. According to James H. Carmine, executive v.p.

Kuneau, who has put in many years in merchandising, advertising, distribution, journalism and public relations, joined Philco at the end of 1950, after 10 years with J. Walter Thompson, where he was a v.p. and account exec.

ACA the Winnah In WPEN Dispute

Washington, April 10.

Scrap between rival unions to represent technicians at WPEN, Philadelphia, resulted in a victory last week for American Communications Assn. (ACA) when the National Labor Relations Board reversed an examiner's ruling favoring IBEW.

In a decision exonerating WPEN of unfair labor practices because it renewed its contract with ACA and granted a wage hike while IBEW had a petition pending to represent the technicians, the Board held that the mere filing of a representation petition by a rival union does not automatically forbid an employer from continuing to deal with the established union.

However, the decision noted

(Continued on page 35)

Miller Negotiating New NARTB Deal as Board Chairman, Gen. Counsel

Washington, April 10.

NARTB prexy Justin Miller hired himself last week as the new general counsel of the association when he leaves his presidency post June 4 to become NARTB's board chairman. It was understood that Miller suggested taking the job, which has been vacant for some time, as an economy move for NARTB. The association has a budget of $20,000 for the post, but none of this amount, it was said, will go to Miller.

In announcing the appointment, NARTB said that a new contract between Miller and the association, covering his employment as board chairman and general counsel, is being negotiated. It is understood his contract will run for three years, subject to renewal, and will be scaled downward each year from $35,000 the first year.

Concurrently, it is believed, the salary to be paid Harold E. Fellows, who assumes the NARTB presidency on June 4, will start at $35,000 and graduate upward each year for five years.

WEBS CAUGHT IN AFFILIATE WEB

Rundown on the 'Big Show'

With the NBC Sunday 90-minute "Big Show" winding up for the '50-'51 semester after four more broadcasts, NBC execs this week were evaluating the production's pro and cons. Statistical rundown on the super AM attraction reveals:

As of the May 8 checkoff date, NBC will have spent $1,000,000 in its bid to restore Sunday evening to its onetime eminence. That's at the rate of an average of $30,000 per week for overall talent-production costs, including $2,500 a week for femcee Tallulah Bankhead. That's top individual coin on the show, with the same amount earmarked for the top guest stars, including Bob Hope, Eddie Cantor, Jimmy Durante, Groucho Marx, et al. Total of $4,200 a week goes into the writing. The 30G multiplied over the 30-week stretch totals $900,000, with an additional $100,000 going into promotion-exploitation over the season. (Show has had a cash-on-the-line policy, with only cuffo talent exchange involved, that between Miss Bankhead and Bing Crosby, with the latter still committed to his cuffo one-shot on "Big Show," probably on the May 8 windup program.)

(Weighing the $1,000,000 outlay against the Nielsen rating payoff, NBC execs have little cause for jubilation, with "Big Show" running a poor second to the CBS "Our Miss Brooks"-Jack Benny parlay, despite the fact that "Big Show" has corralled more mag-newspaper spreads and publicity returns than probably any other AM show throughout the year. It's primarily for that reason that NBC has definitely booked the program for a '51-'52 ride starting Sept. 30, with London and Paris as the probable teeoff spots. Program veepee Charles (Bud) Barry is getting a $70,000 appropriation for the overseas originations.)

Agencies, in Switch, Now Welcome Nets' Pitches Direct to Their Clients

Time was, but a couple of seasons back, when current practices in network relationship with clients would have been attributed to trickery, with the agencies all but ready to commit mayhem. Specifically, when a network chieftain (and usually the president himself was designated for the mission) made a pitch direct to a top client and completely bypassed the agency handling the client's account, it invariably resulted in bad blood that frequently took its toll in the agency favoring rival networks.

Not so today. The average agency man, finding that he can't get to first base with a client on selling a radio show, regardless of price or the show's rating pull, is encouraging the practice of the network making direct bids to bankrollers. Not that the network boys are having any greater measure of success in their direct dealings, but the agencies figure that the webs have a better supply of "buy radio" ammunition, with their charts, slide-rules, promotional data, etc.

Practically all of the recent radio network sales have been effected in this manner, such as NBC's sale of Phil Harris to RCA; CBS's 36-show summer saturation sale to Wrigley, etc.

Calhern's Portrait Series for NBC

NBC is blueprinting a half-hour dramatic series starring Louis Calhern, which is scheduled as the summer replacement for Dupont's "Cavalcade of America." Titled "American Portrait," it will project Calhern as a different famous American through the eight-week series. Initial portrait will be that of Thomas Jefferson.

Program will emanate from the Coast, due to Calhern's commitment to Metro for a film. Dee Englebach, producer-director of the NBC "Big Show," will probably take over on the Calhern series since "Big Show" checks off for the summer.

George Faulkner will script the eight shows.

JWT REALIGNMENT AS RCA BIZ STAYS PUT

Indications this week were that J. Walter Thompson agency and RCA had resolved whatever differences had existed, with result that the account will stay put.

However, there will be a whole new realignment within the JWT setup, with new men brought in to handle the separate RCA divisions. RCA billings reportedly exceed $5,000,000 a year.

WMGM Trotting Race Coin

Yonkers Raceway will sponsor six-times-weekly descriptions of its trotting races on WMGM, N. Y. Three meetings, each two weeks long, will be broadcast, starting April 16, Aug. 16 and Sept. 22, respectively.

Events will be beamed Monday through Saturday at 10:45 p.m., with Marty Glickman announcing.

Sign of the Times: Raft of AM Sales In TV-Less Areas

Clincher to the argument as to whether video is hurting radio sales lies in the "geographical deals" that are being negotiated these days. In a complete reversal of what used to be the norm, the majority of AM sponsorship deals are coming out of the west, the south central and southwest areas, where the TV impact is less pronounced than in the east.

While network sales are going begging in New York, Coast regional network buys appear to be hitting a steady pace. Same goes for the contracts being signed by the central divisions of the networks out of Chicago, where clients are only interested these days in signing up for small networks that bypass TV areas, such as the Red Foley and Cal Tinney shows serving NBC stations in remote video areas.

NO SUMMER GM BIZ YET FOR NBC, A LA '50

While CBS has romanced Wrigley into a summertime saturation buy of 36 half-hours of programming, NBC thus far has been less successful in trying to persuade General Mills to repeat its campaign of last summer.

GM, like so many other radio sponsors, appears to be more interested in regional network lineups aimed at hitting specific markets. Last summer the GM deal managed to take NBC off the sustaining hook.

KMBY Fetches 45G

Wichita Falls, April 10.

Kenyon Brown, local radio executive has purchased KMBY, Monterey, California, subject to FCC approval.

It brought an estimated $45,000.

LOCAL MGRS. SHED NETWORK CHAINS

By GEORGE ROSEN

Radio's shifting status in the present era of video's upbeat has brought in its wake a whole new set of values and reappraising in the relationship between the networks and their affiliated stations.

For years the webs, if not exactly cracking the whip, at least had a persuasive hold on the affiliate stations. In return for feeding them top shows and a share of the national sponsorship spoils, the networks were in a position to influence the operational conduct of the affiliated managers. There was no mistaking how large the webs loomed in the overall picture, or how important to the success of the local station was the manager's currying of favor with the network.

Today, however, the shoe appears to be on the other foot. Gone are the days when the affiliate operator is dependent on his share of the network sponsorship coin, to spell the difference between profits and losses. Today the big money accruing to the radio broadcaster comes from national and local spot business, placed directly with the station.

Independence Day

It has given the station manager an independence he's never previously enjoyed, and there is day-to-day evidence of the manner in which he's going about unshackling himself from "network bondage" (though to all outward appearances he still manifests a 100% loyalty to his network and will defend it to the last.)

Major contributing factor in the affiliates' sense of solidity and newfound self-importance is the inability of the networks to divest themselves of so many sustaining half-hours and invite new sponsorship coin. On the other hand, the affiliate station today, through the simple expedient of knocking off the network sustainer (which is happening on more and more occasions), can program the time on a local level and find a ready and willing hometown client.

Chief salvation of the networks is that they've got the affiliates tied to iron-clad contracts committing them to picking up commercial web shows on "network time." On all other scores, however, the affiliates are asserting an increasing independence. There's little, if anything, the webs can do about it, except to be thankful for all favors received. Too, there's a little item known as TV, and it's recognized by the webs that if they forgive the affiliates their AM transgressions the local boys will play ball on the video ride.

As Plain as That

Manager of one of the southern affiliates of NBC last week capsulized thusly the sentiments of many of the station operators in regards to sloughing off network sustainers in favor of locally sponsored shows:

"There's no such thing as a poor commercial, and there's no such thing as a good sustainer."

How It Started

Rummaging through files last week in compiling data for some forthcoming 25th anni releases, NBC came across a deal it negotiated which will probably go down as the "birth of the ratings."

Network back in 1928 retained Dr. Daniel Starch to conduct a survey comprising 17,000 families for the "compilation of statistical data, program preferences, listening habits, geographical distribution and economic status of listeners."

Out of it came the first industry yardstick on quantitative research.

Changing Patterns Seen Inviting Dropping of Sustainers by Webs; Policy Would Save 'Em Millions

Current contractual commitments prevent any such serious consideration at this time, but some of the more enlightened radio executives see as not too far distant the eventual elimination of all sustaining programs from network rosters.

Such a move is seen as the inevitable outcome of the whole changing status of radio; of the inability of the networks to unload their sustaining shows on sponsors, regardless of cost or merit; and of the growing independence among the affiliates, who are more interested in selling the time locally than playing along with the web on a sustaining basis.

Should the day come when the AM networks and their affiliates merely band together on commercial programming, it would drastically alter the whole broadcasting picture. From the viewpoint of the networks, it would permit for economies running into many millions of dollars (it's estimated, for example, that NBC and CBS last year each spent upwards of $5,000,000 on programs).

From the viewpoint of the affiliate station, it would spark a trend toward programming on a local level to fill recaptured time segments (a move which would undoubtedly be welcomed by the local advertiser). It would at the same time unlatch the flood gates for a wholesale invasion of transcribed programming into local markets.

At the moment it's mostly conjecture and thinking into the future. But that the TV horizons will invite an entirely new repatterning of the networks as radio establishes more and more of a community identity is considered a certainty.

Elwell to WDSU

New Orleans, April 10.

William Elwell, former manager of program operations for WCBS, New York, has assumed his duties as director of production for WDSU here.

He will be in charge of all AM production and also will be responsible for the creation of new shows.

ILGWU FM Rap Put at $1,000,000; KFMV Shutters

Hollywood, April 10.

Another International Ladies Garment Workers Union FM operation, KFMV here, is set to fold around April 28. Last month ILGWU's WVUN, Chattanooga, turned in its license. With the union having lost close to $1,000,000 on its three FM operations, only WFDR, N. Y., will carry on.

Garment workers organization is reportedly plenty burned at the Federal Communications Commission. ILG feels the FCC, despite its announced support for frequency modulation, didn't permit the union to save KFMV by a takeover of KWIK, Burbank AM outlet.

ILG reportedly invested some $40,000, assuming KWIK's financial obligations, in a move to take over the KWIK franchise. However, the FCC turned down the union's bid. Labor group feels that was the "last straw," and has decided to throw in the towel on its costly FM activities. However, it will continue WFDR, whose losses have been offset by some commercial biz and which has support from labor organizations in the metropolitan community.

Three FM stations in town have now given up the ghost since March 1. In additions to KFMV, other FM casualties comprise KFI-FM, which surrendered its license last week, and previously, KKLA, owned by Angelus Temple (the late Aimee Semple McPherson).

JOS. HARSCH EXITS K-F FOR LIBERTY NET STINT

Joseph C. Harsch, head of the Christian Science Monitor's Washington bureau, has bowed off the Kaiser-Frazer "Washington Report" on WFDR, N. Y., and the "Labor-Liberal FM Network," to do a cross-the-board stint on Liberty Broadcasting System, starting next week.

Harsch had been heard Tuesday and Thursday for K-F, with Marquis Childs handling the other three days. Doris Fleeson, columnist for the New York Post and other papers, takes over the Tuesday evening stint. Richard Strout, another Monitor D. C. correspondent, will take the Thursday assignment. Both Strout and Miss Fleeson have subbed for Harsch in the past.

Traynor's Metro Deal

Pittsburgh, April 10.

Harold (Pie) Traynor, local radio sportscaster and longtime third baseman for Pittsburgh Pirates, has been signed by Metro as technical adviser for the new Paul Douglas picture, "The Angels and the Pirates." Traynor will take a leave of absence from his duties here at KQV, where he does a daily sports quarter-hour for Pittsburgh Brewing Co., to put in a few weeks at the Culver City studio.

Hadacol Cure-All For Industry Ills?

Committee on arrangements for the annual NAB convention in Chicago next week is reported having up its sleeve a "surprise" principal speaker at the annual powwow, in the person of Sen. Dudley J. LeBlanc, the Louisiana legislator and Hadacol nostrum king.

However, it's known that some key industry men have expressed strenuous objections to the plan, even though LeBlanc's far-flung showmanship endeavors have helped swell the coffers of many a station operator.

Projecting of LeBlanc into a prominent convention spotlight, it's feared, would have the effect of an industry endorsement of patent medicine advertising, and, even though many broadcasters traffic in such biz, it would represent a blatant acceptance of such sponsorship and strip the industry of what dignity it has left.

CHI GABBER CLEARED IN ATOM LAB 'INVASION'

Chicago, April 10.

Federal grand jury here turned down the government's bid to indict ABC commentator Paul Harvey for his ill-fated "invasion" of the top-secret Argonne National Atomic Laboratory. Jury voted a "no bill" Wednesday (4) after hearing a parade of witnesses since the case was opened by the Dept. of Justice March 19.

D. of J. sought an indictment against the gabber after he was nabbed last February inside the closely guarded installation. Harvey, who waived immunity to appear before the jury, claimed he was "investigating" security standards at the atomic energy plant.

ALIAS JANE DOE
With Kay Phillips, Tudor Owens, Eric Sinclair, Lamont Johnson, The Starlighters, others; announcer, Frank Martin
Writers: Miss Phillips, John M. Hayes, E. Jack Neuman
Producer: Rogers Brackett
Director: Robert Shue
30 Mins.; Sat., 1:30 p.m.
TONI HOME PERMANENT
CBS, from Hollywood
(Foote, Cone & Belding)

"Alias Jane Doe," new half-hour dramatic airer which started on CBS Saturday afternoon (7), shapes up as an interesting meller that will have little difficulty in building a week-to-week following. Written by a trio of scripters including Kay Phillips (star of the show), this daytime entry runs off a self-contained story in each installment. But in common with most other radio and TV adventure programs, it retains its central characters for the next episode.

Opening chapter cast Miss Phillips as a "lovely magazine writer" who posed as a night club singer in order to get material for a story. From that point on the action moves on an obvious course. The ex-con nitery owner takes a romantic fancy to her, but is ambushed at a nocturnal rendezvous by a business rival before he can pursue the gal. Finale has him on a hospital bed gently whispering, "you'll get your story—it'll make great copy."

Initial yarn was no gem of originality. However, it was whipped together from ingredients which have proved absorbing to the average femme dialer in the past. A supper club setting, the clink of glasses, an occasional torchy tune plus a dash of romance are surefire material for gaining the distaff ear even if it is hackneyed.

Miss Phillips was believable as the gal adventurer who writes of her experiences as "Jane Doe." Tudor Owens, Eric Sinclair and Lamont Johnson lent good support in lesser roles. While the show's impact on its intended market is probably fairly effective, it could be improved by trimming the plethora of plugs for Toni Home Permanent, Toni Cream Shampoo and the Gillette Super Speed Razor. These blurbs come at such frequent intervals that the continuity of the program is marred.
Gilb.

AN HOUR WITH ORMANDY
With Gilbert Morris, announcer
60 Mins.; Sun., 2 p.m.
BUNTING GLIDER CO.
WDAS, Phila.

Eugene Ormandy, conductor of the Philadelphia Orchestra, made his debut (8) as a "music commentator" for WDAS, local 250-watter recently taken over by Max Leon, music conscious Philadelphia candy manufacturer. Although Ormandy's program is entirely a platter-spinning affair, the maestro shies like a skittish colt at the term "disk jockey." His offerings are devoted exclusively to the recordings of the Philadelphia Orchestra, and the purpose of the broadcasts (for which the Bunting Glider Co. is picking up the tab) is to make Philadelphians more familiar with the tonal wonders of their great orchestra.

Literally, Ormandy is doing no disk jock job in the strictest sense of the word. His comments are piped into WDAS from the conductor's suite at the Bellevue Stratford. When he is away for a weekend with Orchestra to other cities, the Ormandy comments will be taped.

Ormandy's remarks are informal but dignified, and the conductor's accent comes through pleasantly and does not affect understandability. The program was limited to two long works, Richard Strauss' "Death and Transfiguration" and Rachmaninoff's G Minor Concerto No. 4. In his foreword to the Strauss work Ormandy told of meeting Strauss when he was a young violinist in Europe. While introducing the Rachmaninoff Fourth Concerto he spoke of the composer's preference for that work over the more popular Second Third Concertos. Ormandy's indisputable close acquaintance with the great musical artists, both creative and interpretive, of the last quarter century, plus his inside knowledge of the recording problems of the works played, should make his program a mint of information for the devotees of classical fare.

The maestro asked listeners to write in telling him of their feeling about the program, and listed the following week's broadcast as well as the works to be played at the Philadelphia Orchestra's concerts next weekend. Script should be carefully edited, as Ormandy is a valuable piece of musical property, his listeners are certain to be in the high IQ brackets and anything he says unwittingly might reflect upon him.
Gagh.

THE PHIL BAKER SHOW
With Buddy Dean
Writer: Nelson Gidding
2 Hours; Mon.-Sat., 2 p.m.
Participating
WITH, Baltimore

This two-hour participating stretch is employing a new gimmick, via a name personality working remote on disks and tape for gags and commercials spelled by a local announcer actually handling records and breaking in with sports news and race results. Phil Baker has been enlisted for the name chore and Buddy Dean is on the local end. It sums up for some okay potentials.

Comic and his writer, Nelson Gidding, will have to find the feel of this particular slot which has been a feature here since the station's inception with a two-man local team handling the show. Aimed at a daytime home audience of the housewife on the move with her chores, plus a tavern, barber shop and public-place following, mostly male. Selection of platters is important and pace of conversation a major responsibility. Baker's reading of his commercials could stand some lift and an all-around speeding up of the entire doings is a must.

The handling generally is professional throughout and interpolated interview with Gloria Swanson, on show caught, was a definite plus. Manipulations of disks and tape recordings, tunes and live interpolations went off without a hitch on the teeoff. There are considerable makings in this one, if properly handled.
Burn.

SHEP HENKIN SHOW
Producer-writer: Henkin
30 Mins.; Thurs., 11:15 p.m.
CARTER HOTELS
WMCA, New York

Shep Henkin, publicist for the Carter Hotels, was tapped for this stint while chatting on the phone with the chain's ad agency when it was on the prowl for a disk jockey. Son of playwright Karl Henkle ("Page Pygmalion" and "Decision"), Henkin calls on his back chores for celebs such as Jimmy Dorsey, Benny Goodman, Johnny Long and Peggy Lee to provide background for vignettes on the entertainers whose records he spins. This gives the airer good human interest sidelights and hep show biz tidbits.

Selection of tunes was pleasing on the preem Thursday (5), including items by Sammy Kaye, Guy Lombardo, Georgia Gibbs, Billy Eckstine, Tony Martin, Miss Lee and Tony Lane. Since the latter is at one of the Carter rooms it made a neat indirect plug. Commercials were clicko, delivered in a conversational manner and pointing up specific attractions of the various Carter hostelries (such as the Governor Clinton, Dixie and George Washington in Gotham).

Henkin's presentation was good, although he seemed a bit tense on the opener. That should pass as he gains more experience in the medium.
Bril.

NEWS DIGEST
With Gren Rand
15 Mins.; Mon.-thru-Fri., 6 p.m.
WXKW, Albany
(J. Walter Thompson)

A recently added feature—taped interviews with people making news in the Albany area—localizes and sharpens "News Digest." Bill Howard, of station news staff, has put on the air such statements as one by James C. Hagerty, Dewey's secretary, announcing at Capitol appointment of a state crime commission; U. S. Senators Clinton Anderson and James Kem, visiting Schenectady to inspect General Electric Co. rain-making laboratory.

Also a Saratoga girl, sworn in as a WAC who lost two brothers during World War II and who has several others now in service; Dr. Harold C. Wiggers, of Albany Medical College, explaining experiments on dogs equipped with plastic hear valves, as part of study of follow-up to rheumatic fever. Last-named revealed an absorbing angle when Dr. Wiggers, former conductor of a health program on WPTR, held up to the microphone—so that the beats could be heard—a canine with, and another without, the plastic inserts.

The innovation, laudable because it demonstrates an initiative too seldom found in area newscasts, is competently handled, except for a sometime abruptness in terminating the pickups. The veteran Gren Rand, who recently took over the program, introduces them, and does the reporting in a simple, direct, impersonal, sure manner. He employs a measured delivery most of the time; a touch of flexibility would help.

Sherb Herrick does a solid job with rather restrained commercials.

JUNE VALLI

"This may be the singing discovery of the year"—Bert Parks.

Guest appearances: STOP THE MUSIC, CAVALCADE OF BANDS, ARTHUR MURRAY SHOW.

Management: Leonard Green Agency

HAL BLOCK SHOW
Producer: Bob Clevner
Writer: Block
60 Mins.; Tues., Thurs., 8 p.m.
Participating
WJZ, N. Y.

Writer Hal Block is an old hand in radio and now, instead of using his typewriter to enhance the comedy of others, he's in business for himself on a twice-weekly one hour long ABC show. (Plus his weekly TV panel participation on "What's My Line?") Block proves the point that there's a vast difference between supplying and projecting material. His assignment on this twice-weekly show is somewhat different than his chores on "What's My Line." Humor on the latter is of a spontaneous character and since he's good with ad-libs, he works out well in those proceedings. However, Block apparently was reading from script on his preem ABC radio show, and the comedy fell far short of its intended mark.

Block isn't pioneering anything new on this stanza. His format is standard among platter-pilots whose number seem to be increasing with virtually every turn of the dial. There's the accepted quota of interviews and recordings. The gab sessions didn't appear to be too well designed and weren't too informative or entertaining.

Even the talkfest with Milton Berle failed to achieve its full value. Berle put on a restrained demeanor. One part of the interview had them doing what was obviously a prepared bit in which both were trying, but the setting for laughs wasn't created and the bit fell flat. However, one facet of this interview almost came to life, when Block and Berle started to recall moments on an early Berle radio show which Block scripted. They spoke of some basically funny situations and with a longer warmup on that theme both could have gotten across handily.

Block similarly tried for a gag setting when Ray Block and Martin Block came up to wish Hal Block well. Not exactly a blockbuster as far as laughs are concerned, but it was a good idea. Song Publisher Howie Richman was the other interviewee.

Naturally, Block was fairly keyed up for his preem. It may be that he can get some of the tenseness out of his system in subsequent shows and thus become a more relaxed performer. But the basic fact remains that he hasn't hit upon an outstanding formula for disk-jockeying and until he does, it'll be just another platter show.
Jose.

BROADWAY'S MY BEAT
With Larry Thor, Charles Calvert, others
Producer-director: Elliott Lewis
Writers: David Friedkin, Marion Fine
30 Mins.; Sat., 9:30 p.m.
Sustaining
CBS, from Hollywood

"Broadway's My Beat" which has been on the spectrum intermittently for the past two years is still an efficient whodunit which holds interest through some bright dialog and the cliched situations which are standard with every mystery airer.

Larry Thor, who resumes his role of the Stem sleuth, Danny Clover, has a cool delivery which is no departure from shows of this type, with Charles Calvert as Sgt. Tartaglia providing vocal contrast as Thor's sidekick. The rest of the cast turned in good performances.

One of the better facets of program lies in the fact that the

(Continued on page 40)

From the Production Centres

IN NEW YORK CITY . . .

Julie Bennett into lead on "Modern Romances" (ABC) this week and featured on Jack Carson's NBC-TV stint today (11)....**Peter Donald** prepping plans for "Share the Wealth" tour of service camps abroad ....**Ted Lawrence** has taken over the WVNJ show from the Copacabana from **Lou Quin**, with assumption of sponsorship by Republic TV ....Writer-comedian **Roger Price** and **Leonard Stern** have partnered to supply scripts and build shows. Duo have sold a show, "How To——" to CBS....Voice of America to beam hourlong version of Broadway legiter, "Darkness at Noon," with **Claude Rains** on Saturday (14).

Sammy Kaye to record the musical theme of the Greater N. Y. Fund campaign....CBS v.p. **Hubbell Robinson, Jr.,** and **George Crandall,** web's press director, join the Civil War Round Table of N. Y.... **Frank Muchenhaupt** upped to WOR production manager, with **Richard Somenberg** named a production supervisor....Sportscaster **Bill Stern** back in the saddle after a minor operation....**Hank Sylvern** did musical-director chores on audition of "Reviewing Broadway," new **George Olsen-Joe Cross** package ... CBS v.p. **Adrian Murphy** to Chi Thursday (5) to address Edison Electric Institute....**Marty Glickman, Bert Lee** and **Bert Lee, Jr.,** will handle "Today's Baseball," which kicks off on WMGM Friday (13) with World-Telegram, Personna Blades and Kaiser-Frazer sponsoring....**Red Barber** back in Gotham after four weeks with the Dodgers....**Clark Harrington,** of CBS' music clearance department, composed song to be aired on the web's "Let's Pretend" Saturday (14).

AFRA bulletin, Stand By, contains a cartoon anent the Lang-Worth Transcriptions strike with the slogan, "This strike is not transcribed.... we need live pickets"....**Victor Borge** to transcribe matches of six-eight of his five-minute shows for Kellogg on Mutual on four successive Wednesdays, starting today....**Tony Martin** made a quickie plane hop to the Coast last weekend....**Lee Fuld** guests on **Frank Sinatra's** CBS stanza Sunday (15)....**Edwin T. Jameson,** ex-WLW, and **John B. Francis,** ex-Look, added to sales staff of Free & Peters....RCA Victor Custom Records (including RCA Thesaurus and syndicated programs) has moved to International Building in Rockefeller Center....**Lenora Williamson,** former woman's editor for Terre Haute Tribune-Star, has joined WOR's **Martha Deane** as program assistant.

IN HOLLYWOOD . . .

Jim Hawthorne, wackiest comic on the home TV lanes, is taking over the midnight shift on KNX two nights a week. He'll alternate with **Mel Baldwin,** who is on the safe side of sanity....Another TV'er moving back into radio is **Jack Bourke,** whose "Movie Award" was auditioned by NBC. It's the usual type quizzer about pictures and personalities....**Bing Crosby** has been doing his shows from Palm Springs, where he's resting up from his recent kidney op....**Woodie Hastie,** baseball announcer, named sports director of KALI, Pasadena.... **Claudette Colbert's** deal with CBS for "Vanity and Mrs. Fair" curdled when the picture star asked $3,500 a week as sustaining fee....**Frank Cooper,** second only to **Don Sharpe** as the most active radio packager in town, put the wax to **Gene Lockhart** last week at NBC in a chiller called "C Man"....**Jim Geller** has whipped up a froth of network interest in his series of originals by famous authors. For TV he's peddling **Mae West** as a private eye or advisor to the lovelorn....**Bill Baldwin** off the Charlie McCarthy show for three weeks while he mends from stomach surgery....**Sid Shalby** has finally conquered his fear of microphones and guested with **Frances Scully** on her ABC strip just to prove it. He's getting even more daring and wants **Bob Robinson** to put him on television in an interview show from Schwab's drug store, where the elite meet to read DAILY VARIETY with their morning java. Nowhere else does one copy go farther....NBC's **Tom McCray** was in gay mood last week when the Nielsen showed "Dragnet" leading its competitor, "Suspense"....Zither players are a scarce article hereabouts. When **Rudy Schrager,** music director of Lux, sought a plucker for the "Third Man" theme he could find only one, a femme school teacher....Auditions coming up at CBS for summer slotting include **Frank Galen's** "Meet Millie"; **Cy Howard's** "The Three of Us"; "Meet the Boys," using service personnel and two others now in the works. **Harry Ackerman** goes east this weekend to finalize plans with **Hubbell Robinson** on summer replacements.

IN CHICAGO . . .

Dick McNeely takes over at promotion chief at WJJD filling slot vacated when **Ed Short** joined Chi White Sox baseball organization as head flack....**George Firestone** ankles WMAQ sales staff to join WOR Chi AM sales crew....**William Verscheor** added to ABC central division network radio sales department as an account exec....As of Monday (9) Chicago Assn. of Drive-in Enterprises is sponsoring WIND's quarter-hour morning strip, "A Guy, A Gal and a Song," featuring warblers **Bill Snary** and **Peggy Murdock.** Duo, same day, bowed with a new 10-minute WIND cross-the-boarder....Pure Oil, through **Leo Burnett,** renewed 34-station pickup of NBC's 6 to 6:15 p.m. newscast with **H. V. Kaltenborn** and **Richard Harkness**....**Don McNeill** takes his ABC "Breakfast Club" gang to Omaha April 20....**Sam Parnas** moves up from publicity and merchandising manager post at KMOX, St. Louis, to join WRBM writing staff....After an 11-month European tour, commentator **Floyd Head** is back at WMAQ, teeing off a new series Sunday (8)....**Pete Johnson,** Mutual v.p. in charge of station relations and engineering, in town for an affiliate meeting....**John Harrington** adds another quarter-hour segment to his Saturday disk and chatter show on WBBM, with St. Paul Federal Savings and Loan Assn. bankrolling.... **Buff Cobb** back on WMAQ's "Chez Show" with hubby **Mike Wallace** after a month's layoff due to illness....WBBM sales manager **Rolf Brent** guestspeaking Friday (13) at Louisville Advertising Club....**Pat Rastall** joins Chi ABC as a radio sales account exec....**Ben Kaufman** and **Harry Mynatt** here handling Chi visit of Mutual's "Queen For a Day".... WBBM chirp **Elaine Rogers** singing with **Caesar Gommert's** orch during group's engagement at the Blackstone....**George Wolfe,** WKAN, Kankakee, disk jock, hosted group of Bradley, Ill., basketball players at WLS's "National Barn Dance" last week....**Bob Lewis** teed off new moppet disk show on WGN Saturday morning (7).

Las Vegas AM Happy

Las Vegas, April 10.

Fourth Las Vegas radio outlet has been approved by FCC for Vegas Valley Broadcasting Co. New AM station will be installed at Hotel Thunderbird, one of the five large resort hotels located on the "strip" in Paradise Valley.

Vegas Valley Broadcasting Co. is a project of Dave McKay and Hy Wells, operators of KOLO, Reno. No call letters have been issued as yet, but it is known the station will operate with 250 watts on a frequency of 1340 kilocycles, in about 90 days.

Stuart Novins East For CBS Discussions Post

CBS this week imported Stuart Novins, head of its public relations division on the Coast, to N. Y. to take over as director of discussions. Post was formerly held by Lyman Bryson, who resigned several months ago.

Novins will report to Sig Mickelson, chief of the web's public affairs division in the programming setup. Novins had been mentioned at one time to succeed Robert Heller as AM program manager, before that job went to Lester Gottlieb.

ABC'S 'MARKETABILITY' FORMULA

FCC—'Like Tennyson's Brook'

Washington, April 10.

A legislative proposal to insulate commissioners of the FCC from so-called influences of the staff brought divergent views yesterday (Mon.) from Commission Chairman Wayne Coy and Comr. Robert Jones at a hearing before the House Committee on Interstate Commerce.

Testifying on the Senate-passed McFarland bill to effect changes in Commission procedures, Coy took issue with contentions of Jones that the staff, "which runs on like Tennyson's brook while commissioners come and go," can "train its thoughts like a salesman." The chairman asserted that it's an appropriate function of the staff to advise the Commission. The proposed separation of staff, he said, would bind the commissioners "hand and foot" in making decisions.

Asked by Rep. Lindley Beckworth (D-Tex.) how Congress can insure that the staff "doesn't dominate the Commission," Coy said that Congress has the final say in approving the President's appointments of commissioners. Able men, he indicated, can't be "dominated."

Coy said the problem is one having to do with the burden of a commissioner's job. Of necessity, he said, he must seek the views of the staff in making decisions. "The worst thing," he said, "would be to break the staff up into units and strip them of giving their views."

Jones, who had been called to testify because he disagreed with other members of the Commission on this phase of the legislation, told the committee that administrative agencies have always resisted curbs on their flexibility. He expressed the opinion greater efficiency would result from the commissioners working with their own assistants and by "retracting" the staff.

"If the commissioners have the facts," he said, "They'll make the right decisions."

Jones told the committee that because of the "tremendous investments" involved by broadcasters the Commission did not move out the VHF television stations into the UHF band. He added that if the agency had it to do all over it would not allocate the clear channels as they are now allocated.

Comr. Rosel Hyde testified in disagreement with a majority view regarding a provision in the bill relating to renewal of licenses. He said he was in agreement with Comr. Jones that the provision would not give licensees "a perpetual franchise."

The committee will meet again on April 24 to receive further testimony from Chairman Coy.

300 Femme B'casters Set Up Code Of Ethics at Gotham Convention

American Women in Radio and Television last weekend projected itself as an incipient force in the industry, moving out on its own after having been a more or less dormant sector of the National Assn. of Broadcasters. Constitutional convention in N. Y. April 6-8 brought an unexpected turnout of 300 distaffers, from all sections of the U. S., with speakers including FCC Commissioner Frieda B. Hennock, NARTB government relations director Ralph W. Hardy and civil defense director Clem J. Randau.

Group adopted a constitution which restricts membership to women professionally engaged in radio, tele and related fields. Active members will be those employed by nets, stations or sponsors; executive, administrative or creative personnel at stations, webs, sponsors, agencies, indie packagers or other commercial outfits in broadcasting, and those working for the government, educational, religious, charitable and similar organizations. Those in allied fields such as public relations or trade associations will be eligible for associate membership.

AWRT endorsed a code of ethics which pledges, in part: to protect the best interests of our listeners

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P&G Buys Haymes Show

Procter & Gamble has signed to back a cross-the-board stanza with Dick Haymes on ABC, five minutes daily at 11:55 a.m., starting April 16.

Deal was set via Sy Fischer, of the Frank Cooper office.

90% Slash For 'Voice' Budget Gets House OK

Washington, April 10.

The House yesterday (Mon.) tentatively approved a drastic cut in a $97,500,000 program to provide extensive radio facilities to enable the Voice of America to pierce the Iron Curtain. The membership went along with a 90% slash in the fund recommended by the Appropriations Committee, allowing only $9,533,000 to complete Voice facilities under way. However, the House has not taken a final vote on the omnibus appropriation bill, in which the Voice project is included, and efforts to raise the amount may still be made.

During debate on the measure Rep. John J. Rooney (D-N.Y.) said Congress supplied funds last year to the Voice to purchase 200,000 small radio sets at $15 each for distribution inside the Iron Curtain. However, he asserted, none of the sets has been distributed, although they have been bought, in England, for $35 each.

In recommending the slash the Committee reported that it was given "only vague and incomplete estimates" of the number and costs of the radio facilities at hearings on the $97,500,000 program which the President requested. "The material submitted," the Committee said, "was so devoid of specific data that it could not be considered a plan of action."

The Committee said it "fully believes in a strong, effective Voice of America" and that, properly

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51-Station Minn. Civil Defense Web

Minneapolis, April 10.

Machinery has been set in motion here for the establishment of a 51 station radio network to broadcast in Minnesota civil defense information and instruction during an emergency due to an enemy attack. Called together by Gov. L. D. Youngdahl and state civil defense director Col. E. B. Miller, 30 radio broadcasters subscribed to the plan.

There'll be a series of 15-minute programs to educate Minnesota in civil defense originating from the network's key station here. At the time of each broadcast, the 47 other Minnesota stations and four others [illegible] Yankton, S. D.; Fargo, N. D.;

[illegible]ued on page 38)

NEW PATTERN [illegible] TO SE[illegible]10

A new pattern [illegible] radio, by talking the advertiser's language in terms of his marketing problems, is being established in an agreement between ABC and the A. C. Nielsen Co. for the rating and marketing research outfit to serve as the web's consultant.

Move is separate from the two-and-a-half year pact which ABC signed for Nielsen's radio index service. In fact, the approach is to ink bankrollers not primarily on the basis of program ratings but by coordinating circulation figures with info on the sponsor's retailing and merchandising problems.

Nielsen, even before buying out the national Hooper reports, was the top marketing research outfit with his food index, drug index and other research activities. General data in these services will now be available to ABC in working with present and potential clients.

From the studies the web will get info on:

(1) Seasonal product fluctuations, which will be useful in advising backers on whether to take a summer hiatus, a layoff at another time, or none at all;

(2) Relating program appeal to the audience's purchasing power, buying habits, the hours certain groups listen and the program preferences of different segments of the audience;

(3) Consumer buying habits, compared with factory and jobber figures on various products, enabling the advertiser to keep a better check on inventories and ascertain whether dealers or distributors are overstocked—which can give the web a valuable tool in pitches for new biz and renewals; and

'Tailored Hookups'

(4) The marketability of programs measured by product sales in both rural and urban areas, which will help the web slant programs and tailor hookups to suit each bankroller's requirements.

At a press conference Monday (9), using a two-way hookup between Gotham and Chi, Nielsen announced that he is prepping a program marketing service, although he didn't pin down a date for its inception. New service, which is distinct from his rating work and from his consultation with ABC, is an idea Nielsen has been mulling for some time and is being spurred by the ABC deal.

Saying that the cooperation with

(Continued on page 41)

NBC, CBS Stock Options for Top Brass; Whiteman's 87G ABC Take

CBS' $15,000,000 Loans

CBS has wrapped up arrangements with Prudential and Metropolitan Life insurance companies for $15,000,000 loans over a 20-year span. Prudential will lend $10,000,000 and Metropolitan will lend the remainder. Interest is at 3½%.

Reason for the financing is announced as "for general corporate purposes," but it's figured the coin will be used chiefly for video expansion. It's the second loan from Prudential, previous deal having been for $5,000,000.

Find It Tough To Lure Studio Audiences Now

A flock of radio producers are going around with long faces these days over inability to attract large enough audiences into studio. Situation is applicable chiefly to shows originating out of New York. In sharp contrast, the ducats for video shows are being gobbled up faster than the networks can print them.

With exception of a few shows that offer top stars as a come-on (notably NBC's Sunday "Big Show"), most of the Gotham-emanating AM stanzas are finding it increasingly tough to woo the non-paying customer into the studio or theatre. The producers are worried, because it's important, in terms of home audience reaction, to get those studio yoks and applause carry over the microphone. They fear the day is coming when it'll take more than a free ducat to lure 'em, possibly some added premium.

Situation is different on the Coast. That's where most of the top personality AM shows originate. And TV is still on a road company status there.

Upcoming RCA and CBS stockholders meetings will pass on proposals to grant options to their top brass to purchase stock. Plans follow Revenue Act of 1950 clarification of the tax status of stock options granted under incentive plans to encourage key employees to acquire proprietary interests in their companies. This gives them a better break on their income taxes as far as stock purchases are concerned.

CBS annual meeting April 18 will pass on proposals authorizing the board to grant options to purchase stock and to exempt them from preemptive rights (which give the shareholders priority in acquiring additional holdings). Meeting will also pass on the stock options already given to CBS pres Frank Stanton for 7,000 Class B shares, and exec veepee Joseph H. Ream for 3,000 Class B shares.

At its meeting last month CBS board approved, subject to stockholder authorization, principle of granting employees and officers stock purchase options on Class A shares. Plan will be limited to 150,000 Class A shares, with $2.50 par, at present authorized and unissued. Directors will set the price, which will be at least 85% of the current market value, according to the law.

Stockholders will also be asked to okay the granting of options to Stanton and Ream, with the price set at $24.75 per share, that being over 85% of the price on Dec. 6, when the offer was made.

Web's proxy statement reports that board chairman William S. Paley earned $100,000.16 in 1950, with $17,613 set aside under pension and insurance plans. Stanton earned $100,000.16, plus $51,597.07, with $13,274 set aside under pen-

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La. Broadcasters Blast at BMB Data

New Orleans, April 10.

The Louisiana Assn. of Broadcasters charged in a resolution at its sales and promotion confab at Lafayette, La., last week that the Broadcast Measurement Bureau figures on audiences for stations in this state are inaccurate, and urged sponsors and agencies to get the figures from the stations themselves, rather than from BMB.

Eugene Jones of KSLO, Opelousas, registered the strongest protest. He charged that the latest BMB figures showed that 18 other stations were being heard in St. Landry Parish (county) but that KSLO was not being heard at all. This, Jones said, was impossible. James E. Cordon, prexy and general manager of WNOE, New Orleans, also protested that the BMB figures were "inaccurate."

The other resolution called on the FCC to reinstate an operating rule in effect during World War II which would permit a radio station to operate with one engineer holding a first class radio telephone operator's license. A spokesman for the resolution said the rule should be put into effect again because military manpower needs would create a shortage of operating personnel.

Bob Early, WIBR, Baton Rouge, was elected to the LAB board to replace Bob Dumm, who has left the state.

Radio-TV 'Fraud' Advertising Is Up To 'Alarming Degree,' House Told

Washington, April 10.

A House judiciary subcommittee was told yesterday (Mon.) that use of radio and television to perpetrate frauds has increased to "an alarming degree" and that legislation is needed to stop the practice.

Testifying on a bill introduced by Rep. Emanuel Celler (D., N. Y.) to make radio frauds a crime, FCC general counsel Benedict Cottone told the committee that TV has aggravated the problem. He said the Commission has received complaints of "bait" advertising, in which demonstrations of products via TV are used to induce viewers to phone sponsors, who follow up the calls and sell products other than what were shown on the screen.

The Celler bill carries a penalty of $10,000 fine and five years imprisonment. The main impact of the legislation, Cottone said, would be on the sponsor. The broadcaster would be subject to penalty only where he knowingly permits a fraudulent scheme to be broadcast.

Natl. Assn. of Radio-TV Broadcasters prexy Justin Miller conceded the problem of fraudulent advertising through radio is becoming "increasingly serious" but he objected to holding the broadcaster responsible. He feared the measure would constitute "a trap for unwary and innocent broadcasters." He also felt the punishment provided is "grossly out of proportion to any offenses which might be committed by a broadcaster."

Miller suggested that the bill be changed to eliminate liability upon broadcasters. There is no more reason to hold them responsible for the contents of advertising matter, he said, than to hold other media services responsible, such as newspapers or magazines.

Miller also expressed concern that putting the radio fraud statute in the Communications act would give to the FCC "a double-bitted axe to use on broadcasters, in addition to disciplinary powers presently used." He objected to the word "knowingly" in the bill on the ground it might be used against a broadcaster if he "knew" that a particular program had been broadcast.

The legislation, which was recommended by the Commission, has already been incorporated in the McFarland bill to modify FCC procedures, as passed by the Senate.

CARTER BUYS HALF OF DREW PEARSON

After a couple of months without a sponsor (since Adams hats dropped the show) Drew Pearson has come up with a bankroller, Carter Products. Drug outfit will back half of the newscaster's Sunday eve show, with ABC sales topper Charles Ayres on the prowl for another co-sponsor.

Agency is Ted Bates.

'Chi Technique' Spreads on Video Shows as Midwest Boys Hit Trail

Chicago, April 10.

The so-called Chicago school of television has spread eastward with a covey of directors and producers trained in the Windy City TV technique now occupying key spots on several major N. Y. shows. Most of them, in the young age bracket, first spread their wings in Chi teevee, with their show biz experience confined chiefly to the new medium.

Latest to get the nod for a production berth on a bigtime Gotham origination is Duane Bogie, who took over this week as Foote, Cone & Belding production supervisor under veepee Hugh Davis on Bob Hope's Sunday (8) Comedy Hour on NBC for Frigidaire. Before joining FC&B's Chi office as a producer on "Uncle Mistletoe, Marshall Field-sponsored local show on WENR-TV, Bogie cut his video teeth as a director and producer at WNBQ, Chi NBC outlet.

Another specifically tapped for a N. Y. berth last fall, because of his camera direction on a Chi NBC show was Dan Petrie who was beckoned east by Billy Rose to handle the lenses on latter's dramatic show on ABC. His work was spotted by Rose when Petrie was working on "Studs Place" when it was a sustainer last summer on NBC. With Rose moving into the N. Y. NBC camp as a tele consultant now that Hudson has dropped the ABC show, its expected he will take Petrie along.

Greg Garrison, who came into notice as director of ABC's "Super Circus," likewise is moving in the upper strata since his Chi departure. He left here last September to take over directorial reins on NBC's "Kate Smith" program and is now filling a similar berth on the web's "Show of Shows."

One of the biggest N.Y. splashes has been made by director Bob Banner for his work on the Fred Waring show Sunday nights on CBS-TV. Banner first made his imprint on the Chi-produced NBC "Garroway At Large" venture. Incidentally, NBC execs here are secretly worried that Bill Hobin, Banner's replacement on the Garroway show, may also succumb before too long to the blandishments of the heavier coin in either N. Y. or Hollywood.

Sherman Marks was tapped for an eastern assignment as a result of his producing "College Inn Story" and "Salute" shows. He's now overall production supervisor on all Louis G. Cowan shows.

Norm Felton was another Chi-trained producer to hit the eastern trail. He's currently the director on Robert Montgomery's dramatic series. Felton exited exec producer slot at NBC here to make the Gotham move last year.

Ray Winsor, now radio-TV director of the Blow agency in N. Y., also built his rep in Chi radio-TV circles as a writer and director.

'South Pacific' Role May Force Martha Wright Off TV Due to R&H Nix

With singer Martha Wright set to replace Mary Martin June 1 in the lead role in the Broadway production of "South Pacific," Miss Wright may be cancelled out as a permanent panelist on CBS-TV's "Celebrity Time." It's reported that Richard Rodgers and Oscar Hammerstein 2d, co-producers of "Pacific," have objected to her regular appearance on a video program while she's in the musical's cast.

While managers of several Broadway niteries and vaudfilm theatres refuse to permit their talent to work simultaneously in TV, this is believed to be the first time that such an objection has been raised by legit producers. Miss Wright has been on "Celebrity Time" for only a few weeks, having replaced Kyle MacDonnell, who ankled the show to await the birth of a baby.

Fred Gregg to WLW-T

Cincinnati, April 10.

Fred Gregg has joined Crosley's WLW-T as promotion director.

He formerly did publicity chores for WKRC stations and the Cincy Post and the Citizen in Columbus, O.

WBKB Hikes Rate Card

Chicago, April 10.

WBKB, Balaban & Katz-owned indie, joined the other three Chi tele stations last week with a new upped rate card. WBKB's Card No. 7 sets an hour of Class A time at $1,500, up from $925. Sixty-minute spots in prime periods have been boosted from $200 to $250 under a new classification—Class A-1 for the 6:30 to 10 p.m. hours.

Other three stations had issued new rates earlier this year.

Educators Grab At Pitt Channel, Leaving Lone Rival for DuMont

Pittsburgh, April 10.

It begins to look as if this big market will have to get along with only one other very high frequency commercial television channel in addition to the DuMont's Channel 3, which is now in operation and so far is the town's sole TV outlet. The FCC last week put Pittsburgh down for two others, with one set aside for educational purposes and earmarked for commercial use only if the educators didn't want it.

But it was apparent that the educators here did want it when Mayor David L. Lawrence called 30 of them together at City Hall and all of them decided to accept the tentative offer of the FCC of a television channel exclusively for educational programs.

The Rev. William G. Ryan, president of Seton Hill College, Greensburg, cautioned the group that it must assure a "satisfactory public offering" in programming, and not be in the position of just "blocking out" another commercial outlet.

'JUDY,' LARAINE DAY ABC-TV STANZAS SOLD

ABC-TV has sold two new stanzas—"Date With Judy" and a Laraine Day (Mrs. Leo Durocher) airer.

Cutex is to back the 15-minute Laraine Day show, via the J. M. Mathes agency. It will probably be skedded Wednesdays at 7 p. m.

McKesson & Robbins will bankroll "Judy," Saturdays at 11:30 a.m. to 12 noon, starting June 2. It will be beamed over 56 stations, through the J. D. Tarcher and Ellington agencies. "Judy" will be written and produced by Aleen Leslie, who is coming east from the Coast to handle the show.

Just 1 Big Industry

Those radio programs plugging home demonstrations of television sets are resulting in the unusual situation where not only is video being touted on AM, but shows on competing networks and stations are being recommended.

As an example, the three-hour Saturday eve stanza co-operatively backed by Dynamic Stores and RCA Victor on WJZ, N. Y., this week urged listeners to get TV sets so they could view programs on NBC-TV and CBS-TV, as well as on WJZ's parent ABC-TV.

On WMCA, N. Y., Sunday (8) morning disk jockey airer (selling home trials of Crosley TV) recommended, among other shows, CBS-TV's "This Is Show Business." Ironically, "TISB" was dropped last year by Crosley, with Lucky Strike picking up the series.

Although this hasn't developed yet, it's expected that press agents for various big video productions may make pitches to get their programs spotlighted on the tele retailers' shows, which can be as important as a listing in newspapers' highlight bags. Incidentally, NBC-TV's Bob Hope show Sunday (8) got considerable trailerizing in the dealers' on-the-air copy.

Cincinnati — Mildred Miller, femme columnist of the Cincy Enquirer, took over the daily "Kitchen Show" 1 to 2 p.m. on WCPO-TV this week. She replaces Cathy McCall, who had the stint for several months and is awaiting the stork's arrival.

BUDDY ROGERS

"The parlay of his talents impresses as knowing showmanship"—Variety.
RADIO—"Buddy Rogers Show"—Monday thru Friday, 8 p.m. WOR-Mutual.
TELEVISION — "Cavalcade of Bands"—Tuesdays 8 to 9 p.m. DuMont Network. "Buddy Rogers Show"—Monday thru Friday, 11:30 P.M. WOR-TV Channel 9.
Management
Gainsborough Associates, Inc.—N. Y.
Mel Boyd—Hollywood

TV in Limelight At OSU Institute

Columbus, April 10.

Ohio State University's Institute for Education by Radio comes of age this spring and has changed its name to include television. The 21st annual session of the Institute for Education by Radio-Television will be held May 3-6 here in the Deshler-Wallick hotel, as usual.

Dr. I. Keith Tyler, longtime institute director and coordinator of all radio activities at OSU, points out that TV, which only gained a foothold with a special institute session two years ago, will more than hold the spotlight. The advanced program, formulated while educators were battling for a portion of the UHF spectrum for their own use, lists at least two general sessions devoted to television, besides many discussion groups and two special telecasts.

Opening general session on Thursday night, May 3, will be devoted to a discussion of "How Can the Public Interest Best Be Served Through Television?" by a commercial TV executive, an educator, a radio-TV critic and a representative of the public. Kenneth Bartlett, director of Syracuse U's radio-TV center, will serve as discussion leader at this and at all other general sessions.

The institute will get down to what is closest to its heart at the Friday night session when a three-man panel discusses "The Status of Educational Broadcasting" and the emphasis here will probably be on television. General Telford Taylor, N. Y. attorney who represented the Joint Committee on Educational Television at the Washington hearings, will discuss the allocations. Also speaking will be

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CBS' PHILLY PICKUP AS BERLE OPPOSITION

CBS television turned to Philadelphia this week to get a filler for its Tuesday night at 8 spot, which has been relinquished by "Prudential Family Playhouse." Starting last night (10), the web inserted in the 8 to 8:30 period an anthropological mystery quiz, titled "What in the World?", originating from WCAU-TV, the web's Philly outlet.

Show is the third created by WCAU-TV program chief Charlie Vanda to get a network origination. Already on the air are "Big Top" and "Kid Gloves." Whether CBS expects the show to compete ratingwise with Milton Berle's "Texaco Star Theatre," aired at the same time on the rival NBC web, has not been divulged. It's in for a series, however, on alternate weeks, with the sustaining hour-long dramas, "Sure As Fate."

Occupying the second half-hour, from 8:30 to 9, last night was a documentary originating from Washington. Dealing with the part played by the State Department's "Voice of America" in the current cold war in Europe, it was titled "We Hold These Truths."

NBC's '10 TV Commandments'

Television's first set of "Ten Commandments" designed to get off the censorship hot seat has been drawn up by NBC. Network's Code of TV practices—a supplement to its radio code set up several years ago as the answer to the FCC's Blue Book—is being whipped into final shape this week and will serve as a guide for everyone identified with NBC production and programming. It covers all phases of programming, detailing the "do's" and "don't's" on sensitivities as they relate to taste in dress, off-color and other questionable material that might be offensive to the "bible belt," dry-state areas, etc.

Nor is NBC alone in alerting itself to the mounting squawks of viewers throughout the country. CBS in recent weeks has been doubly cautious in scanning scripts and only last week rejected a play Worthington Miner had scheduled for presentation on the Westinghouse-sponsored "Studio One." Adapted from a recent London legiter, "Behind the Iron Curtain," it dealt with Austrian east-west zone border incidents which, the CBS blue-penciliers maintained, was too loaded with political dynamite.

The webs are particularly alert at this time because of the upcoming powwow scheduled by the Federal Communications Commission in Washington, at which the Government agency will go into the whole matter of TV programming.

Videodex Weighs Pros & Cons On Philco Show vs. GE's Fred Waring

(Second in a series comparing quantitative rating aspects of two television programs broadcast directly opposite each other and so competing directly for the same audience. Data is compiled by Videodex, new indie rating service. This week compares NBC's "Philco Playhouse" and CBS' "Fred Waring Show." Next will deal with NBC's "Four Star Revue" and CBS' "Godfrey & Friends").

NBC television's "Philco Playhouse" is a better dollar-for-dollar buy for its sponsor than CBS-TV's "Fred Waring Show," aired directly opposite in the Sunday night at 9 slot, according to a quantitative breakdown of their respective ratings by Videodex, indie rating service. Waring program, however, which is sponsored by General Electric, hits specifically the type of audience that would tend most to purchase GE products, same as the Philco show does, and is presumably considered enough of a prestige-type show to make it also a good buy for its bankroller.

Two shows are regarded with special interest in the trade, in that they're sponsored by directly competing manufacturers. Videodex, employing a diary-type survey, gives the Philco program a network rating of 41.8, as compared with 18.8 for Waring. Coupling those figures with VARIETY's estimated talent and production costs for each program (but exclusive of time charges), the Philco show, on an average $23,000 per week nut, comes out with a low cost-per-thousand viewers of $1.77. Waring program, on the other hand, budgeted at about $34,500, has a comparatively high cost-per-thousand of $5.80.

Waring show has a slight edge, however, on the assumption that most, if not all, purchases of both sponsors' products are made by adults in the family. Videodex figures reveal that adults comprise 88% of the Waring audience (42% men and 46% women), whereas the Philco show plays to an audience comprised of 82% adults (38% men

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NARND Relects Byron

Fort Worth, April 10.

James A. Byron of WBAP has been appointed chairman of the 1951 television committee for the National Assn. of Radio News Directors. This marks the second straight year that Byron has been selected for the post.

Byron and his WBAP-TV staff won the 1949 NARND TV award for their daily newsreel. Byron has announced that the committee will be increased from three to 10.

Flock of New Clients For Twin City Stations; Candy Firms Sugar 'Till

Minneapolis, April 10.

TV business is booming here for the Twin City's two stations—KSTP and WTCN. In the past few weeks KSTP-TV alone has added seven new sponsors. Candy companies in particular are grabbing up available time.

Planters Peanut Butter has been added to Clark's Teaberry Gum as sponsors for Jimmy Valentine's KSTP-TV show, "Jimmy's Jubilee Jamboree," 5 to 5:30 p. m. daily. Colgate-Palmolive-Peet has purchased the first quarter-hour of Randy Merriman's KSTP-TV "Cash 'n' Carry" show 1:30-1:45 p. m., Monday through Friday. R. J. Reynolds will continue to sponsor the 1:45-2 p. m. segment.

Another new KSTP-TV sponsor is the Northwestern National Banks of Minneapolis, which takes over "The March of Time Through the Years," half-hour film feature with a 5:30-6 p. m. Sunday and a Tuesday 9-9:30 p. m. slot. Still other new KSTP-TV sponsors include Twin City Dodge Dealers ("TV Used Cars," 6 to 6:30 p. m. Fridays); Hollywood Candy Co. ("Hollywood Junior Circus," alternate Sundays 4:30-5 p. m. Circus will alternate with "The Magic Slate" for Derby Foods), and Howard Stark Candy Co. ("Hurricane Express," 12:45-1 p. m. Saturdays). Kuehn-Pearson Brokerage Co. has added one more day of Bernice Hulin's "What's Cookin'," which it now sponsors Tuesday through Friday, from 1:1:30 p. m., leaving Monday only day when program is participating.

WYLLIS COOPER SIGNED FOR NBC 'LIGHTS OUT'

Wyllis Cooper, originator of the "Lights Out" series on radio, has been signed by NBC-TV producer Herbert B. Swope, Jr., to script one show a month for the video version, now aired Monday nights on that web under Admiral sponsorship. Cooper will write either an original story or adapt one of his radio scripts. Writer-producer was signed recently to pen the upcoming Sax Rohmer series for NBC-TV, which Swope is also producing.

Swope, incidentally, is planning to base next Monday night's (16) stanza of "Lights Out" on the recently-concluded Kefauver crime committee hearings. Show, titled "The Witness," will star Dane Clark as the committee counsel, a la Rudolph Halley.

Quaker Oats Goes To Court to Halt KNBH From Dumping Shows

Chicago, April 10.

Legal tiff with one of its major video bankrollers was averted by NBC last week by an out-of-court compromise. Hassle involved Quaker Oats, large scale daytime user of NBC-TV, who earlier in the week had started action in Federal district court seeking an injunction to prevent KNBH, web's Hollywood operation, from bumping from the 6 to 7 p. m. slot the two Sunday shows sponsored by the cereal company.

Settlement worked out by NBC Chi attorney Tom Compere and Quaker execs has the Coast NBC station continuing to beam the kines in the early evening spot until the current cycle ends July 15. Shows involved were the Chi-produced "Zoo Parade" and the "Gabby Hayes Show," which originates in N. Y.

It's understood KNBH had planned to realot the Quaker shows in order to put in a "Hopalong Cassidy" film bankrolled by General Foods.

Case was formally dismissed by the court Friday (6).

CABLE STAY WAY FROM MY DOOR

Neatest TV Trick of the Year

These 2,000-odd musical film briefies peddled under the title of Official Films have come back into the limelight—this time under somewhat strange auspices. These are the films that stirred an inner-sanctum tempest around CBS, when, over the objections of network prexy Frank Stanton, they were sold to WCBS-TV for $100,000 for one year. After a brief late night whirl on a sustaining basis, they were taken off, with the current "Late Show" subsequently taking over the spot on a sponsorship basis and outpulling the Jerry Lester ratings.

WCBS still has access to the pix, but Stanton told the station to write them off as a loss, despite the fact that directors and stockholders of Official Films have a high echelon CBS identity. These include Ike and Leon Levy, major stockholders in the CBS network operation; Ed Murrow, who is on the CBS board of directors, and Ed Wallerstein, who though deposed as president of Columbia Records and a CBS director, is still on the Columbia payroll. Ex-CBSite Manie Sacks, now an RCA veepee, is also partnered in OF.

It now appears that the Official Films quickies, despite the link with the CBS management, are doing duty on some of the NBC owned-and-operated stations, including the Washington, Cleveland and Chicago video outlets.

Flock of NBC-TV Clients Staying On for Summer; Heavy Sun. Exodus

While full returns are not yet in, NBC television expects to have at least 13 of its Class A evening sponsors bypass the usual hiatus period this year to ride through the summer. These bankrollers will probably retain the programs they are currently sponsoring, although the possibility exists that some may buy lower cost NBC house packages.

Under the summer lineup as presently constituted, NBC will be hardest hit on Sunday nights. "Leave It to the Girls," sponsored by Regent cigarets, now appears to be the only show in the 7 to 11 period which will remain on the air. Slated to vacation for periods ranging from eight to 13 weeks are General Foods' "Aldrich Family"; "Comedy Hour," bankrolled by Colgate and Frigidaire; Philco's "TV Playhouse" and "Garroway at Large," sponsored by Congoleum-Nairn. Two afternoon programs—"Hollywood, Jr., Circus," sponsored by Hollywood Candy, and "Hopalong Cassidy," bankrolled by General Foods—will also stay on.

Monday lineup to date includes the "Voice of Firestone" simulcast; "Lights Out," sponsored by Admiral; "Somerset Maugham Theatre," on which Bymart picks up the tab alternate weeks, and the "Camel Newsreel Theatre" (aired

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Grid Compromise On NCAA TV Ban

Washington, April 10.

A committee representing the National Collegiate Athletic Assn. met here last week to reconsider the NCAA television ban on college football games in the light of an investigation by the Department of Justice, acting on a complaint that the ban constitutes restraint of trade.

Thomas Hamilton, athletic director of the U. of Pittsburgh, and spokesman for the committee, told VARIETY his group is trying to work out "an acceptable program." He said the Committee talked with Assistant Attorney General H. Gra-

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Wexley's Infringement Suit on TV 'Last Mile'

Hollywood, April 10.

Playwright John Wexley filed an infringement suit in Superior Court against KTTV, Screencraft Pictures and Olio Video Television Productions, Screencraft subsid, as result of telecasting of 1931 film, "The Last Mile," based on Wexley's play of same name.

No damages are sought, suit being filed merely to protect his copyright. Action alleges that original contract with KBS, which produced film, gave him television rights which he still controls and that Olio Video has no right to use film nor KTTV to beam it.

Cleve Indians Sponsor

Columbus, April 10.

WBNS-TV, Dispatch station here, has signed August Wagner Breweries as sponsors for the Cleveland Indians' home baseball games to be piped direct from WXEL, Cleveland.

Larry Allen and Hal Newell will handle the play-by-play in Cleveland.

Longines Asks For Out on CBS Show In Clearance Snag

CBS television lost a sponsor this week two weeks before it was scheduled to take the air, for the usual reason that the web was unable to clear time on affiliate stations. Bankroller is Longines, which had been set to back its Symphonettes and Chorallers alternate Thursday nights at 10:30, starting April 26.

Carter Product, for Arrid, which takes over the time starting April 19 and which was to have rotated with Longines, was faced with the same situation but agreed to use kinescopes in all markets which CBS could not clear live. Longines, however, would have nothing to do with kines and so cancelled. With Arrid bankrolling a video version of the CBS house package, "Crime Photographer," the web will sustain that show in the weeks when Arrid is not represented, until it can find a new sponsor.

CBS, while naturally disappointed at losing the Longines business, nonetheless has found one thing of value in the situation. That is the possibility of using the story as a warning to other advertisers about how they might lose their time slots next fall if they take a summer hiatus. Thursday night at 10:30 period was held down by "Nash Airflyte Theatre" until three weeks ago, which played in 45 markets either live or kine. Fact that those stations will cancel out on such short notice when the sponsor bows off, according to CBS, is an indication of how they may react during the summer.

Ferrer as TV Packager

Academy Award winner Jose Ferrer has launched a tele packaging firm. In conjunction with Barbara Belle, a personal manager, Ferrer has acquired the rights to the Horatio Alger series, which will be submitted with comedian Wally Cox in the lead. Ferrer has also obtained the rights to Irvin S. Cobb's "Judge Priest" series.

Ferrer is also planning a half-hour show to be built around Dr. Frederic Wertheim, psychologist, on a program labeled "The Creative Personality."

STATIONS PREFER KINNIE CIRCUIT

Television's coaxial cable and microwave relay (the latter bridging the far west stations as the final link for the transcontinental pickup of live programming) is practically set to ride. The cable to the south, penetrating all currently available station facilities, is also laid, awaiting only the placing of orders by the station operators to "plug us in" for the transmission of live network shows.

It now develops, however, that many of the station owners are far from anxious to embrace the interconnected network, and would prefer playing the "kinescope circuit." It would serve their ends much better to maintain the status quo, despite the increasing squawks from viewers in the remote non-coaxial areas over the quality of the kinnies.

Desire of these off-the-beaten track video operators to lay off the cable as long as possible stems purely from business reasons. The foot-loose, fancy-free operational pattern among many of the non-interconnected stations peculiarly lends itself to lucrative billings that would not otherwise obtain, if the stations were compelled to adhere to all the rules and regulations governing the cable pickups.

'Ad Libbing' Pattern

Through the simple process of "ad libbing" the day-to-day program pattern and channeling the kine shows into makeshift time slots that will not interfere with the increasing load of local business, the operators have been reaping bonanzas. (One southern TV station grosses about $80,000 a month in billings, with operation expenses that are practically nil, simply because he can pile on the local spots without interference from cabled shows with their meticulous sign-ons and sign-offs.)

By chiseling off a minute or two on either or both ends of a kine show, these local operators have managed to triple-spot and quadruple the local spot biz. Anything goes and thus far they've been getting away with it.

One southern TV operator, in a single-station market, is particularly anxious to shy away from the cable as long as possible. He also happens to own the chain of local film houses. By playing the "kine time" he can maneuver a Milton Berle show into the 6 to 7 p.m. period and program the cream 8 to 10 p.m. time with shows that would have the least appeal to theatre patrons. He's thus been cashing in on both ends. But once he embraces the cable and Berle goes into 8 to 9, he's all too aware what would happen to his theatre grosses.

Cable in Atlanta Plays Hot Footsie

Atlanta, April 10.

Following an on again, off again, Finnegan, pattern, Atlanta's second coaxial cable television circuit seems to be on again, but definitely, according to Southern Bell Telephone Co. official pronouncement.

Shortly after Jan. 1 there appeared in print hereabouts a story that a "second coaxial cable" was due to reach here by Feb. 15. Great was the anticipation thereof, since it was pointed out that such a transpiration would mean the doubling of live television shows by the city's two video stations, WSB-TV and WAGA-TV. Feb. 15 came and went and televiewers suffered a great letdown when informed that there was no basis for the report.

Subsequently, Southern Bell announced that work had started on a Charlotte, N. C., to Atlanta microwave radio relay route that would eventually provide Atlanta with a second television circuit, but

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Whether TV Winds Up in N.Y. or L.A. Stymies Agencies' Expansion Plans

Some of the agencies are going around in circles and pinched quarters because of the uncertainties as to whether television will wind up as a "West Coast baby" or retain its Gotham identity.

At the moment everybody's got a different answer. Some see the top comics and personalities preferring the change in pace and, like Eddie Cantor and some others, staking their TV claim in the New York production marts. Others take the position that, once the transcontinental TV programming schedules go into effect, it's a certainty that the Coast climate will lure 'em back again. The "TV for Hollywood" champions are equally as convinced, too, that films will play such an important role in video's future as to pre-guarantee the West Coast's position as video's major production center.

Meanwhile some of the agencies frankly confess that they're stalemated on expansion plans until the "which way TV" confusion is eased. With the heavy influx of new sponsorship coin into TV and with the added personnel that TV production entails (in many instances three to four times as many as in radio), the current squeeze on space and key personnel poses a serious problem. One agency whose radio and television billings have zoomed in the past year is currently understaffed to the tune of nearly 100 persons, including some needed for important production posts. Same agency contemplates major headquarter expansion. However, should an N. Y.-to-L. A. swing on video production set in next year, it would mean a serious uprooting and upheaval if the agency took immediate expansion steps.

Similar situation applies with some of the other agencies.

Soph Tucker's TV Bow

Sophie Tucker will make her television debut on the Jimmy Durante show April 18 on NBC. British comedian Ben Wrigley has also been set for the display.

Durante show will exit on the following program, May 16.

Battle of Pill Peddlers Breaks Out on Chi TV

Chicago, April 10.

Battle of the vitamins is taking shape here with the purchase last week by the American Vitamin Co., of WBKB's telecast of the Chi Cubs baseball games. Just a week previous another vitamin firm, American Vitamin Assocs., placed orders for nearly $500,000 in radio and teevee time, including WGN-TV's entire baseball package comprised of both Cubs and White Sox games.

Chi invasion by the pill peddlers came just as salesmen at both WGN-TV and WBKB were beginning to register a little apprehension over the fact that local bankrollers evidenced a tendency to shy away from the expensive season-long baseball packages because of the unsettled military situation. It's known that the local beer and car dealer clients who rode the baseball bandwagon last season were either steering clear this season or seeking "escape clauses" to protect them if shortages cropped up later in the summer. Because of the heavy rights costs involved before cameras could be set up, the stations weren't anxious to peddle the games to a client who might bow out in the middle of the season.

Both tele plants laid out $35,000 each for the rights to beam the Cubs' games while WGN-TV paid a reported $75,000 for exclusive White Sox coverage. But with the arrival of the vitamin kings, everyone is happy, at least for the time being. AVA, a Los Angeles operation, pact with WGN-TV will bring in the station $275,000 for its Cubs

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Garroway, Borge TV Renewal Time Up, But Clients Seen Doubtful

Recurrent reports that Congoleum-Nairn is mulling the cancellation of NBC-TV's "Garroway at Large" were revived this week with the deadline for renewal occurring Friday (13). Execs of McCann-Erickson, which handles the Congoleum account, declared they believed the show would be renewed but it's known that the sponsor, while pleased with the number of awards won by the program, is still dissatisfied with its ratings.

Also on the precarious side at NBC-TV is the "Victor Borge Show," bankrolled by Kellogg's Cereals. Program hasn't yet been able to compete favorably with the "Sam Levenson Show" on the riva' CBS web, which has pulled down the top ratings in the Saturdays at 7 p.m. slot. Kenyon & Eckhardt handles the Kellogg account for the show.

Bader Exits KMTV

Omaha, April 10.

Hugh Bader, general manager of KMTV, resigned last week and left for Chicago. He did not announce his future plans.

He had been manager of KMTV since it was established about a year and a half ago. Replacement not announced.

Only Pro TV Scripts for CBS

Inundated for the last several years by a flood of unsolicited dramatic scripts from amateur writers trying to break into television, CBS has decided henceforth to accept manuscripts only from professional authors, accredited agents or "other well-known intermediaries." All unsolicited stories are to be returned unopened to their writers with a stock letter advising them to find an agent and submit their material in that way.

According to CBS story exec Jerry Horwin, the move was taken out of sheer necessity and is one which has been followed by the major film studios for years. Horwin explained that the web simply doesn't have the manpower to sift through the thousands of unsolicited stories that pour into his department each year from "housewives butchers, candlestick makers," etc., who see a show on TV and think they can write one just as good. He added that the web has bought only one of more than 2,000 such stories which were submitted during the last year.

In addition, Horwin pointed out, "it's unfair to professional writers" for the web to be tangled up with

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Bohn Aluminum To Sponsor Granik's 'Forum'

NBC television this week nacted Bohn Aluminum to pick up the tab on its "American Forum of the Air," produced by Theodore Granik. Sponsorship starts April 29, with the show continuing in its present Sunday at 1:30 p.m. slot.

Deal marks the TV debut of the aluminum firm, which represents the latest in a string of industrial outfits entering video on an institutional basis. Revere Copper & Brass, for example, bankrolls "Meet the Press" on NBC-TV.

Read it in Collier's

JO STAFFORD—

Her Songs Upset Joe Stalin

By BILL DAVIDSON

When vocalist Stafford sings out on her Voice of America program, kids abroad give eager ear. That's why our State Department calls her one of democracy's most effective weapons

MISS JO STAFFORD, a singer of popular songs, was sitting in her dressing room backstage at the Paramount Theatre in New York in 1946, when suddenly that sanctum was assailed by two young Marines whose uniforms bristled with combat ribbons from the Pacific. "We just wanted to see what you look like," the Marines said. "The Japanese used to play your records on loud-speakers across from our foxholes, so that we would get homesick and surrender." That was Miss Stafford's first intimation that her singing voice had possibilities as a Psychological Warfare weapon.

Today, the United States government has taken over the idea from the Japanese, and her voice has become a weapon of such magnitude that the attractive redhead recently paused in the midst of an overseas propaganda-broadcast rehearsal and referred to herself as "Miss Outgoing Freight," the expression GIs use for outbound artillery shells. She does, in fact, constitute quite a barrage.

Every Wednesday, the Voice of America devotes all its short-wave transmitters to an item known as The Jo Stafford Show, in which a potential audience of 200,000,000 people in all corners of the earth listens to her sing songs, play records and deliver messages about the advantage[illegible]s in a democracy like the United States. [illegible] afternoons. additional 75,000,000 E[illegible] the targe[illegible] another Jo Stafford Sho[illegible] Luxembourg, sponsore[illegible] European [illegible] which [illegible] same [illegible]

scription Service director for the Voice of America. Ries says: "The Stafford Show is listener bait. Because of the music sent overseas for our GIs during the last war, we find that nearly all foreign kids are crazy about American music. Because Jo Stafford apparently was the GIs' favorite female singer, the foreign kids heard a lot of her records and they're crazy about *her*. Not only that, she is a typically wholesome American girl, completely free of false glamor. She is a perfect model for youth—and, unlike some other stars, her personality and private life are invulnerable to attack by the Russians. These are the reasons we selected her."

This was proved almost immediately by the reaction to La Stafford of the Iron Curtain radio stations. They ce[illegible] o personal grounds on which to tear h[illegible] y hastene[illegible] with a great [illegible] Radio Leipzi[illegible] Herman Bud[illegible] former New [illegible] swers Staffor[illegible] in the U.S. [illegible] New York so[illegible] education at [illegible] United State[illegible] helpless."

Radio M[illegible] a bit mor[illegible] Prag[illegible]

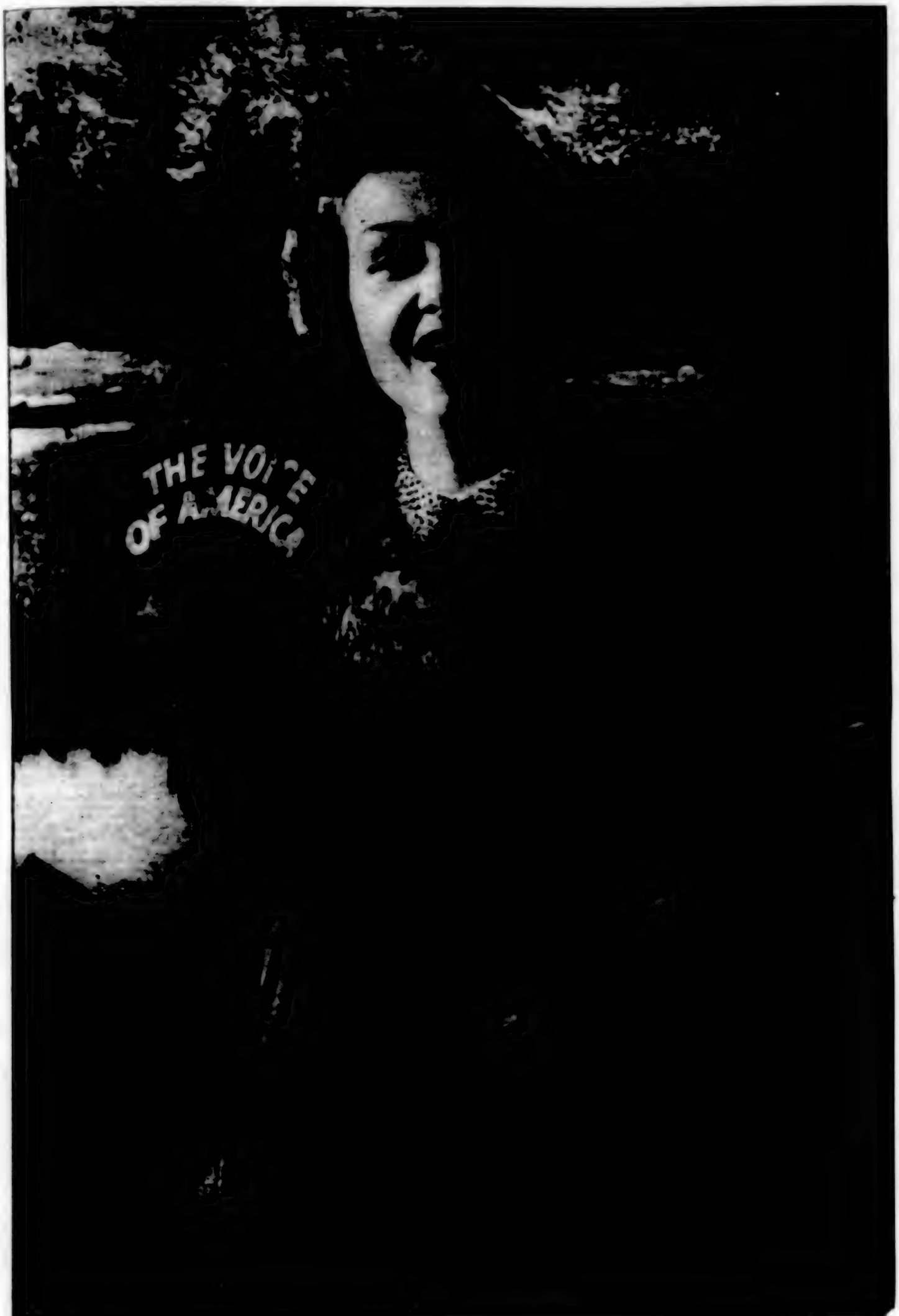
of Jo Stafford records directly from the hands of the U.S. Information Service officer in a special ceremony at the consulate. Young Mr. Shepherd had won the album for writing a prize-winning letter to Miss Stafford.

These are just a few samples of what has been going on all over the world. It has profoundly affected State Department thinking, especially since La Stafford is well on the way to drawing more than 200 letters a week from overseas listeners, while the best of our all-out propaganda shows seldom hit the 25-letters-a-week mark.

Volume of Mail Called "Phenomenal"

After Jo had been on the air just 10 weeks, the [illegible]ce of America's Mi[illegible] Ries reported, "Her [illegible] of mail at th[illegible] phenomenal [illegible] ever sen[illegible] [illegible]ving her big[illegible] [illegible]other.

. . . Read the rest of this great story in Collier's—on newsstands April 13



One high U.S. official recently said of Jo Stafford: "The girl is tremendously important in world diplomacy today"

FORD FESTIVAL
With James Melton, David Broekman orch; Edgar Bergen, Vera Vague, Nadine Connor, Dorothy Warenskjold, guests
Writers: Gordon Auchincloss, Forrest Barnes, Lewis Allen, Howard Merrill
Producer-director: Charles Friedman
60 Mins.; Thurs., 9 p.m.
FORD DEALERS
NBC-TV, from N. Y.
(J. Walter Thompson)

Replacing the "Jack Haley Show," this new layout is the fourth in the string of video shows to be tried by the Ford dealers who are evidently ready to come up with as much coin as needed to corral an audience for their sales pitch. This show costs an estimated $40,000 weekly, but whether its rating will be comparable to its tab is doubtful, judging from the preem stanza (5) which was only a fair potpourri of music and comedy.

James Melton, making his video bow as a regular performer in a show conceived by himself, was needlessly placed in a spot where he had to carry more than a fair share of the program load despite the strong roster of guest stars. Except for the two comedy turns by Vera Vague and Edgar Bergen, Melton turned up in virtually every sequence on the hour-long session as either vocalist or narrator. To top off his chores, Melton, who is an antique auto fancier, also delivered one plug for the Ford company and thus further magnified his role on the show.

Melton, moreover, was saddled with a corny situation which was supposed to tie the show together. Straining a new twist, the scripters evolved a framework in which Melton was supposed to recount his life story to the students in his primer school alma mater. This continuity, however, only added a mawkishly artificial note and nothing else. The show would have been better runing off as straight variety.

Musically, the show was firstrate with Melton delivering a flock of standard and pop tunes in excellent voice. Opening with "Be My Love," Melton segued into a couple of solo Dixie items accomped by some conventional dance productions. Dorothy Warenskjold registered solidly on a single number, "Is It True What They Say About Dixie," while Nadine Connor joined Melton in a well-executed duet from "Madame Butterfly" to close the show.

Bergen dished up one of his formula Charlie McCarthy snapper routines. The gags were spotty but, more importantly, Bergen's technique suffers from the closeup shots in which his lip movements are so obvious that the ventriloquistic illusion is almost destroyed. In another sequence, Vera Vague handled a comedy lecture on evolution with mild results.

Ford plugs were effectively spotted every 15 minutes. *Herm.*

WILSON, GLICKMAN & LEE
With Ward Wilson, Marty Glickman and Bert Lee
Producers: Richard D. Kissinger, Syd Rubin
Director: Harry Coyle
15 Mins.; Sun., 11 p.m.
ADLER SHOES
WABD, N. Y.
(Frederick Clinton)

Supposedly a show in which three sports announcers kick around current topics in "sports, this one can use a script and some ideas. Trio of announcers, including Ward Wilson, former moderator of "Can You Top This?" and Marty Glickman and Bert Lee of WMGM, N. Y. radio indie, evidently know their sports. But the initialer Sunday night (8) indicated they took to the cameras with only a vague idea of what they were to talk about. Result was a mess of nothing, in which all that emerged was their prediction on the baseball pennant winners this season.

Trio sat around a coffee table in a simulated sports den, all trying to talk at once and often about different things. Fact that they all have backgrounds in radio and not TV might be the reason for the lack of any concrete format. Perhaps the inclusion of a guest celeb to interview, or the unreeling of some sports films might turn the trick but the show needs something more than the three of them just gabbing.

Commercials for Adler Shoes were spieled acceptably by Rosemary Prinz, an attractive girl, and by Lee. *Stal.*

TREASURY MEN IN ACTION
("Case of the Careless Junkman")
With Walter Greaza, others; producer: Everett Rosenthal
Director: David Pressman
Writers: Abe Ginnes, Max Ehrlich
30 Mins.; Thurs., 8:30 p.m.
BORDEN'S
NBC-TV, from N. Y.
(Doherty, Clifford & Shenfield)

"Treasury Men in Action," seen last fall on the ABC-TV web under sponsorship of Chrysler Motors, teed off in a new series via NBC-TV Thursday night (5), bankrolled by Borden's as replacement for the "Peter Lind Hayes Show." Based on files of the U. S. Treasury Department, the Bernard J. Prockter package has special interest at this time in the wake of the Kefauver crime committee hearings. Well-produced and acted, it should draw a hefty audience.

In an apparent effort to capitalize as much as possible on current interest in the Kefauver hearings, the new series' preem, titled "The Case of the Careless Junkman," dealt with a Chicago racketeer whose net worth the T-Men were trying to ascertain. That's the same angle, of course, on which they caught up with Al Capone and which the Kefauver group was trying to elicit from Frank Costello. While the script didn't get obvious about it, the similarity in cases was there.

Script by Abe Ginnes and Max Ehrlich was tight and forceful, as enacted by a good cast. Walter Greaza scored as the T-Men's bureau chief and Martin Balsam turned in a neat job as his chief investigator. Howard Smith registered as the dishonest junkman, topping a generally capable supporting cast. Producer Everett Rosenthal and director David Pressman made good use of integrated film clips to help spin their yarn.

Plugs for Borden's Instant Coffee were far from the mood of the story but will probably do an okay selling job. *Stal.*

SINGING CHEF
With Eddie Roecker
30 Mins., Tues., Wed., Thurs., 3 p.m.
Participating
WFIL-TV, Phila.

Eddie Roecker, who appears regularly on several other TV shows, does this half-hour, three-times weekly stint, which is aimed primarily at the femme viewer. In a resonant baritone, obviously well trained (he has long experience in opera and operetta fields) Roecker sings current hits such as "If," "Nevertheless" and also does well by a rhythm number "When I'm With My Baby." His accompanist, Ace Pancoast, is a skilled practitioner on the electric organ.

Time is a little too evenly divided between the living room and the kitchen to the measure of one song, one recipe. Products of sponsor are used exclusively and the recipes are the type that the hausfrau can whip up and still have plenty time for an afternoon of TV. Roecker makes very believable his enjoyment of these concoctions, having the physique that obviously goes with a hearty appetite.

Program also features a guest and the visitor on show caught was a numismatist—a tie-in with National Coin Week. Prizes are offered for the best household hints—a test for the strength of show. Roecker has the faculty of projecting a degree of intimacy with his offerings. Although he stresses his own family ties and makes no swoon-croon bids for femme following, baritone's good voice and presence should win favor. *Gagh.*

DR. FIXUM
With Art Youngquist, Ed Prentiss
Producer-director: Ed Sketch
30 Mins.; Thurs., 10:30 p.m.
HARVEY LUMBER CO.
WENR-TV, Chicago
(M. M. Fisher)

Another entry in the home craftsman vein, "Dr. Fixum" appears likely to do a good job for the lumber company client. Its strongest point is that Art Youngquist, as Dr. Fixum, unveils a series of household tricks on each show rather than concentrating on a single project, thereby broadening interest for the home handymen.

For example, on segment watched (5) Youngquist demonstrated about a half dozen ideas for the hammer and saw hobbyist, ranging from how to make a fire place fan from wall paper strips to the proper method of patching dilapidated walls. Most of the demonstrations were tied in with sponsor's product for an effective and smooth selling job.

Production was handicapped by the small studio which limited movement and made for some awkward camera shots. But Youngquist evidenced an easy technique in displaying and explaining the various household tricks which partly compensated for the lack of space. *Dace.*

WILLIAM GARGAN
Starring as
"Martin Kane, Private Eye"
NBC-TV (Now in 77th week)
Trendex Rating—36.6 (7th position)
Nielsen Rating—40.1 (12th position)
P.S. Also 2nd Highest Sunday Daytime Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Kudner Agency

AWAY WE GO
With Dick Joseph
Writer-producer: Rick Fredericks
Director: David Lowe
30 Mins.; Mon.-Wed., 2 p.m.; Fri., 1:30 p.m.
FRIENDLY FROST-CROSLEY
WABD, N. Y.

In what amounts to a TV counterpart of a Fitzpatrick traveloog, "Away We Go" takes afternoon viewers of WABD, N. Y., on half-hour junkets to tourist meccas in foreign lands. Guide for the trip is Dick Joseph, travel editor of Esquire mag, who accompanies a couple reels of films with a running commentary.

For Friday's (6) show, Joseph figuratively escorted the home audience on a swing through Puerto Rico's points of interest. These included glimpses of the island's night life, water sports, deep sea fishing and a flock of other activities that probably was way beyond the budget of the average vacationist.

While it's difficult to mention prices without going overboard on free plugs for airlines, steamship companies or hotels, Joseph nevertheless should make an attempt to show would-be travelers in average circumstances how they could take in some of this overseas scenery without simultaneously going to the cleaners. He smoothly handles the puffs for Friendly Frost Appliance Stores and Crosley TV and refrigerators. *Gilb.*

THE BUDDY ROGERS SHOW
With Susan Raye
Producer: Mike Jablons, Shirley Graf
Director: Nat Rudich
30 Mins.; Mon.-thru-Fri., 12:30 p.m.
Sustaining
WOR-TV, N. Y.

"The Buddy Rogers Show" is a film jockey program in which Rogers and the comely Susan Raye exchange songs, small talk and pleasantries betwixt some five pic shorts produced especially for TV by Snader Telescriptions. Half-hour cross-the-board layout in bowing Mon. (9) employed a format commonly used by AM platter pilots.

This modus operandi had either Rogers or Miss Raye literally pulling the curtains apart on the "sound stage" preparatory to running off celluloid briefies of Patricia Morison, Red Ingle, Nat "King" Cole, Charlie Barnet's band and the dance duo of the Di Gatanos. Pix are well made, but nevertheless the filmed performances lack the warmth and spontaneity that "in the flesh" appearances would create.

Aside from the filmed portions of the show, Rogers and Miss Raye impressed with their casual, relaxed air. Striking a heavy nostalgic note, the former's Hollywood career was recalled to touch off several of his early filmusical tunes such as "My Future Just Passed." With both warbling over a piano, it made for diverting viewing.

"Buddy Rogers Show" is a better-than-average session as midday TV fare goes. However, before the Snader Telescriptions can be used to their best advantage an improved means of integrating them into a 30-minute program will have to be devised. Merely opening a curtain isn't enough. Program's preem was a sustainer. Subsequent airers, it's understood, will have participating sponsors under a deal now on the fire. *Gilb.*

All-Purpose TV

Television these days is becoming more and more integrated into all facets of daily behavior, special events, tributes, etc. As such, Ed Sullivan's "Toast of the Town" registered a TV first on Sunday (8) when the columnist-turned-emcee yielded a portion of the program to his N. Y. Daily News colleague, John Chapman, president of the N. Y. Drama Critics Circle, for a bestowal of the Circle's awards to the top plays of the year.

At best these on-the-air ceremonials tend toward dull, talky presentations, but Sullivan and Chapman made short shrift of the scroll handouts without taking too big a bite out of the hour's entertainment quotient. Sidney Kingsley was on hand to receive the award for his "Darkness At Noon" dramatic click; Abe Burrows and Frank Loesser, librettist and composer of "Guys and Dolls," acknowledged the award to the musical smash; and John Gielgud and John C. Wilson, star and producer, respectively, of "The Lady's Not For Burning" received the award on behalf of Christopher Fry for the best foreign play of the year. Fact that the ceremonials were preluded by a scene from "Darkness," with Claude Rains, justified the extra-curricular Critics Circle showcasing.

Sullivan in fact maneuvered a "daily double" on TV firsts with a couple of duets from the new Richard Rodgers-Oscar Hammerstein "King and I" musical as sung by Doretta Morrow and Larry Douglas, featured performers in the new Broadway hit. (R & H, incidentally, put in an appearance in the studio audience.)

Billy Eckstine, dancer Joan Holloway and Paul Gallico describing a New York Fencing Club exhibition were other components on a show that just about hit par for the Sullivan course in an in-and-out-of-show business display. *Rose.*

Tele Follow-Up Comment

Bob Hope, aided by a "surprise" finale in which a number of television top stars showed up, presented one of the better shows in his series for Frigidaire Sunday night (8) as part of NBC-TV's "Comedy Hour." Stars appeared ostensibly on the program to wish Hope a bon voyage (he leaves this week for a stint at a London vaudery), but thre was a second reason—most of them later appeared with Hope at the Broadway Paramount for his Cancer Fund benefit. Guest lineup, each of whom wisely contributed a small bit instead of just doing a walkon, included Sid Caesar, Imogene Coca, Tex and Jinx McCrary, Frank Sinatra, Eddie Cantor, Ed Wynn, Jimmy Durante, Faye Emerson, Ken Murray and (although he's not a TV star), Toots Shor. Question exists as to whether the mass appearance might have hurt the stars' own TV values, but viewers must have gotten a kick out of it.

Rest of the show was spotty but generally on the bright side, with Hope contributing some good fun in some well-scripted skits. He teamed with Arthur Treacher in a bit in which he shopped for a suit, which had few laughs. His bantering with Rex Harrison and Lilli Palmer, in which he aped Harrison's love-making technique and Harrison imitated him, was better. Janis Paige lost much of the impact of her solo tune through trying to sell it too dramatically but scored in several of the skits. Frank "Sugar Chile" Robinson, who's done his boogie piano routine a number of times on TV, registered most solidly this time as a result of gagging around with Hope during his number.

Hope did almost a Milton Berle on the show, being on stage practically the entire hour. Although apparently still ill at ease at times, he demonstrated that he's licked the problem of transferring his unique comedic talents to TV. He should guard against those blue lines, though. NBC director Hal Keith, incidentally, who was recalled to active duty in the Army about a month ago, had a short leave which permitted him to handle the show, and he did an excellent job.

NBC-TV's "Philco Playhouse," combining a suspenseful, tightly written script with a cast of nonstereotyped actors, came up with one of its best shows of the season Sunday night (8). Story, about a safe-cracker who devised an ingenious scheme to pin his crime on an unsuspecting police reporter, was titled "Routine Assignment" and adapted by David Swift from a novel co-scripted by him and Tom Seidel. Although the action took place partly in a police station and showed the newsman at work, there were none of the usual cliched characterizations of the detectives and reporters. That factor alone was responsible for much of the show's success, although the fine work of the cast and the production and direction also played their parts.

Frank Maxwell scored as the reporter, who fell for the robber's story in the hopes of scoring a scoop for his paper. Billy M. Greene, who has played character roles in a number of TV dramas, registered his most solid characterization as the criminal. James Westerfield turned in an excellent piece of underplaying as the detective lieutenant and Stephen Elliott gave him a nice assist as his uniformed cohort. Emily Lawrence, as the prissy office worker who turned into a smarting femme when her part in the crime was uncovered, was equally good.

Fred Coe's production mountings were topnotch, with the police station setting and atmosphere being particularly good. Delbert Mann's direction of both the players and cameras kept the action tight and the suspense mounting.

CBS-TV's "Starlight Theatre" Thursday night (5) presented a case of an implausible story being saved by the fine thesping of a standout cast. Yarn, titled, "Season for Marriage," was penned by John Cheever and adapted by radio writer Hy Kraft. With Coleen Gray, Charles Korvin and William Prince in the leads, it told of a young European doctor's sophomoric attempts to woo a young housewife away from her husband and two kids, via the trite "Let me take you away from all this" routine. Medico's unethical bedside manner was not only a slight to the profession but was simply unbelievable, especially since the husband finally got rid of him merely by tossing a couple of glasses at him.

But, despite the yarn's weakness, the show held together nicely because of the top acting and the excellent production mountings. Miss Gray, former 20th-Fox contractee, made her role of the drudge-ridden young hausfrau an appealing characterization. Prince scored as the husband who ridiculed the doctor's intentions until he saw his wife was taking them seriously. Korvin, as the medico, was forced to struggle with the most implausible character but nonetheless made it a telling performance. Set, simulating a modest Manhattan apartment, was fine and the cameras took full advantage of its spaciousness to help point up the story.

DuMont's "Cavalcade of Bands" kicked off its new format, with bands doing four-week stints instead of one-night stands, with the Freddy Martin orch Tuesday (3). Martin aggregation provided a good show, with such tunes as "Jazz Pizzicato," "Be My Love," "Hot Canary" and "Warsaw Concerto." Sidemen and vocalists rounded out the presentation nicely.

An interesting feature was the first installment of a history of bands, in which the Martin group provided carbons of other orchs, starting with Paul Whiteman's 1922 outfit and going on through Vincent Lopez, Ted Lewis, Duke Ellington, Red Nichols, Fred Waring (including the chorus), Guy Lombardo and the late Ben Bernie. Authentic arrangements were used to good nostalgic effect.

Ginny Simms headlined the guest list, neatly warbling "This Can't Be Love" and "Would I Love You." Jimmy Nelson, ventrilo who uses two dummies simultaneously, was reprised. He handles the wooden characters well, although his material can stand polish. Buddy Rogers emceed the proceedings smoothly.

Barry Gray Hits AM-TV Jackpot; Set for CBS 5-a-Week Summer Ride

Barry Gray's renewal for a 2d year, until June, 1952, as midnight commentator from Chandler's, an East 46th Street (N. Y.) dinery, accents what a potent disk jockey can do for personal boxoffice and for the pub from which he emanates. The attendant publicity to the off-the-beaten-path eatery has hypoed owner Lou Rubin's daytime business also, so that he is figured to clear between $2,000 and $3,000 a week on the overall operation.

Gray, personally, is estimated grossing around $1,250-$1,500 a week for his end of the commercials for his midnight-3 a.m., seven-nights-a-week spieling, plus another $1,000 a week as emcee on the TV "Winner Take All" five-a-week afternoon CBS-TV show. Incidentally, while the program is being dropped, Gray is being retained by the web for a summer radio series.

Gray's impact on the metropolitan N. Y. post-midnight audiences has been marked in two ways. From a "drop dead" technique, when on WOR, N. Y., five years ago, he has developed into a colorful interviewer and commentator, accenting "liberal" viewpoints and attracting a sometimes startling array of cuffo guests from politics, letters, the judiciary along with show biz, press and other lively arts personalities.

Gray's new show for CBS is scheduled for launching July 2 in the 7 to 7:45 p.m. cross-the-board strip. It will replace for eight weeks "Beulah," the "Jack Smith Show" and "Club 15." Series will be Gray's first on a coast-to-coast network basis, as part of the web's attempt to build him into a network personality.

Format will be similar to Gray's late evening stint over WMCA, N. Y. indie. Rather than doing a disk jockey program, he'll gab about various subjects and interview celebs. For an added fillip, he'll phone listeners during the show who write him the most interesting letter each day about a subject they want to talk about.

'INTERPLANETARY WAR' RIDES THRU SUMMER

Kellogg cereal has decided to keep its "Tom Corbett, Space Cadet," on ABC-TV during the summer as part of its "interplanetary war" with DuMont's "Captain Video."

"Corbett," beamed Monday, Wednesday and Friday at 6:30-45 p.m., is also enlisting support from parent-teachers groups, based on the Kenyon & Eckhardt-produced airer's eschewing Martian horror stuff and portraying life in 2351 A.D. as peaceful. Stanza attempts to base itself on scientific possibilities.

Allvine Joins K.C. Agency As Tele Impact Spreads

Kansas City, April 10.

Impact of television on local advertising circles is being felt, with a number of agencies establishing separate departments and lining up special help. Latest is Merritt Owens advertising agency, on the Kansas side, which has brought in Earl Allvine as director of television and public relations.

Allvine has been in various entertainment branches for the past 20 years, has produced newsreels and documentaries and is a member of the Screen Directors Guild.

Roanoke Goes NBC

Roanoke, Va., April 10.

Roanoke, known for years as the largest U. S. city without an NBC outlet, has lost that distinction, with WSLS, 1 kw station here, announcing the inking of an NBC pact. Outlet has been carrying a few NBC shows for several months, but will become exclusively NBC when its present contract with ABC expires June 30.

WSLS began operation in 1941 as a Mutual affiliate, but switched to ABC a couple of years later. Two other Roanoke stations are WDBJ, oldest and largest, with CBS since that net's inception, and WROV, with Mutual since starting operations in 1946. Latter, incidentally, became first Roanoke station to seek a video channel.

Femmes Have Last Word

Cleveland, April 10.

Femme broadcasters took exception to criticism by the Radio Council of Greater Cleveland that their women programs were overcommercialized and the dumping ground "for everything that can't be put on other shows."

The femmes also took exception to the criticism that their programs were "stereotyped to the point that as a daily diet they drive you crazy."

Snapped back the ladies of the air: "It is about time that the Radio Council learned the facts of radio life. We carry commercials to make radio possible; and to make possible the appearance of the members of the Council, who are always demanding time to sell their particular organization."

PITT SHO-BIZ-QUIZ GETS TV EXPANSION

Pittsburgh, April 10.

In renewing TV version of Bob Post's old radio package, Sho-Biz-Quiz, for another 13-week ride on WDTV, DeSoto Dealers of Allegheny County have also upped the budget for the show in order to add some variety to the Sunday afternoon half-hour.

Previously just a quiz show, in which the drama critics of the town tried to answer questions sent in by viewers, Sho-Biz-Quiz has now added a regular musical unit, Billy Catizone foursome, as well as a regular vocalist, Ricky Vallo. That gives show a chance to get pepped up with some tune questions.

ACA Wins in WPEN Dispute

Continued from page 30

that an employer who elects to continue bargaining with an incumbent union, in the face of an NLRB petition from a rival union, may still be subject to unfair labor practice charges if the Board finds later that a real question of representation existed.

The majority opinion said the decision would help to assure employees "the benefits of an uninterrupted bargaining relationship whenever a clearly unsupportable or specious rival union claim is made upon an employer."

Case developed as a result of an effort by IBEW to carve out a unit of 13 technicians included in an overall unit of production and maintenance employees represented by ACA for 12 years. While IBEW's petition for representation was pending before the Board, WPEN renewed its contract with ACA, whereupon IBEW filed charges against the station.

In reversing the examiner's ruling which held that WPEN engaged in unfair labor practices, the Board dismissed the complaint filed by IBEW.

Denver—Hugh B. Terry, veepee and general manager of KLZ, has been elected president of the Denver Gyro Club.

Don't worry, dear . . . everybody's looking at the new Irving Trust building!

• We hope to become as pleasant a feature of the Rockefeller Center neighborhood as the skating rink : : : in our own utilitarian way, of course. Now that we've moved up from 48th Street into our handsome new building, pay us a visit, won't you, first chance you get. If the weather's bad, use our special underground entrance from the Rockefeller Center Concourse.

A Complete Bank . . . offering all types of domestic and foreign banking service for businesses and individuals. Safe deposit boxes, in all sizes, for safekeeping of securities, jewelry and other valuables. Our new phone number: MUrray Hill 8-5500.

IRVING TRUST COMPANY

25 WEST 51st STREET • AT ROCKEFELLER PLAZA

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Straw Hats with Silve

Freddie Martin's Band of Tomorrow

Dorothy Kilgallen & Dick Kollmar

Ben Blue's Barn Theatre

The Doodles Weaver Show

Vacation Wonderlands

Country Store

Women are Curious

Bill Stern's Sport Show

Puzzle the Panel

Cameo Theatre

Stadium Concerts

NBC Summer Theatre

Plus

30 other great shows 30

inings

Want to move mountains this summer? Mountains and mountains of merchandise?

Try a 'straw hat' show on NBC Summer Television. Push your brand out into the limelight where forty million viewers can see it — then sit back and watch an idle summer become a summer idyll.

To attract advertisers who have never been able to take advantage of network television, NBC has checked everything in sight for summer features that will deliver a lot for a little. More than forty shows are available on a 'first come, first served' basis.

Straw hat shows pay off—but big

Because television's circulation keeps going up and up right through the summer months, warm-weather advertisers on NBC-TV reap a rich harvest. Last summer, they actually demonstrated their wares in *seven* TV homes for every *six* they had covered in the spring quarter just preceding! Average Nielsen from July to September — *24.5*

This summer looks even better

Fourteen million TV sets in use (double last summer's total) . . . viewing per home just about as high as it is right now (almost 5 hours per day) . . . *and television the favorite summer pastime of 40,000,000 regular NBC viewers!*

*Forty top summer shows available**

Variety like "Ben Blue's Barn Theatre" and "The Doodles Weaver Show", "Freddie Martin's Band of Tomorrow" and "Midwest Hayride" . . . *drama* of tested high calibre like "Cameo Theatre" and "NBC Summer Theatre" . . . sports shows, quiz shows, little shows, big shows — every one of them ready for disposal at a budget price. And the important NBC *summer incentive plan* will bring your costs down even further!

All this adds up to millions of new customers for your product. Pick your NBC 'straw hat' show today — start TV coverage of two thirds of the U. S. market by the Fourth of July!

NBC Summer Television

POP. 40,000,000

**subject to prior sale*

Television Chatter

New York

Jack Barry and **Dan Enright** have signed **Russell Nype**, of Broadway's "Call Me Madam," for his first TV dramatic role, on ABC-TV's "Faith Baldwin Theatre of Romance" . . . **Judson Bailey** directing CBS' Wednesday eve fight telecasts for next three weeks . . . **Elliot Lawrence** to guest on ABC-TV's **"Kreisler Bandstand"** in June . . . **Donald Richards**, vocalist on NBC-TV's **Jack Carter** stanza, to sing at the Four Freedoms Award Dinner at the Waldorf tonight (Wed.) . . . **Rex Marshall** has kinescoped a new moppet show, "Between Us Kids," a Foley & Gordon package for CBS . . . Kenyon & Eckhardt veepee **Hal Davis** to Detroit on **Ed Sullivan's** "Toast of the Town" auto city origination Sunday (15).

Cortley Frosted Foods renewed sponsorship of WABD's "You're On Your Own" for 26 weeks . . . Dodge Dealers have picked up the option on ABC's "Showtime U. S. A." through July with options on next fall . . . WPIX has set "A Day With the Giants," starring **Laraine Day** in a 15-minute show to precede all Giant home game telecasts for the second consecutive year . . . **Jack Lemmon** and **Rex Williams** cast in a baseball yarn on DuMont's "Ellery Queen" tomorrow (Thurs.) . . . **Jack Partington**, former indie packager, joined CBS-TV as an assistant technician . . . **John Ringling North** is technical supervisor on circus-motifed "Martin Kane" TV installment this week.

Alexander March to the William Morris agency as production advisor for radio-TV programming. He was formerly production supervisor for "Philco Playhouse" and "Nash Airflyte Theatre" . . . **Jack LaRue** slated to star in a dramatic sketch written by himself Saturday night (14) on CBS' "Ken Murray Show" . . . **Bette Lou Walters**, Murray's wife, will play the femme lead . . . **Jean Gillespie** signed for the lead on NBC's Circle Theatre" next Tuesday (17) . . . **Mary Patton**, featured on CBS' "Big Town" tomorrow (Thurs.), has completed a film for the State Dept. on the work of the Lighthouse with blind children . . . **Charlotte Buchwald**, playwright and strawhat manager, teamed with **J. Harold Smith**, Wall Street broker, to package a new TV panel show, titled "Money Talks," to advise viewers on how to invest their money . . . **William Roubesha's** adaptation of Owen Davis' "Icebound" on ABC's "Pulitzer Prize Playhouse" Friday (13) . . . **Geoffrey Jones** packaging a summer series of polo games for TV with **Arthur Little, Jr.**, as emcee-sportscaster . . . Indie packager **Norman Plaum** heading for Miami Beach to recuperate from a recent illness.

Fred Allen to do his "One Long Pan" on NBC-TV's "Comedy Hour" Sunday (14) . . . **Maxine Keith** handling AM-TV publicity for "Autumn Garden," Broadway legiter . . . On May 5 Maiden Form Brassieres will sponsor "I Cover Times Square" (being dropped by Seeman Bros.) on alternate weeks with its "Faith Baldwin Theatre of Romance" . . . **Kathi Norris** has added a film producing unit on her WNBT show.

Hollywood

KFI-TV clipped 17½ hours weekly from its schedule in a move described as having nothing to do with the TVA strike. Station remains dark on Saturdays and operates from 2 to 9:30 p.m., five days weekly and from noon to 6 p.m. on Sunday . . . Langendorf Bread is bankrolling "Range Rider," teevee film series starring **Jack Mahoney** which bows on KNBH April 26 for a firm 52 weeks.

"Hollywood Curtain Time," a new series of 30-minute teleplays, will go before the Jerry Fairbanks cameras next month . . . **June Hampton** drew a featured role in "Fury Rows a Boat." Cadillac TV Productions vidpic which rolls in June . . . **Lou Snader** lensed balladeer **Burl Ives** in five telescriptions over the weekend . . . **Ruth Stevens** and **Mal Goodman** canned the first two of a projected series tagged "Kandid Kiddies" at Motion Picture Center. **Hy Averback** acts as moderator . . . **Irvin Ashkenazy's** original, "The Devil's Bible," set as the next "Front Page Detective" vidfilm with **John Davidson**, **Norman Budd** and **George Pembroke** in the cast . . . Eastside Beer picking up the tab on "Dixie Showboat" on KTLA . . . Commercial script needed to televise the L. A. Angels games is bulkier than that required for "Lux Radio Theatre" broadcast.

Mutual Television Productions acquired rights to over 300 **Jack London** stories from the late writer's estate and Mutual prexy **Ed Gray** plans a vidfilm series . . . **Rand Brooks** and **Virginia Christine** were signed for parts in "The Devil's Bible," next in the "Front Page Detective" series at Jerry Fairbanks.

Chicago

Jack Brand, ex-indie tele packager, joins Chi ABC as exec producer, replacing **Phil Patton** who has taken over as exec producer of web's "Super Circus" . . . **Robert Hibbard** has been named acting operations director at WGN-TV, filling slot vacated by resignation of **Vernon Brooks** . . . Commentator **Alex Dreier** bows next Sunday with a quarter-hour news show on WNBQ with Home Federal Savings and Loan picking up the tab . . . "Miss U. S. Television," talent and beauty hunt packaged by **Walt Schwimmer** has been picked up on WGN-TV by American Vitamin Assocs. . . . **John Fitzpatrick** upped to TV director berth at WENR-TV with **Lyle J. White** taking over his former job as ABC's central division studio manager . . . Chi NBC TV salesman **Charles Standard** vacationing in Bermuda . . . **Edward Miller**, **Richard Schlieffer**, **Leo Piotrowski** and **William Lee** join Chi NBC tele engineering crew . . . Emerson Drug, for Bromo Seltzer, has latched onto "Rocky King, Detective" tele pix beamed on WGN-TV . . . **Boris Karloff** guests on **Don McNeill's** ABC video show tonight (Wed.) . . . **Pat Dennis** and **George Seles** featured on new WENR-TV sustainer launched Monday (9) with **Dan Schuffman** producing and directing and **Bill Adams** scripting.

London

Somerset Maugham's "Caesar's Wife" is being produced by **Harold Clayton** tomorrow (12) with **John Longdon**, **Veronica Hurst**, **Brian Nissen** and **Barbara Cooper** in the leads . . . **Mary Merrall**, **Aviee Landone** and **James Carney** had main roles in **Stephen Harrison's** production of **Robert Morley's** "Goodness, How Sad," yesterday (10) which played successfully in the West End in 1938 . . . "One Hundred Years of Medicine" was aired last Monday (9) . . . The Victoria & Albert Museum will be visited on Friday (13) in the "Down the Centuries" program when the 1851 exhibition will be described to viewers . . . Crime detection will be the focal point in the "Other People's Jobs" series today (11) . . . **Gladys Mitchell's** "The Malory Secret" was adapted by **Macgregor Urquhart** for the children yesterday (10). **Alan Broomly** produced . . . Novelist **Frank Tilsley** interviewed **Sir John Squire** yesterday (10) in a new fortnightly literary program.

KSTP-TV's British Pix

Minneapolis, April 10.

KSTP-TV has made deal for five British feature films, starring Gracie Fields, and including "Sally in Our Alley," "Queen of Hearts" and "Sing As We Go" and is negotiating with sponsors for them and for NBC's half-hour film feature, "Public Prosecutor."

It also has made available for sponsorship in this market Ziv's "Yesterday's Newsreel."

Won't Sing

Herb Moss, prexy of Goth-[illegible] Corp., and [illegible], its chief engineer, aren't talking to each other.

As producer of "Sing It Again," Moss knows the identity of the "Phanton Voice," which will pay around $5,000 to the guesser. Temmer, who recorded the "Grandma Hush" poser for "Truth or Consequences," knows the identity of that personality, which will earn the lucky guesser around $25,000. Neither is spilling his secret to the other, which has their friends and families griping.

Ironically, Moss directed "T or C" for five years some seasons back.

Inside Stuff—Radio

National Labor Relations Board today (Wed.) starts sending out ballots to scripters working for agencies and sponsors to determine whether they want to be represented by the Radio Writers Guild. If the RWG gets 51% of the vote, then the guild's minimum basic agreement with the agencies and sponsors—similar to the RWG's MBA with the networks—will go into effect.

Agency and sponsor pact is along the lines of the network code for writers, but in some instances gives the scripters more favorable terms. Should the RWG win, scribblers for the agencies and sponsors will get some retroactive coin. Guild is also likely to seek a "guild shop," which would require all agency and bankroller writers to be RWG members.

American Federation of Radio Artists has called off its threatened walkout at WNJR, Newark. New York AFRA executive secretary Ken Groot reported that the announcers at the indie had gained most of their demands.

Union's second pact with WNJR gives the announcers a $10 base hike to $85 weekly, plus an upped guarantee of $20 weekly against commercial fees. Previous guarantee was $10 weekly. Men also get a 10% increase in commercial fees and fees for live spots.

Three broadcasting execs were set for election as directors of the Brand Names Foundation meeting in N. Y. today (Wed.). They are Frank M. Folsom, RCA prex; William O'Neil, Yankee Network prex; and Frank White, MBS prexy.

White will also be treasurer of the foundation.

Only Pro Scripts

Continued from page 31

the mass of unsought material. Too often, he said, a pro writer's story gets buried at the bottom of the pile. The pro, who must depend on writing for his living, must wait for as long as six weeks for the CBS readers to reach his script. Horwin described a pro writer as "anyone who makes his living from writing."

Story exec voiced the opinion that a tyro writer with any talent will eventually make the grade. But, he said, instead of submitting their stuff to CBS, they'll stand a much better chance of hitting paydirt by trying to sell their stories to other media, such as pulp and slick magazines, etc. Video webs, he said, are constantly scouting such sources for new talent and will find them if they're published in that way.

Battle of Pills

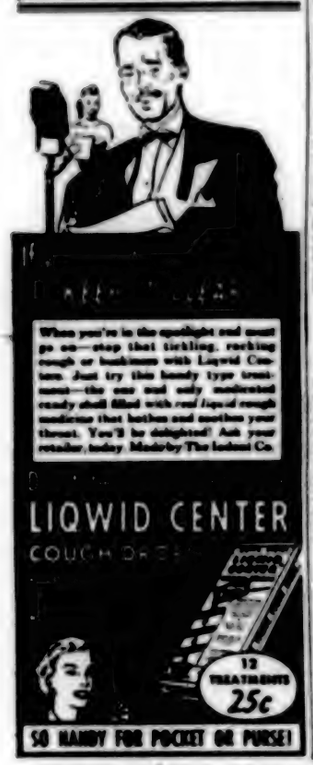
Continued from page 31

and Sox games while AVC, a N. Y. firm, will shell out in the neighborhood of $125,000 to WBKB for its Cubs' telecast.

Attendant to the actual baseball beamings are some highly lucrative adjacency billings. WGN-TV figures to rack up $125,000 for its baseball neighbors while WBKB's take is expected to hit the $77,000 mark. Seven Up bought WGN-TV's pre-game "Batting Practice" and Nelson Bros. will bankroll "Lead-off Man" another pregame adjacency. United Airlines and Walgreens are sharing sponsorship of Chi Tribune station's post-game "10th Inning."

WBKB has sold 25-minute pregame spot to Curtis Candy and R-B Stores has again signed for the postgame "Lucky Fan" show.

Columbus—Tom Gleba, who resigned as program director of WLW-C here a month ago, has signed as disk jockey and announcer with WBNS and WBNS-TV, Dispatch-owned station. Gleba, the first TV announcer in Columbus, worked at WOSU and at WCOL here before joining WLW-C.



Eileen BARTON
TV
GUEST SHOTS
Direction: M. C. A.

REHEARSAL HALLS AVAILABLE
MODERN — AIRY — LIGHT
ADELPHI HALL
74 5th Ave. (at 14th St.)
WAtkins 4-8355
Very Accessible Location

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

WFIL

the color sensation of the year
TELEVISION BLUE

BROOK'S

THE YORK BROOK . . . a wide spread rounded roll collar that's captured the fancy of all Broadway and Hollywood. Styled of the finest 132 x 80 count broadcloth with French cuffs. Perfect in white or TV Blue. A Brook's sensation . . . for the man with the debonair air. Only $4.95
Sizes 14 to 17
SL. 32-35

Round Eyelet broadcloth $4.95

FREE! If you're away from New York drop us a post card and we'll send you the BROOK'S SPRING FASHION Mail Order Book. You may order the shirts displayed by mail. Simply add 25c for postage.

BROOK'S TIMES SQUARE 1540 • 1545 Broadway N. Y. Dept. VT
S. Brook, 580 Fifth Ave., N. Y. • 1345 & 930 F St., Wash.

Inside Stuff—Television

DuMont station WDTV in Pittsburgh is pre-empting all its commercial time after 10 p.m. Sunday night, June 3, and will turn Channel 3 over to the Variety Club of Pittsburgh for five hours to make a public pitch for its two big charities, Camp O'Connell for underprivileged children and the Roselia Foundling Home. Showmen's organization is putting together an all-star show and will solicit contributions by telephone. It's expected that Ed Sullivan will help m.c. since he'll be in Pittsburgh that day doing his "Toast of the Town" program from Syria Mosque here as the climax to city's annual Welcome Week celebration.

John Walsh, chief barker of Pittsburgh Tent No. 1 of Variety Club, and Joe Hiller, local booker, will be in charge of the Variety Club's teevee drive for funds.

The FCC is reportedly taking a long, hard gander at video station identifications. Commission's interest in tele station breaks is understood to have been aroused by the frequency with which some of the outlets have been using only audio call letters in violation of the regulation that says the breaks must be made both via audio and video. Squeeze-out of the visual identification is caused apparently by "double spotting" between live network shows which leaves only time for a hurried audio break. Audio-only station breaks have been used recently by a Chi indie outlet and the practice is believed to be spreading to other cities.

First adaptation of the parabolic microphone to television usage is to be tried out on the Jack Carson stanza tonight (Wed.) of NBC-TV's "Four Star Revue." Mike, which is six feet in diameter and designed for directional sound, is to be suspended on a platform over the first few rows of the auditorium in NBC's Center theatre, N. Y. Capable of rotating on a 20-degree angle, it is operated by one technician, who has a view-finder with which he spots the centre of action on the stage and aims the mike in that direction.

According to NBC engineers, the parabolic mike, besides providing better sound quality, should eliminate many of the difficulties currently inherent in the standard mike boom setup. For one thing, there will be no chance of a boom being lowered into the video picture. In addition, use of the overhead setup will eliminate one of the objects between the studio audience and the performers onstage. Engineers also claim the parabolic mike will pick up less extraneous audience noise than the boom because it is directional.

MPLS. TV SET SALES IN SHARP MARCH DROP

Minneapolis, April 10.

Precipitate drop in television set sales in this area in March has TV industry gasping. Since last September, when the coaxial cable opened, the industry has been "on fire," set sales averaging around 13,000 monthly. But in March, according to KSTP-TV figures, the sales numbered only 5,300, bringing the area's total installations to 256,400 as of April 1.

The five-month boom in TV set sales undoubtedly received tremendous impetus from the cable's opening and defense emergency scare buying and was fanned along by huge station and dealer promotions, it's pointed out by Joe Cook, KSTP general manager.

KSTP-TV now operates 92 hours a week. Of this operation NBC-TV programs consume 50½ hours of time. The WTCN-TV operation comprises 112 hours a week, of which amount 50 are devoted to ABC, CBS and DuMont programs.

Lowell, Mass. — WCAP, new 1,000-watt indie, is scheduled to preem here April 29. Announcers include Joe Danis, Phil Goulding (formerly with CBS and WMGM in N.Y.) and his brother Ray Goulding (formerly of the radio-TV comedy team, Bob and Ray). Station plans to program music, news, sports, special events and some "new and entertaining" shows.

Better Biz Bureau Cracking Down On 'Double Talk' in N.Y. Retailers' Ads

Better Business Bureau of New York last week demanded immediate discontinuance of what it termed "double talk" in ads by television set retailers.

BBB said that television advertising and selling standards had been approved, with a pledge to support them, by "broadly representative elements of the industry and by the newspapers of this city." The bureau can only assume that persistent violators of these standards, who are in some instances also violating governmental regulations, are knowingly acting contrary to the interest of the public and the industry as a whole."

The fair-business organization documented several cases of "exaggerated and inaccurate" claims. It pointed out, in one instance, that an ad offering a 33% discount on big-name makes actually was for only 11.3% off if the customer didn't take a service contract, and for only 22.3% off if a service contract were bought.

In another case, a 19-inch set described as a "famous make" was actually a smaller set originally made by a manufacturer who was not well known, and the set had been modified with a 19-inch tube. Same firm's ad offered "$60 to $250 savings" with an old radio, phono or TV set, but the prices were the same that the dealer had previously set without trade-in allowances.

Another retailer wouldn't sell the advertised set at the stated price unless the customer also paid for installation and bought a table and phono attachment.

COAST BREWERY FIRST BUD EDWARDS ACCOUNT

Hollywood, April 10.

John I. "Bud Edwards, who recently resigned as radio and TV program director for ABC on the coast, is opening his own agency and first account on the books is Brew 102, taken over from Biow. Billing runs to around $700,000 annually.

Associated with Edwards will be two ABC stalwarts—Jimmy Vandiveer, public events director for the net's television station, and Rollo Hunter, producer; and Jack O'Mara, formerly with the network and more recently Coast head for C. E. Hooper. After leaving ABC, Edwards became ad director for the brewery.

Atlanta Cable

Continued from page 31

was pretty cagey about setting a date, intimating, however, that it would be some time before the project could be completed.

Now, Southern Bell reveals, Atlanta is to get its second video circuit "on or before Oct. 1."

Seems like the Southern Bell folk have been restudying their present coaxial cable facilities and through some electronic alchemy or hocus-pocus have figured out a way to get a second circuit into this burg through modification of existing cable lines.

In short, they've worked out a plan to bring in the new circuit over existing coaxial cable routes that run from Chicago to St. Louis to Memphis to Jackson, Miss., to Birmingham to Atlanta. This means, of course, that Birmingham will also get a second circuit.

Under the existing one-circuit layout WSB-TV and WAGA-TV have been forced, just like Birmingham's pair of video outlets, to divide cable time for network programs. When the new circuit becomes a reality both stations will have full network time available whenever they want it.

WSB-TV, a NBC affiliate, also has ABC contract. WAGA-TV is Columbia's outlet here. Both stations occasionally take a DuMont program.

At any rate, there has been much jubilation over the proximity of the coming of the new TV circuit. First circuit was placed in operation last fall, just before World Series. At that time, Atlanta area had about 45,000 tele receivers. Latest figure puts number at 96,500 as of March 1.

Southern Bell, in announcing approaching expanded video service for Atlanta, stated that work on Charlotte-to-Atlanta radio relay route would continue.

Minn. Defense Web

Continued from page 29

Ft. Francis, Ont. and LaCrosse, Wis., will tune in on the key station and rebroadcast the program to listeners in their areas.

It's expected by Col. Miller that "simultaneous" broadcast will have tremendous impact because radio listeners would have only the alternative of hearing the civil defense message, no matter which station they dialed, or turning off their sets.

Network is designed to be "an invaluable communication system available to the state in an emergency to muster aid and help restore order in striken areas."

Dave Gentling, Rochester, Minn., Minnesota State Broadcasters Association's president, is appointing a committee to work out the plan's details.

'Voice' Budget

Continued from page 29

managed, it is "the best medium for accomplishment of a campaign of truth that has yet been conceived." However, it asserted, it is "very much disappointed" in the results to date. "Mismanagement and poor planning with regard both to the engineering and to the administrative phases of the program have cost valuable time as well as dollars."

In recommending the $9,553,000, which is for completion of seven projects previously authorized, the Committee expressed hope that the Dept. of State, which administers the Voice, will return to Congress as soon as possible "with a more intelligent and better planned program."

Currently
Roosevelt Hotel
NEW YORK

Direction: MUSIC CORP. OF AMERICA

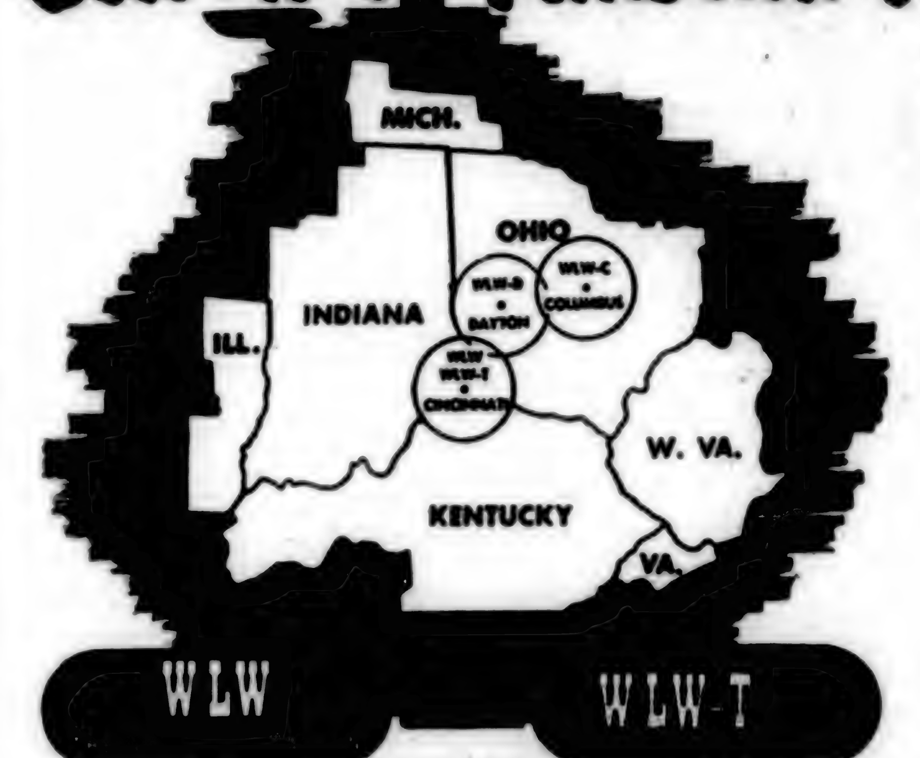
SANDS POINT, LONG ISLAND

[illegible]

MUSICAL ARRANGEMENTS
for Acts—Dancers—Singers
FRANK METIS
69-15 84th Ave., Maspeth, L.I., N.Y.
ILlinois 7-4889 (bet. 10-12 a.m.)

T.V. GAL FRIDAY
EXPERIENCE: PRODUCTION ASSISTANT NAME DRAMATIC AND VARIETY NETWORK SHOWS.
Similar affiliation desired.
Box V. 3757, Variety, 154 West 46th St., New York City.

THE RIGHT COMBINATION TO
Sell 1/10 of America!



With a population of 13,658,505 and 3,611,767 radio families—nearly 1/10th of the U. S. total—the 330 counties of the WLW Merchandise-able Area present a worth-while market for any advertiser. Using class "A" time, WLW obtains advertising impressions in this market at an average cost per thousand of only $1.18. And this does not take into account the large bonus audience beyond this area accredited to WLW by BMB.

Within this great area, WLW-Television provides concerted sales impact in three important metropolitan areas—Cincinnati, Dayton and Columbus—with a total population of 2,978,400 and 831,800 families, half of which are TV set owners. In this second largest TV market of the Midwest, more local and national spot advertisers buy more time on WLW-Television to sell more products to more people than on any competing stations.

Crosley Broadcasting Corporation

140 W. Ninth St., Cincinnati 2, Ohio, CHerry 1822 | 630 Fifth Ave., New York 20, N. Y., Circle 6-1616 | 360 N. Michigan, Chicago 1, Ill., STate 2-0366 | 6381 Hollywood Blvd., Hollywood 28, Calif., HOllywood 9-5408

3165 Olentangy River Rd., Columbus 2, Ohio, JEfferson 5441

4595 S. Dixie Highway, Dayton 9, Ohio, WAlnut 2101

Radio Reviews

Continued from page 30

writers make good use of the New York locale. Script, apparently, isn't confined to the Times Square sector but goes out into the nabes where native color can be obtained. Preem show of this season took place in the Polish sector of town and an apparently routine robbery developed into a double murder that had an interesting history.

The various elements of the show are in a highly developed groove. Direction by Elliott Lewis gives the show a fast pace and the Alexander Courage musical backgrounding heightens the show's mood. *Jose.*

Radio Followup

Jack Benny turned in a neat job in a straight dramatic role on Auto-Lite's "Suspense" (CBS) Thursday (5). Yarn had the Lucky Strike comic cast as a henpecked piano-tuner, who discovered that a bank robber had switched valises with him—and he had the $25,000 swag. Airer built suspense as the crook tried to recover the loot, then was murdered with Benny's tools and the piano tuner was picked up by the cops.

Script by Richard Pedicini was a bit heavy on narration, but Benny handled it to good effect, with an assist from Bea Benadaret as his missus. Benny clicked with his straight characterization, with the only humorous note coming at the finale—when he wouldn't spend the nickel to phone his spouse, in line with his familiar penchant for penny-pinching. Elliott Lewis handled the production-direction chores slickly.

NBC's "Big Show," which has employed the talents of some of the top stars in show biz, apparently has run into the difficulty which usually hits such programs — the number of available guests has run short. Last Sunday night (8), for example, the lineup of guests appearing with femcee Tallulah Bankhead seemed smaller than usual, and several of them have been frequent repeaters. Show, consequently, bore traces of the usual sparkle only in spots and actually didn't start rolling until the final half-hour, when John Crosby, syndicated radio-TV critic of the N. Y. Herald Tribune, helped generate considerable fun with the others.

With Vivian Blaine, Jane Morgan and Rudy Vallee in the lineup, the first hour put more emphasis on songs than on comedy. Miss Blaine teased Miss Bankhead with her Brooklyn showgal characterization from "Guys and Dolls," which paid off in some laughs. Vallee, too, raised some yocks with the femcee and both he and Miss Blaine scored with their tunes. Miss Morgan, American who made her rep in Paris, registered with her singing.

Jimmy Durante, as usual, sparked the show with his uninhibited zanyisms and singing. Fred Allen and Portland Hoffa added to the fun side in a couple of skits. Trio from the current Broadway revival of "Green Pastures," including William Marshall, Alonzo Bozan and Ossie Davis, projected neatly a short bit from that legiter.

Crosby demonstrated surprising glibness and ease with his lines. He came on the show primarily to invite Miss Bankhead to the Newspaper Guild's Page One Ball this week, but it gave script chief Goodman Ace and his staff a chance to crack back at all crix via a kidding-on-the-square satire on how crix write their reviews. According to Ace, it's done in advance. Miss Bankhead, of course, emphasized that "we're only kidding."

Jose Ferrer had Margaret Webster, producer of Shakespearead shows, as his special guest Sunday night (8) via WNEW's "Jose Ferrer Presents Shakespeare" and the two of them teamed for a stirring presentation of a scene from "Richard III." Miss Webster, noted as a Shakespearean actress as well as producer, played Queen Anne to Ferrer's Glouster. Way they brought the Bard's words to vivid life indicates that radio, with its ability to evoke mental images in the minds of listeners, may be a terrif medium for Shakespeare's works.

Second half of the program was given over to the first installment of "Romeo and Juliet," as recorded by Miss Webster's Shakespeare company on the Atlantic label. Album features Eva LeGallienne, Richard Waring and Dennis King but only Waring, as Romeo, was heard on the initial presentation. With Miss Webster reading the prolog, the first scene sounded excellent and its presentation on the Ferrer show should serve as a fine trailer for the album.

TOMMY LYMAN

Now at the

WILLIAM TELL HOUSE

"The Restaurant Beautiful"

206 East 58th Street

New York

Just East of the Versailles

For Reservations Phone Alex

MUrray Hill 8-6772

Musical Arrangements by PARKER LEE

Special Material by MILT FRANCIS

Profitable TV Audience

WGAL·TV

Channel 4

LANCASTER PENNA

NBC TV AFFILIATE

Clair R. McCollough, Pres. A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

No Settlement Near For TVA Strike Vs. KFI-TV

Hollywood, April 10.

Television authority's strike against KFI-TV ended its first week tonight (10) with no signs of any settlement in the immediate future.

Neither side has made any overtures toward negotiation.

Videodex

Continued from page 30

and 44% women). Balance of the audience for both shows is composed of teenagers and children under 12.

Philco's 4,050,000 Audience

Philco program is aired in 58 markets per week, according to Videodex, while the Waring show plays in 49 markets. That partially accounts for the fact that Philco reaches an average 4,059,000 homes per week, with 3.2 viewers per set, while Waring reaches 1,802,000 homes, with an average of 3.3 viewers. Philco's cost-per-thousand men is $4.69 and cost-per-thousand women is $4.04, while the Waring show has a $13.80 cost-per-thousand men and $12.78 for women.

Also considered of interest is the fact that the Waring audience tends to comprise somewhat older families, with a larger income, and are newer setowners. Latter factor may be explained by the fact that new setowners tune in to name talent, as represented by Waring and his Pennsylvanians, and not until later do they try a show such as Philco, which only seldom has name actors in its dramatic casts. Philco audience, according to Videodex, is composed mostly of people in the skilled labor class, while Waring's audience tends to fall into the professional and sales categories.

Videodex diary responses on both shows reveal that 56% of the Philco audience term the show excellent, while 70% term the Waring program excellent. Philco is rated good by 32% of its audience and fair by 9%, while Waring is rated good by 22% and fair by 8%. As far as the reaction to commercials is concerned, 38% of the Philco audience find the plugs interesting, 55% list their reaction as neutral and 4% find them irritating. For Waring, 62% labeled the plugs interesting and 35% say they are neutral. Remaining fraction of each audience voiced no reaction.

OSU Institute

Continued from page 30

Seymour Siegel, NAEB president and radio communications director for the City of New York, and Robert Saudek, veepee of ABC, who is expected to represent commercial broadcasters in the discussion.

Among other speakers listed on the advance program are: William H. Whyte, Jr., associate ed. of Fortune mag; Benjamin Cohen, asst. secretary general for UN public information; Kenneth Frye and Edward Engel, radio directors of the Democratic and Republican National committees, respectively, and Morris Novik, radio consultant.

One special session will be devoted to a demonstration of a school telecast over WBNS-TV and under the direction of Martha Gable, assistant director of school and community relations for the Philadelphia Public Schools. Also planned is a simulcast of "Columbus Town Meeting."

Speakers for the traditional dinner, scheduled this year on Saturday night, has not been announced. Award winners of the 15th American Exhibition of Educational Radio Programs will be announced at the dinner. Judging of the more than 400 entries is currently in progress at 14 evaluation centers.

NBC-TV Summer

Continued from page 31

cross-the-board). "Broadway Open House," bankrolled cross-the-board by Anchor-Hocking, is also expected to remain, although the contracts have not been signed. Definitely scheduled to exit for the summer are "Kukla, Fran & Ollie," "Mohawk Showroom" and the John Conte "Little Show."

On Tuesday nights, Milton Berle's "Texaco Star Theatre" will take a hiatus of at least eight weeks, while Old Gold's "Original Amateur Hour" will remain. On Wednesdays, the "Four Star Revue," in which Norge, Pet Milk and Motorola participate, will go off, with "Kraft Theatre" and "Break the Bank," latter sponsored by Bristol-Myers, sticking. Thursday night will see Borden's "T-Men in Action" and Ford Dealers' James Melton Show remaining, with "Martin Kane," bankrolled by U. S. Tobacco, taking off. Gulf Oil's "We, the People" and Chesebrough's "Greatest Fights" will remain on Friday nights, with the possibility that Gillette may take a half-hour sports newsreel to replace its boxing matches. On Saturday night, Lucky Strike may stick with its "Hit Parade."

Sponsors of other Class A shows currently on NBC have not yet made known their plans. Web is offering its sponsors a summer incentive plan to persuade them to stay, which includes a contribution towards program costs.

NCAA

Continued from page 31

ham Morison a week ago but has not conferred since. He said it will meet again but has not decided when.

The Committee was in conference the greater part of Friday (6) with its Washington counsel, Joseph L. Rauh, Jr. "We came here," Hamilton said, "to discuss proposals of how to televise football games. We received various proposals regarding the problem and are still mulling over them."

Hamilton did not indicate what specific proposals were offered but it involves some kind of compromise plan. Whether it involves televising only portions of games or only big games or some other scheme is not known but it appeared the ideal solution has not been found.

Big problem facing the association, which is concerned with the boxoffice take of 300 college games, is the choice of games provided by television which discourages attendance at the local stadium. Even a big sellout game, if televised, pulls fans away from another game. Hence the allout ban.

Besides Hamilton, the Committee included Robert Hall of Yale, Ralph Fury of Columbia, Max Farrington of George Washington U., and Tug Wilson, secretary-treasurer of NCAA.

Sylvia Sidney as Judge In New Daytime Series

Sylvia Sidney has been signed by indie packager Addison Smith for the lead in a new daytime tele series, "Carrie Williams, Justice of the Peace," story of a woman justice who inherited the job from her late husband.

Initial cycle will be on film, produced by the Vidicam Corp. in New York, with shooting skedded to start latter part of April. William Morris agency handled the deal.

'51 TV Set Production Seen Hitting 1950 Mark

Chicago, April 10.

Prediction that tele set production this year, although off 20 to 25% from the 1950 record high, may equal that of 1949 was made here last week by John McKibbin, Westinghouse Electric veepee and general manager of its consumer products division. He made the forecast at an Edison Electric Institute meeting.

McKibbin also hinted that the video market has sprung slightly out of balance the past few months, with hypoed production outstripping demand. Industry is now shifting emphasis from production to marketing problems, he said.

Westinghouse exec ventured that in another 15 or 18 months sufficient materials and plant capacity will be organized to handle all the necessary military production while maintaining output of civilian goods at 1950 levels.

'Ohio Story' Expands

Cleveland, April 10.

The "Ohio Story" has incorporated two new series features in its dramatic programs originating over WTAM and fed to an Ohio chain.

The series includes a dramatic sketch of one phase of government in action and the need for a civilian defense organization. The 15-minute Ohio Story is heard Monday, Wednesday and Friday at 6:30. The government stanza will run once every three weeks, while the dramatic presentation of civilian defense needs starts April 23. Stuart Buchanan is the director with Ohio Bell Telephone picking up the tab for the colorful narration-description of events from the Ohio scene.

Boston—E. Lawrence Anderson has been appointed general manager of WTOA and WXHR here.

KLIX

In Idaho's Fabulous Magic Valley

Ash HOLLINGSBERY

ABC at Twin Falls, Idaho

TRADEMARKS

THAT REGISTER IN DETROIT

We're proud of the successful company we keep on WJBK

PERMANENT

HILL'S CASCARA QUININE

KOLYNOS TOOTHPASTE

METRO GOLDWYN MAYER

OLSON RUG COMPANY

PURITY'S TASTEE BREAD

ROYAL DESSERTS

STOKELY FOODS

SWANSDOWN CAKE MIX

BIRD'S EYE FOODS

BON AMI

BROMO SELTZER

Follow these leaders and boost your sales!

WJBK-AM TV-DETROIT

All-Industry Chi Confab

Continued from page 26

FCC Chairman Wayne Coy, who will be the luncheon speaker on Wednesday (18). In addition, the broadcasters will get a briefing on Monday (16) from FCC chief engineer Curtiss B. Plummer on the grim business of keeping stations in operation, under a plan worked out with the military, during enemy attack.

Capitalizing on television's great public service offering, the Senate Crime Committee hearings, the convention will have Sen. Estes Kefauver, Committee chairman, as the speaker at the annual Radio Pioneers Club dinner Tuesday (17), which will be open to all delegates.

'Television Day'

With prospects that most TV stations will get in the black this year and the lifting of the deep freeze likely in the fall, problems of the medium will occupy major attention at Chicago. A full day (Thursday) of the convention will be set aside as "Television Day," with representatives of most, if not all, of the nation's 107 stations expected to be present.

Panels on television will be concerned with such vital questions as the sports ban on TV, programming in the morning hours, use of film, keeping down operating costs, and the potentialities of UHF stations. The first business meeting of the new TV board of NARTB will be held on this day.

An innovation in this year's convention in connection with Television Day will be the announcing of awards in NARTB's first annual contest to select the best profitable program ideas for TV in 1951. Seven awards will be made to winning stations.

The first three "workshop" days of the convention—Monday, Tuesday and Wednesday—will be devoted to radio, with sessions on sales, legislation, manpower problems, labor-management relations, the materials shortage, sports broadcasting and research as primary attractions.

FMers Have Day

Of particular interest on Wednesday will be an FM session consisting of three panels on sales, specialized services, and future of the medium. Efforts of the NARTB to get greater production of FM sets will be reported on at this session, in which a representative of the Radio-Television Manufacturers Assn. is to participate.

Board members of NARTB will serve as chairmen of the workshop panels, with two members assigned to each session as monitors. This is being done this year to help delegates become better acquainted with directors and to facilitate reporting of recommendations to the board.

In addition to the convention sessions, a mammoth exposition will be held in the Hotel Stevens Exposition Hall at which the latest developments in broadcast equipment and services will be on exhibit.

Running concurrently with the management sessions will be the association's annual engineering conference. Included on the agenda is a discussion of the FCC TV allocation priorities, reports on the operation of UHF transmitters, camera improvements, developments in TV coaxial and microwave networks, and developments in facsimile.

Following a Monday morning session on defense mobilization, to which non-members of NARTB will be admitted, the convention will be called to order Monday afternoon by Eugene Thomas, chairman of the 1951 convention committee, who will present a slide film entitled, "The New NARTB."

The convention will then hear an address by outgoing president Justin Miller and will be officially introduced to its president, Harold E. Fellows, who assumes office on June 4.

This year's convention program was arranged by Robert K. Richards, NARTB director of public affairs.

NBC, CBS Stock

Continued from page 29

sion-insurance plans. Edward R. Murrow as director, newscaster and recording artist received $135,066.

RCA annual meeting on May 1 will consider granting of stock purchase option to board chairman David Sarnoff and prexy Frank M. Folsom. Proxy statement declares that board had mulled granting Sarnoff an option since 1940, but that under previous tax interpretations the options would have been of "doubtful value to him." With the clarified legal rulings, the board recommended on Nov. 3, 1950, granting of option for 100,000 common shares to Sarnoff and 50,000 common to prez Frank M. Folsom.

Price at which the options is exercisable is $17.75, closing price on the day before granting the options. Closing price on March 1 was $18⅞.

Statement lists Sarnoff as top earner, with $200,000 in '50 with $12,110 paid for retirement-insurance benefits. NBC board chairman Niles Trammell earned $100,000, with $6,047 paid for retirement-insurance benefits. Folsom got $154,583 with $9,334 for retirement-insurance benefits.

ABC Annual Meeting

ABC held its annual meeting in Gotham yesterday (Tues.), reelecting its previous slate of directors. Meeting reported that top earner was veepee Paul Whiteman, who got $86,999.84 in '50. Vice-chairman of the board Mark Woods received $75,000, with prexy Robert E. Kintner getting $58,333.28. On Jan. 1 the web inked a new 10-year pact with Kintner, under which his salary will range from $75,000 initially to $125,000 during the last three years. Provision is included for Kintner to get additional payment up to $25,000 annually on a graduated scale, based on increases, if any, in the web's consolidated income (before taxes) over $1,000,000.

Neil Vanderbilt's New Pix For Lecturing and Video

Hollywood, April 10.

Cornelius Vanderbilt, Jr., sails on the S. S. America May 8 with his wife and little daughter to make new 16m pix for his 1951-52 lecture tour, this time also with an eye to utilizing the films for TV.

The lecture circuit public wants the emphasis placed this time on the new Germany, and also Spain. In addition, Vanderbilt will do the French Pyrenees, Brittany, Vichy, Switzerland, and an exclusive on Perle Mesta in Luxembourg.

Gillin Memorial

Omaha, April 10.

Movement is afoot for the National Assn. of Radio and Television Broadcasters and the industry generally to participate in setting up a John J. Gillin, Jr. memorial at the NARTB convention in Chicago. Gillin, late president of WOW and WOW-TV here, was an NAB director for 14 years and industry kingpin. In tribute to him some industry leaders are proposing establishment of a scholarship or research project at Creighton U., Jesuit school which was Gillen's alma mater.

In honor of Gillen, who perennially wore a rosebud in his lapel, the 1,500 industryites attending the NARTB confab will wear rosebud boutonnieres on the opening day.

Pitt Brewery Reverses A Trend, Inching Back Into AM After Blackout

Pittsburgh, April 10.

Fort Pitt Brewing Co. here is moving cautiously back into the AM field, although not at its old pace, after going into the teevee field here almost exclusively. Following cessation of Maurice Spitalny's Tap Time program, which had been aired every Tuesday night over KDKA and a regional network for nearly 13 years, sudsers was virtually out of radio with the exception of Bob Prince's evening sports program on WJAS.

However, brewery recently dropped the old feature movie it bankrolled for some time Tuesday nights on WDTV and is splitting that dough between the two mediums, having bought the Humphrey Bogart-Lauren Bacall series, "Bold Venture," on KDKA every Friday evening at 8 and a new TV show featuring Rege Cordic, popular WWSW waker-upper, which will tee off on Channel 3 in couple of weeks. Latter show will be sort of a disk jock format with Cordic featuring some characters he's popularized on his radio program and instead of spinning platters showing three-minute telescriptions starring musical names, four of them to each half hour.

With "Bold Venture" on KDKA in that half-hour slot, it's forced the NBC "Nero Wolfe" program out of a local outlet. KDKA is the NBC affiliate here.

The Tuesday night feature picture slot on WDTV, which Fort Pitt dropped, was promptly picked up by an auto firm and a drug company, which will share its sponsorship.

Stradley, Fuerst Set New Indie Package Outfit

New indie package outfit, Fuerst, Stradley Productions, Inc., has been formed by John Duff Stradley, radio-pic scripter, and Edward L. Fuerst, insurance broker and name band financier. Firm, which will specialize in live and filmed TV shows, has signed Murray Knowlton, ex-Par director, as motion picture director; Burton Gardner, promotion director; Lee Orgel, ex-WJZ-TV, as production manager; and Douglas Kent Burch, Dan Seifer and Hubert Wheeler as scripters.

First production, "Musical Corner," has gone before the cameras. Half-hour musical stanza features Gene Williams, Patti Ann Jackson, Primrose Simon, Eddie Lane and Bob Farrell. FSP is also readying "It Happened to Hector," a fantasy; two kid shows, and a series of musical shorts for Army release.

Freeman's Gab Citation

Richmond, April 10.

Virginia Associated Press broadcasters named Dr. Douglas Southall Freeman as top news commentator over larger state stations for 1950. Awards were presented in a number of categories during the first annual award banquet held by VAPB at the National Press Club, Washington, on Thursday (5).

Freeman, radio commentator, historian and former editor of the Richmond News-Leader, broadcasts twice each week day and once on Sunday over WRNL. Calvin Robinson, WWOD, Lynchburg, won a similar award for commentary over stations with smaller daily circulation.

Femme B'casters

Continued from page 29

and to merit and maintain their confidence and support; to be constructive; to report the news with painstaking accuracy; to be honest in all presentations; to make certain that all sources of information are reliable and that all worthy phases of community life are served equitably.

With this went standards of practice which pledge: to make the time period entrusted to me the most productive possible to the station, to the sponsor and to the listener; to do everything in my power to make my program an integral part of the civic and social life of my community; to investigate before accepting any product or service for advertising on my program; to adhere to good broadcasting practice and to avoid all commercial excesses.

'Don't Underestimate Femmes'

Commissioner Hennock pointed up the convention's theme that radio and TV should never underestimate the intelligence of the femme audience. "I hope all of you will work towards ending for all time the belief that women in this country want and will accept as their daytime broadcasting fare only soap operas, giveaways and the raucous laughter of a man trying on a woman's hat," Miss Hennock said. "This belief has persisted despite the expanding role of women in the national life of this country and their insistence that they are eager for something more substantial and nourishing."

Stressing the need for expanded public service by broadcasting, Miss Hennock pointed to the terrific response to airings of the Kefauver Committee hearings. She said, "Programs must not merely be 'cleaned up.' Rather, new blood and new life must be poured into radio and TV," and added that the media must be "revitalized and expanded," which could best be achieved through community service.

Jack Gould, radio editor of the N. Y. Times, said that "broadcasting is suffering from bankrupt leadership and appalling public relations." He said that the uppermost objective should be to "capture a sense of personal dignity and self-respect, to adopt a positive attitude which would permit the industry to go on to the finer things of which it is capable."

Officers elected were: president, Edythe Meserand, WOR, N. Y.; eastern v.p., Doris Corwith, NBC; central v.p., Edythe Fern Melrose, WXYZ, Detroit; western v.p., Isetta Jewel, KCBS, San Diego; southern v.p., Marjory Christopher, WQAM, Miami; secretary-treasurer, Dorothy Fuller, WBET, Brockton, Mass. Directors at large are: commercial, Betty Stuart Smith, J. Walter Thompson; trade associations, Harriet Sabine, Can Manufacturing Institute; government agency, Gertrude Broderick, U. S. Office of Education; education, Elizabeth Marshall, WBEZ, Chicago; and service organization, Natalie Flatow, Girl Scouts.

'Marketability'

Continued from page 29

ABC was expected to shape the development of AM as a sales medium, Nielsen added: "Only experience will determine the scope which this service will assume. We look forward to the possibility that the coordination of marketing and radio research will add greatly to radio's effectiveness for the advertiser."

ABC veepee Robert Saudek said that the experiment will recognize "radio's basic strength as the nation's biggest advertising medium and will add new refinements to measuring its impact." Plan envisages Nielsen's staffers intensively training the web's salesmen in the sales trends of the food and drug industry, which provide about 65% of broadcasting's income.

While ABC is the first network to latch on to Nielsen's marketability data, it's available to other AM and TV subscribers.

TOP FLIGHT

Radio and Television agent wanted to join New York staff of prominent independent talent and production agency. Replies treated confidentially.

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More than adequate for any recording job.
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EXPERIENCE...
Thoroughly Experienced Technical Staff.

EXPEDITING...
Crack expediting department to insure punctual service.

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CALL OR WRITE FOR COMPLETE DETAILS

Audio-Video

Jocks, Jukes and Disks

By HERM SCHOENFELD

Jo Stafford: "Make the Man Love Me"-"Along the Colorado Trail" (Columbia). Topside, from the **Dorothy Fields - Arthur Schwartz** legit musical score, "A Tree Grows in Brooklyn," gets a strong push with this warm ballad slice by Jo Stafford with rich backing from the **Norman Luboff** choir and **Paul Weston's** orch. It's a class item with chances in the pop market. Coupling is a western number executed with a high production gloss.

Andrews Sisters: "Gotta Find Somebody to Love"-"Too Young"; "I Remember Mama"-"My Mom" (Decca). Andrews Sisters come up with a solid commercial version of "Somebody to Love," a rousing waltz tune that's garnering lots of wax. **Patty Andrews'** solo workover of "Too Young," however, is only fair and won't hurt **Nat "King" Cole's** topnotch version for Capitol. On the other two Decca sides, the vocal combo does okay on a couple of sentimental tunes slanted for the Mother's Day trade. Vic Schoen orch backs up.

Perry Como: "We Kiss in the Shadows"-"Hello, Young Lovers" (Victor). Como handles two tunes from the **Rodgers & Hammerstein** musical, "The King and I." On "Shadows," Como impresses with his usual top grade of crooning and this cut should help this ballad to step out. But he misses on "Young Lov..rs," where he seems not to feel the song fully. **Mitchell Ayres** orch lends fine backing.

Margaret Whiting - Jimmy Wakely: "When You and I Were Young Maggie Blues"-"Till We Meet Again" (Capitol). It's doubtful whether anyone can catch the **Bing and Gary Crosby** cut of "Maggie Blues," but this Whiting-Wakely duet will give the Decca side a run for the money. It's a zestful workout by a well-paired team. The **Roberta Quinlan-Richard Hayes** slice for Mercury also has plenty of bounce but the **Arthur Godfrey-Janette Davis** version for Columbia is too slow getting off the ground. On the Cap reverse, an old standard gets a good standard treatment.

David Rose Orch: "The Syncopated Clock"-"The Mask Waltz" (M-G-M). "Clock" gets a glistening instrumental treatment from Rose's orch and though late, may corral some of the market on this unusual pop tune. Rose's cut is far superior to the more heavy-handed symphonic treatment given this tune by the Boston "Pops" Orchestra for RCA Victor. On the M-G-M reverse, Rose dishes up a lilting waltz with his customary brilliant sounds.

Patti Page: "Down the Trail of Achin' Hearts"-"Ever True Ever More" (Mercury). The hottest boxoffice femme vocalist on wax currently follows through with a good coupling of contrasting tunes. "Achin' Hearts" is another standout entry with an Ozark format. Miss Page again singing two-part harmony for commercial impact. Reverse is a fine pop tune with a catching rhythm and good lyrics. **Jack Rael** quintet and **Harry Geller's** orch share backgrounding chores.

Hoagy Carmichael: "My Resistance Is Low" - "Sacramento" (Decca). Carmichael makes a powerful bid for the hit lists with "Resistance," a collaboration between himself and **Harold Adamson**. It's a topnotch number with Carmichael's unique vocalizing style framed by **Gordon Jenkins'** orch and chorus. Rates plenty of jock and juke spins. Reverse, an **eden abbez** tune, has some chances.

Ezio Pinza: "September Song"-"Yesterdays" (Victor). With the increased pop market acceptance of operatic vocalists, such as Mario Lanza, this coupling should make a dent. Pinza delivers both standards with a range and power, yet with sufficient pop nuances, to click. **Johnny Green** orch backs up ably.

Percy Faith Orch: "The Hot Canary"-"Nervous Gavotte" (Columbia). "Canary" gets another topflight version on this disk with a choral group blending a lyric into the tricky instrumental via one of Faith's better arrangements. Capitol, meantime, has released the cut by **Paul Nero**, composer of the tune whose violinistics are backed by **Paul Weston's** orch. On the Columbia reverse, Faith's orch punches across a jumping instrumental.

Jane Powell: "Something Wonderful"-"I Whistle a Happy Tune" (M-G-M). Two more tunes from "The King and I" with nifty renditions by Jane Powell. Miss Powell's soprano pipes are particularly effective on "Wonderful," an excellent ballad. Reverse is a bright number, also lightly tripped in the vocal. **David Rose** orch supplies excellent backgrounding.

Platter Pointers

Decca has released the fifth album in its **Al Jolson** "Souvenir" series, with the late mammy singer socking across such tunes as "It All Depends On You," "Some Enchanted Evening" and "Paris Wakes Up and Smiles," among others . . . **Al Goodman** orch has cut a fine set of "The Merry Widow," with **Donald Richards, Elaine Malbin, Nina Ventura** and the **Guild Choristers** handling the vocal assignments . . . **Ava Gardner** registers okay in her cut of "How Am I To Know" for M-G-M . . . **Bing Crosby** turns in two neat Latin-American tunes, "Quizas, Quizas, Quizas" and "Maria Bonita," for Decca . . . **Ziggy Talent** has a couple of cute sides for Victor in "Circus Day Parade" and "The Donkey Song" . . . **Tommy Dorsey** orch scores with a solid cut of "Diane," **Jack Leonard** vocalling (Decca) . . . **Russ Case** orch also hits on "No One But You," **Ronnie Lake** vocalling (M-G-M) . . . **Nature Boy** orch, with **Bobby Please**, singing, has two more weird sides in "Two Shades of Blue" and "Gravy Train" (Mercury) . . . **Buddy De Franco's** clarinet and orch get firstrate workouts in "Out of Nowhere" and "Dancing On the Ceiling" (M-G-M) . . . **Russ Morgan** has a likely side in "The Kissing Song" (Decca) . . . **Johnny Desmond** impresses with his cut of "Andiamo" for M-G-M . . . Another [illegible] cut of "Gotta Find Somebo[illegible] Love" by **Roberta Quinlan** [illegible] . . . **Anton Karas** follow[illegible] his "Third Man Theme" click w[illegible] "The Anton Karas Second The[illegible]" but its chances are doubtful . . . M-G-M has issued a set of **Sarah Vaughan** on a flock of standards cut some years ago. The development of the songstress' style since then is clearly marked . . . **Jerry Gray's** sharp-sounding orch is showcased in a Decca long-play set, "In the Mood."

Standard folk, western, blues, rhythm, jazz, polka, etc.: Frankie Yankovic "Play Ball" (Columbia) . . . **Pete Daily**, "Walkin' the Dog" (Capitol) . . . **Tiny Bradshaw**, "Brad's Blues" (King) . . . **Cope Bros.**, "I'll Have a New Life" (Federal) . . . **Terry Shand**, "My First Long Pants" (King) . . . **Ivory Joe Hunter**, "I Can't Get You Off My Mind" (M-G-M) . . . **Earl Bostic Orch**, "September Song" (King).

Rexford Inks Gillis

Don Gillis, producer of the recent Arturo Toscanini NBC Symphony series, has been signed to an exclusive pact as musical director and conductor of Rexford Records.

Disk company is now prepping release of Gillis' original composition, "This Is Our America."

Best British Sheet Sellers

(Week ending March 31)

London, April 3.

Tennessee Waltz	Cinephonic
Roving Kind	Leeds
Petite Waltz	Leeds
My Heart Cries for You	Morris
September Song	Sterling
If	Lennox
God Bless You	Unit
Be My Love	F.D. & H.
I'll Always Love You	Victoria
Canoe Up the River	Leeds
Rose I Love You	Sterling
Nevertheless	Chappell

Second 12

Beloved Be Faithful	Pickwick
Penny a Kiss	Leeds
Mockin' Bird Hill	Southern
In English Garden	Sun
Patricia	New World
Tipperary Samba	Reine
Ferry Boat Inn	Connelly
All My Love	Maurice
Autumn Leaves	Maurice
So in Love	Chappell
If I Loved You	Williamson
Teasin'	Pickwick

Biggest Wax Play For Armstrong

Louis Armstrong is currently getting his most concentrated play on wax in his 35-year old career as a jazz man, with three majors prepping an extensive program of his disks. Most ambitious project has been completed by Columbia Records, which is issuing a four-volume platter series titled "The Louis Armstrong Story," covering the trumpeter's early recording work from 1925 to 1931.

Decca Records, meantime, is releasing a four-sided, 12-inch package of Armstrong's 1949 concert in the Boston Symphony Hall while RCA Victor has already reissued several old Satchmo sides as part of its "Treasury of Immortal Performances" series.

Columbia's project, produced by the diskery's international division head and jazz authority, George Avakian, is part of the company's "Golden Era" series, which will follow through with re-releases of sides by Bessie Smith, Bix Beiderbecke and Duke Ellington. Armstrong set, originally waxed under the Okeh label, will feature such sidemen as Johnny Dodds, Kid Ory, Earl Hines and Jack Teagarden, among others who played with the Hot Five, Hot Seven and other Armstrong recording combos.

Armstrong set is being marketed on four 12-inch, long-play platters and four six-record 45rpm sets.

Schweiger to Baton in Chi

Kansas City, April 10.

Hans Schweiger, director of the Kansas City Philharmonic, will conduct four programs in Chicago this summer.

He will baton the Chicago orch in programs at Grant Park Aug. 1, 3, 4, 5.

Songs With Largest Radio Audience

Survey Week of March 30-April 5, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Penny a Kiss	Shapiro-B
Aba Daba Honeymoon—†"Two Weeks—With Love"	Feist
Always You	St. Nicholas
Be My Love—†"Toast of New Orleans"	Miller
Bring Back the Thrill	Maypole
Dear Dear Dear	Goday
Down In Nashville, Tennessee	Witmark
Faithful	ABC
Hot Canary	Leeds
I Am Loved—*"Out of This World"	Chappell
I Apologize	Crawford
I Love the Way You Say Goodnight	Remick
If	Shapiro-B
If I Were a Bell—*"Guys and Dolls"	Morris
In Your Arms	H & R
It's a Lovely Day Today—*"Call Me Madam"	Berlin
Let Me In	Oxford
Lonesome Gal	Morris
Make the Man Love Me	Putnam
May the Good Lord Bless and Keep You	Pickwick
Mockin' Bird Hill	Southern
My Heart Cries For You	Massey
Never Been Kissed	Paxton
Roving Kind	Hollis
Sparrow In the Tree Top	Santly-J
Syncopated Clock	Mills
Tennessee Waltz	Acuff-R
Would I Love You	Disney
You and Your Beautiful Eyes—†"War With Army"	Paramount
You're Just In Love—*"Call Me Madam"	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—*"Guys and Dolls"	Morris
Beautiful Madness	Advanced
Best Thing For You—*"Call Me Madam"	Berlin
Destination Moon	Fisher
I Remember the Cornfields	Leeds
I Still Feel the Same About You	Odette
I Whistle a Happy Tune	Williamson
In the Land of Make Believe	BMI
It Is No Secret	Duchess
Loveliest Night of the Year—†"The Great Caruso"	Robbins
No One But You	Harms
On Top Of Old Smoky	Folkways
Sentimental Music	T&C
Something Wonderful	Williamson
Super Song	Life
Tonight Be Tender To Me	Life
Too Late Now—†"Royal Wedding"	Feist
Use Your Imagination—*"Out of This World"	Chappell
Vampin'	Simon
We Kiss In a Shadow	Williamson
What Will I Tell My Heart	Ivy
When Our Country Was Born	Life
Where the Red Roses Grow	Famous
You're the One	Barton

† Filmusical. *Legit musical.

Wizell Incorporated

Murray Wizell Music Corp., N. Y., chartered to conduct a business in musical and lyrical composition.

Capital stock is 100 shares, no par value. Directors are Murray Wizell, Robert Day and Edward M. Lisbon.

Col Signs Artists In Line With Expansion

Columbia Records has wrapped up a flock of blues and rhythm talent in the last couple of weeks in line with that division's promotional expansion under Danny Kessler. On his recent tour through the south, Kessler inked a singer, Earl Williams, in New Orleans; an Atlanta vocal group, The Royals; a gal vocalist, Ruby Jackson, in Baltimore, and a vocal trio headed by Al Russell.

Kessler returned to Columbia's N. Y. homeoffice Monday (9).

VARIETY 10 Best Sellers on Coin-Machines

Week of April 7

1.	IF (11) (Shapiro-B)	Perry Como ... Victor Billy Eckstine ... MGM
2.	MOCKIN' BIRD HILL (4) (Southern)	Les Paul-Mary Ford ... Capitol Patti Page ... Mercury
3.	BE MY LOVE (12) (Miller)	Mario Lanza ... Victor
4.	ABA DABA HONEYMOON (7) (Feist)	D. Reynolds-C. Carpenter MGM
5.	WOULD I LOVE YOU (7) (Disney)	Patti Page ... Mercury
6.	MY HEART CRIES FOR YOU (15) (Massey)	Guy Mitchell-M. Miller Columbia Vic Damone ... Mercury
7.	SPARROW IN THE TREE TOP (4) (Santly-J)	Guy Mitchell-M. Miller Columbia Bing Crosby-Andrews Sis. Decca
8.	TENNESSEE WALTZ (19) (Acuff-R)	Patti Page ... Mercury
9.	PENNY A KISS (6) (Shapiro-B)	Tony Martin-Dinah Shore Victor Eddy Howard ... Mercury
10.	YOU'RE JUST IN LOVE (10) (Berlin)	Perry Como-Fontane Sis. Victor

Second Group

ON TOP OF OLD SMOKY (Folk-W)	Weavers ... Decca
THE ROVING KIND (10) (Hollis)	Guy Mitchell-M. Miller Columbia Weavers ... Decca
HOW HIGH THE MOON (Chappell)	Les Paul-Mary Ford ... Capitol
BEAUTIFUL BROWN EYES (American)	Rosemary Clooney ... Columbia
I APOLOGIZE (Crawford)	Billy Eckstine ... MGM
I TAUT I TAW A PUDDY TAT (Remick)	Mel Blanc ... Capitol
SO LONG (7) (Folk-W)	Weavers-Gordon Jenkins Decca
SHOTGUN BOOGIE (Century)	Tennessee Ernie ... Capitol Rosemary Clooney ... Columbia
HOT CANARY (Leeds)	Florian ZaBach ... Decca
LET ME IN (Oxford)	Bobby Wayne ... London Blue Barron ... MGM
I LOVE THE WAY YOU SAY GOODNIGHT (Remick)	Russ Morgan ... Decca
BRING BACK THE THRILL (Maypole)	Eddie Fisher ... Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Would Contest Will Of Ex-Mrs. Frank Black

Atlantic City, April 10.

A legal attack on the will of Mrs. Adelaide Wilson Black, of suburban Ventnor, former wife of Dr. Frank J. Black, musical director of the National Broadcasting Co., is planned both here and in New York. Notice of contest against any will which might be offered by probate has been filed here with Surrogate Albert C. Abbott by Mrs. Mary D. Phelan, of New York, sister of the deceased. Mrs. Black died here March 23 at the age of 71.

Nathan Hoffman, counsel for Mrs. Phelan, declared that Dr. Black had prevailed upon his wife, whom he divorced 17 years ago, to make a new will a few weeks before her death. Hoffman refused to give the value of the estate but said it was very considerable. He added that any attempt to have th: will probated in New York would be resisted.

Champion Recordings, Inc., N.Y., changed its name to Premier Recordings.

BAND REMOTES IN SUMMER HYPO

Billy Rose's Challenge of Renewal Clause Stirs Mixed Trade Reaction

Billy Rose's challenge of the legality of the renewal assignment clause in his old writer contracts with Saul Bourne Music has stirred a mixed reaction in the trade, with several major pubs welcoming a conclusive court test of the old pacts. Consequences of such a test would mainly involve five or six major pubs, such as Bourne, Mills, Shapiro-Bernstein, the Metro and Warner groups, which have thousands of valuable copyrights dating before 1932. Since that year most of the pubs have been using the basic contract form of the Songwriters Protective Assn., under which all renewal rights revert back to the writers after the first copyright term of 28 years.

In any case, the major firms have not generally been banking on the old clause in their renewal deals with writers. Usual practice of the pubs has been to ink a new deal with the writers after the first copyright term in which the cleffers are given an advance, relative to the value of the tunes involved, plus a hike in the mechanical rights from 33⅓ to 50%, and a sheet music royalty boost from th old 2c. a copy rate to 4c. or 5c.

The Rose action, which is still in the direct talking stage between attorneys for both sides, questions the writer's obligation under the pre-1932 pacts to enter renewal dickers with the original pub. Rose contends, through his lawyer, John Shulman, that the old pact is invalid since the legal factor of consideration was absent in the granting of the renewal rights. According to several pub execs, the dispute is a straight equity case over the legality of a contract, with no copyright angles involved.

Pubs' execs pointed out, moreover, that any court decision in the Rose affair would only have indirect bearing on the old pacts since each of the pubs during that period operated with different contract forms. In some cases, the old pacts granted the pubs the power of attorney to sign the renewal forms with three or four different forms having been used. As a result, each of the forms would have to be tested separately.

Whether or not the pubs have a legal case on the renewal clause, they still retain a decisive lever in their dickers with writers, due to their uncontested right to license performances in foreign countries under the old pacts. The foreign copyright is not split into two 28-year periods, but runs for the life of the writer plus 50 years. Although Rose may possibly win his renewal claim, it would not affect Bourne's right to license his tunes on a worldwide basis, which would cover the use of tunes in films. Under the new SPA contract form, the foreign rights also revert back to the writers after the first 28-year term.

'If' Click Sees British Tunes Eyeing U. S. Pubs As Key to Anglo Sales

Cued by the current click of "If," the Shapiro-Bernstein import which lay dormant in England for 17 years, a number of British writers are now placing their tunes with pubberies since hits in the American market generally have a better chance in the English best seller lists. Latest instance is "Come Back to Anguleme," written by the British team of Box, Cox & Roberts, which has been picked up by Miller Music, one of the Big Three, for its No. 1 plug.

Although two of the tune's writers have their own publishing firm, Box & Cox, in England, Miller has obtained the world rights. Tune, which is dedicated to an invasion port in Normandy during the last war, is a curiosity in that its lyric contains no rhymes.

Dorsey May Go Carioca On Rio Radio Station

St. Louis, April 10.

Winding up an engagement at the Chase hotel here, Tommy Dorsey dickered for his first engagement in Brazil with a Rio de Janeiro radio station. Deal calls for the Dorsey band to leave May 6 and remain eight weeks. Although only a few minor financial arrangements have yet to be settled, Dorsey is protecting himself against the deal falling through by holding the booking of his Casino Gardens in Santa Monica open for himself.

Russ Morgan has been alerted for the Casino preem if Dorsey heads for Rio.

Summer Spots Look to Big Biz In the Midwest

Chicago, April 10.

Despite shaky business all winter in midwest terpsaloes, outdoor ballroom operators—with only a minimum of apprehension—are sticking their floors up in expectation of a topnotch summer session.

A spot check of outdoor pavilions revealed that most operators are sinking huge coin in advance bookings on name bands, and if there's any misgivings it's not too noticeable. Weather conditions, though, present the biggest headache to ops at this moment, with many remembering last year's late summer in the midwest, which stuck them with big-coin units and no patronage.

To date, Kennywood Park, Pittsburgh, is the only spot playing cagey with the elements. Bookers here were notified the pavilion will dispense with its customary name-band policy until nine weeks after its season starts. This means the spot will use local bands only until sometime early in August.

Peony Park, Omaha's class outdoor spot, has shifted policy also. Last year, on a name band policy, week-to-week, it will shift this year to a combination of territorial bands and big names, reckoning that it's healthier programming that way.

Wald Lake Casino is additionally playing it conservatively by using names five days and semi-names during the forepart of the week. Another spot using similar strategy is Forest Park Highlands, St. Louis, which will alternate marquee names with regional groups weekly.

Among the spots continuing with name bands on a week-to-week basis are: Elitch's Gardens, Denver; Lakeside Park, Denver; Delavan Gardens, Delavan, Wis.; Centennial Gardens, Sylvania, Ohio; Cedar Lake Park, Sandusky; and Coney Island, Cincinnati.

MGM SIGNS HAMPTON, DICKERS BILL SNYDER

Lionel Hampton was inked to a term recording pact by M-G-M Records last week. He'll record with both small combos and big band groups for the label. Hampton recently exited Decca after a 16-year stay.

Metro is also dickering with Bill Snyder to join its stable as bandleader and arranger. Snyder secured his release from London Records last week.

Charles Grean, RCA Victor pop artists and repertory chief, purchased a home in Chappaqua, N. Y., nearby to Hugo Winterhalter and Norman Leyden, the company's two other repertory staffers.

NBC, VICTOR TO PROMOTE TOURS

This will probably go down as "the summer of the dance band remotes," particularly on NBC. In a double-pronged maneuver, RCA Victor and NBC are collaborating on a project whereby the recording company may underwrite promotion trips for its top bands (somewhat along the lines of last spring's tour of Arturo Toscanini and the NBC Symphony orchestra), with the bands getting a network pickup to fill open time segments.

Move would not only enable the web to effect savings on program costs, one of the primary motives behind the undertaking, but would stimulate road interest in pop bands and would give ballroom operators a cuffo network ride and plug. Ballroom ops, for the latter reason, are receptive to the idea.

According to present setup, NBC already plans such remotes from Houston, Myrtle Beach, S. C., and Memphis.

Interest in the dance band remote pickups is also reported perking at CBS.

Decca, Emerson In Merger Denial

A persistent rumor in financial circles that Decca and Emerson Radio & Television Co. were planning to merge was categorically denied yesterday by prexies of both companies. Benjamin Abrams, Emerson topper, asserted that no merger talks have been held at any time with Decca and he was seconded by Milton R. Rackmil, Decca prexy, who made a similar denial at the company's stockholder meeting in New York yesterday (Tues.).

Reports of such a merger, which have persisted over the last three months, picked up last week following heavy activity in Decca shares on the Stock Exchange. An unusual number of shares have been turned over in the past four trading days with the stock hitting 10¼ at closing yesterday (Tues.), after setting a high for the year on Monday (9) with 10½.

It's understood that the activity stemmed from one brokerage house which has been recommending the Decca stock on the basis of its $1,000,000 net last year and its recently increased dividend to 70c per annum.

Eddie Fisher Inducted In Tune With RCA Bally

Singer Eddie Fisher was inducted by the Army at Fort Devens, Mass., today (Wed.) in step with an all-out promotional campaign launched for him by RCA Victor. Diskery, which cut four sides with Fisher on the eve of his departure, is concentrating on a jock and juke push on Fisher's recent slices of "I Have No Heart" and "Unless," with distribs in each territory geared into the drive on the basis of Fisher's recent tour of Victor branches.

On Sunday night (8), Eddie Cantor tendered a farewell party to his protege at Monte Proser's Cafe Theatre, N. Y., where Fisher was performing. Party was attended by Victor's top brass, other performers and Fisher's family. At the party's windup, Fisher burst into tears when the crowd gave him an "Auld Lang Syne" farewell.

Westminister Recording Co. increased its capital stock from $30,000 to $100,000.

ASCAP Execs Map Talks With D. of J. On Revising Present 60-20-20 Payoff

In an effort to reach a definite solution to its writer-distribution headaches, execs of the American Society of Composers, Authors and Publishers are scheduling an early trip to Washington to sound out the thinking of Department of Justice officials on plans for revising the present 60-20-20 system. Delegation of writer board members, which is expected to be headed by ASCAP prexy Otto A. Harbach, will be the first official move by the Society towards amending the plan, although internal discussions have been going on sporadically since the system was instituted last October.

ASCAP leaders are mainly interested in the Justice Department's reaction to a proposal which would set up a non-objective category, such as availability, in determining a cleffer's classification. Under the consent decree, the Government required ASCAP to set up a scientifically calculable performance basis for the writer payoff system. Top ASCAP-ers, however, are still leaning towards a plan under which half of the 60% bracket, now based on a five-year performance average, would be laid aside for an availability criterion.

Such a move by ASCAP leaders would run head-on in the rank-and-file opposition led by Redd Evans and Pinky Herman. Evans, who was chiefly responsible for the Government intervention into ASCAP via his protests to the Justice Department several years ago, has expressed flat disapproval to any attempt to amend the 60-20-20 system. If any definite move towards revision is made by the leadership, Evans plans to place his squawks before the Government once again.

MCA Books Kaye, Eyes Term Contract

Music Corp. of America has booked Sammy Kaye into the N.Y. Hotel Astor roof in return for what the agency hopes will result in a term contract. Deal for Kaye to play the Astor starts July 2, possibly until Labor Day. It's not definite whether Kaye will sign with MCA, but indications point in that direction.

The Astor date was instituted by General Artists Corp., whose contract with Kaye expires June 30. When Kaye told GAC that he wouldn't renew his pact with them, MCA picked up the Astor negotiations and concluded the deal.

Oberstein Seen Possibly in Key Spot at London

Recent trip of Eli Oberstein to England, where he confabbed with E. R. (Ted) Lewis, British Decca chief, is cueing reports that Oberstein is about to step into an exec role in Lewis' American subsid, London Records. Since Joe Delaney's exit as artists and repertory chief of London two months ago, company has been in an uncertain position regarding its relations with American artists, with several of the latter already exiting or not renewing their pacts. Tawny Neilson is currently filling the a&r post although the company's chief activity recently has been the distribution of British-made disks.

Oberstein has been dickering for some time with major companies for an a&r spot, an operation he headed for RCA Victor several years ago. Oberstein's possible takeover of the London job may be indicative that Lewis is willing to shift the accent of the London diskery to U. S. artists for a strong bid in the U. S. market.

Oberstein is currently heading Varsity Records, which distributes low-priced pop disks.

COL PACKAGING ENTIRE 'PORGY & BESS' SCORE

Extending its string of wax revivals of old legit musicals, Columbia Records is packaging the complete score of George Gershwin's "Porgy and Bess" with an all-Negro cast. Ira Gershwin, the late composer's brother and collaborator, will work as an adviser on the disk version, which is being produced by Goddard Lieberson, Col's exec v.p. Leads in the set have been assigned to baritone Lawrence Winters and soprano Camilla Williams, with Avon Long, from the original cast, again playing the Sporting Life role.

In the same series, Col recently released versions of "Anything Goes," "The Bandwagon" and "Pal Joey," with "Conversation Piece," starring Noel Coward and Lily Pons, completed but as yet not marketed.

Monroe's $6,850 1-Niter

Vaughn Monroe orch, playing a one-nifter Saturday (7) in Pottstown, Pa., racked up a solid $6,850 gross with 3,450 payees.

Monroe has been booking one-niters within close distance of the New York area in view of his Tuesday night CBS-TV show from N. Y.

Fletcher Henderson, Ill, Getting Entire Proceeds From Block Disk Edition

In a unique benefit idea for vet arranger-bandleader Fletcher Henderson, who is critically ill at his Harlem home, Martin Block, WNEW, N. Y., disk jockey, is putting up an album of jazz disks for sale at $7 a set, with the entire proceeds going to Henderson. Album, being offered via Block's show in a limited edition of 2,500 sets, has been cut from the hour-long show, staged by the deejay March 29, on which the original Benny Goodman trio, with Teddy Wilson and Gene Krupa, were reunited for the first time in over 10 years. Show was originally designed as a tribute to Henderson, who was the arranger for the old Goodman orch.

Columbia Records, for which Goodman and Wilson record, is cutting the album but Block is handling the selling exclusively. RCA Victor, which has Krupa under contract, okayed the release of the benefit records.

In addition to the Goodman trio, other sideman playing on the Block show and featured on the disks are trombonist Lou McGarrity, guitarist Johnny Smith, Trumpeter Buck Clayton and bassist Eddie Safranski.

'Rudolph' Trademarked

Johnny Marks' tune, "Rudolph the Red-Nosed Reindeer," which has climbed over the 1,000,000 disk sales mark for two years running at Columbia Records, has taken over as Columbia trademark for all of the company's kiddie disks. Jackets on each of the juve disks will be topped by the phrase, "Rudolph Recommends," following with the title of the number.

Deal was inked between Marks' firm, St. Nicholas Music, and Hecky Krasno, head of Col's kiddie department, who was originally responsible for Gene Autry's waxing of "Rudolph" two years ago. Pact runs for five years with Marks receiving an annual fee.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING APRIL 7

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in list	Artist	Label	Song	N.Y. Jack Lacy—WINS	Chi. Bill Evans—WCFL	L.A. Al Jarvis—KLAC	Lawrence Bob Perry—WLAW	Allentown Harry Light—WSAN	Savannah Stan Friedman—WDAR	Omaha Gaylord Avery—KOWH	Miami Tony Donald—WQAM	Port. Ore. Sammy Taylor—KGON	L'ville Cliff Mercer—WLOU	D.C. Jerry Strong—WINX	Milwaukee Bob Larsen—WEMP	S.F. Les Malley—KYA	K.C. Bob Kennedy—WHB	Cleve. Bud Wendell—WJMO	Mpls. Merle Edwards—WMIN	N.O. Larry Wilson—WNOE	Fitchburg Ed Penney—WFGM	Birmingham Bill Wright—WSGN	Dearborn Robin Seymour—WKMH	St. L. Hal Fredricks—KXOK	Det. Ed McKenzie—WJBK	Cincy Paul Dixon—WCPO	Pitt. Phil Sheldon—WWSW	Utica Dan Fusco—WRUN	Denver Ray Perkins—KFEL	San Ant. Jim Wiggins—KABC	Baltimore Buddy Deane—WITH	Phoenix Dick Gilbert—KTYL	Boston Bill [illegible]	TOTAL POINTS
1	1	14	Perry Como	Victor	If		1	10	2	2		2	1	2	3	1	4		2	3	4	7		4				10	1	2	1	1	6	5		163
2	4	9	Rosemary Clooney	Columbia	Beautiful Brown Eyes				4		3		3	1	4				10	5		2	9	1	2	7		6	2	1		6		8	[illegible]	129
3	2	17	Mario Lanza	Victor	Be My Love	8	3	2	9		4	1	2	3	3	3	9	3	7		1			7						7	2					112
4	17	2	Les Paul-Mary Ford	Capitol	How High the Moon				1			8					5			2	7		8	10	6	1	2	1					3	2	1	97
5	6	7	Patti Page	Mercury	Mockin' Bird Hill	5			3	4				4					1		5	1	3	1	1			4			3		2			96
6	9	9	Billy Eckstine	MGM	I Apologize	4		4							9		8						1	2	7	3		3					1		8	94
7	3	14	D. Reynolds-C. Carpenter	MGM	Aba Daba Honeymoon			3	10			6		7	7	5	7				9	6			5				5		4	3	9			88
8	5	7	Guy Mitchell-M. Miller	Columbia	Sparrow in the Tree Top	9		5	8	7							6			4	2		5		3									3	3	86
9	8	7	Les Paul-Mary Ford	Capitol	Mockin' Bird Hill			9				3	4		2	2	2	7		1										4						85
10	15	18	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You		4					5		5		10		2	2											3	7	10	4			63
11A	16	3	Weavers	Decca	On Top of Old Smokey		10	6	5							4	1								4	2		8							4	50
11B	7	9	Patti Page	Mercury	Would I Love You			1		1			5				3				8	9				5						9		9	10	50
13	11	11	Eddie Fisher	Victor	Bring Back the Thrill	1										9								3					10						2	30
14	10	21	Patti Page	Mercury	Tennessee Waltz									8		8								6					6	6	10	4				29
15A	22	6	Vaughn Monroe	Victor	Faithful	6		7			5																							1		25
15B	17	10	Tony Martin-D. Shore	Victor	Penny a Kiss								7	6															3			7		7		25
17	..	2	Florian ZaBach	Decca	Hot Canary	10																	4			9		7							4	21
18	13	5	Bing Crosby-Andrews Sis.	Decca	Sparrow in the Tree Top								9			7						3								5						20
19	14	5	Bobby Wayne	London	Always You	7	5		6														7													19
20	..	1	Eddy Howard	Mercury	Penny a Kiss		2												5					8												18
21	24	5	Freddy Martin	Victor	Aba Daba Honeymoon								6					4												8						16
22	41	3	Paul Weston	Columbia	Across the Wide Missouri		8						10						9		3															14
23A	22	4	Doris Day	Columbia	Would I Love You						6	4																								12
23B	12	15	P. Como-Fontane Sis.	Victor	You're Just in Love							7	8																		6					12
25	..	7	Billy Eckstine	MGM	If													1															10			11
26A	..	1	Ray Noble	Columbia	Goodnight Sweetheart						1																									10
26B	..	1	Vaughn Monroe	Victor	On Top of Old Smoky										1																					10
26C	26	3	Eddie Fisher	Victor	Goodbye G.I. Al																						1									10
29A	..	6	Nat "King" Cole	Capitol	Jet																6												7			9
29B	..	1	Nat "King" Cole	Capitol	Too Young																					6									7	9
29C	28	6	Doris Day	Columbia	Lullaby of Broadway						2																									9
29D	..	1	Richard Hayes	Mercury	Too Young																		2													9
29E	..	1	Fred Astaire	MGM	How Could You Believe Me																							2								9
29F	45	8	Ray Anthony	Capitol	Be My Love																											2				9
29G	..	1	Leroy Anderson	Decca	Syncopated Clock	2																														9
34A	..	1	Champ Butler	Columbia	I Apologize		9			5																										8
34B	..	2	Nat "King" Cole	Capitol	Always You					3																										8
34C	..	1	Ink Spots	Decca	Somebody Bigger Than U or I																						3									8
34D	..	1	Toni Arden	Columbia	Too Young	3																														8
40A	19	16	Guy Mitchell-M. Miller	Columbia	Roving Kind					8				9																	9					7
40B	..	1	Frank Sinatra	Columbia	Faithful													10									5									7
40C	20	6	Vic Damone	Mercury	Tell Me You Love Me																								4							7
40D	24	3	Doris Day	Columbia	I Love Way You Say G'dnite																					4										7
40E	..	2	Bing Crosby	Decca	May Good Lord Bless You																	4														7
45A	..	9	Perry Como	Victor	Zing Zing Zoom Zoom													5																		6
45B	..	2	Tony Martin	Victor	I Apologize																											5				6
45C	..	10	Bill Kenny-G. Jenkins	Decca	It Is No Secret																	5														6
48A	..	1	Evelyn Knight	Decca	Beautiful Brown Eyes		6																													5
48B	..	2	Dinah Shore	Victor	Lonesome Gal					6																										5
48C	..	1	Freddy Martin	Victor	Never Been Kissed																		6													5
51A	..	2	Frankie Laine	Mercury	May the Good Lord Bless You			8																												3
51B	30	4	Georgia Gibbs	Coral	Once Upon a Nickel																														8	3

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Recaptures on four great new sides the famed hit-making qualities of the fabulous Monroe all-time hits that zoomed him to the top

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DECCA *data*

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CHRISTOPHER FRY'S

Romantic Comedy

THE LADY'S NOT FOR BURNING

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DECCA DX-110. Two 12-in. Long Play Unbreakable Records • Price $11.70

DECCA RECORDS America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 7

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denelf's Mus. Shop)	Boston—(Boston Music Co.)	San Antonio—(Central Radio Co.)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	2	MARIO LANZA (Victor) "Be My Love"—10-1567A	1	1	1	..	3	2	2	1	3	7	4	2	92
2	1	PERRY COMO (Victor) "If"—20-3937	2	2	5	1	1	3	..	5	1	9	3	1	88
3	6	LES PAUL (Capitol) "Mockin' Bird Hill"—1373	..	..	..	2	..	1	..	2	..	1	6	..	43
4	9	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	4	6	..	..	2	..	8	..	2	..	..	4	40
5	8	G. MITCHELL-M. MILLER (Col.) "Sparrow in the Tree Top"—39190	..	8	8	4	..	..	5	3	..	..	7	3	37
6A	4	PATTI PAGE (Mercury) "Would I Love You"—5571	6	4	9	..	4	8	..	..	8	..	2	..	36
6B	13	LES PAUL-M. FORD (Capitol) "How High the Moon"—1451	..	..	4	7	..	4	7	..	4	4	..	..	36
7A	7	BILLY ECKSTINE (MGM) "I Apologize"—10903A	8	3	..	..	..	..	4	..	6	..	1	10	34
7B	3	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	9	7	3	10	..	6	6	8	7	..	..	9	34
8	5	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	10	..	2	..	6	..	..	10	3	..	..	..	24
9	15	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	5	..	6	..	..	..	..	..	3	9	..	21
10	10	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	..	..	..	..	8	..	..	9	..	6	..	3	18
11	13	ROSEMARY CLOONEY (Col.) "Beautiful Brown Eyes"—39212	..	9	..	9	..	..	..	4	..	..	5	..	17
12	..	EDDIE FISHER (Victor) "Bring Back the Thrill"—20-4016A	..	10	..	..	..	13	3	..	..	..	..	8	13
13	12	FLORIAN ZABACH (Decca) "Hot Canary"—27509	7	..	..	3	..	..	..	..	..	..	..	..	12
14	18	GORDON JENKINS (Decca) "Would I Love You"—27490	..	..	..	..	..	..	1	..	..	..	..	..	10
15	18	ART MOONEY (MGM) "Sparrow in the Tree Top"—10924	..	..	..	..	..	..	..	..	..	2	..	..	9
16	18	LEROY ANDERSON (Decca) "Syncopated Clock"—40201	3	..	..	..	..	..	..	..	..	..	..	..	8
17A	..	MARIO LANZA (Victor) "Vesti La Giubba"—10-3228	5	..	..	..	..	..	..	..	..	..	..	..	6
17B	..	DINAH SHORE (Victor) "My Heart Cries for You"—20-3978	..	..	..	..	..	5	..	..	..	..	..	..	6
17C	14	TONY MARTIN-D. SHORE (Vic.) "Penny a Kiss"—20-4019	..	..	..	..	..	9	..	7	..	..	..	..	6
17D	..	JIMMY WAKELY (Capitol) "Beautiful Brown Eyes"—1383	..	..	..	..	..	..	..	..	..	5	..	..	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	7	235	MGM	3	77
Mercury	3	94	Columbia	2	54
Capitol	3	85	Decca	4	51

FIVE TOP ALBUMS

1	2	3	4	5
GUYS AND DOLLS	SOUTH PACIFIC	OUT OF THIS WORLD	VOICE OF XTABAY	CALL ME MADAM
Broadway Cast	Broadway Cast	Broadway Cast	Yma Sumac	Ethel Merman
Decca	Columbia	Columbia	Capitol	Decca
DA-825	MM850	MM-980	CD-244	DA-818
9-203	ML4180	ML-54390	CC244	9-166
DLP-8036				DLP-8035

Leeds' Chiantia Planes To European Looksee

Sal Chiantia, Leeds Music exec v.p., planes to England Saturday (14) to look over operations of the pubbery's foreign affiliates, Leeds and Pickwick, in London and on the Continent. Bernard Miller, attorney for Leeds and other music firms, is accompin' Chiantia.

They will be gone about six weeks.

Rackmil Eyes Canada

Milton R. Rackmil, Decca prexy, headed for Canada last weekend for o.o. of the company's dominion operations. He returned to N. Y. in time for the Decca board meeting yesterday (Tues.)

Rackmil returned a few days prior to the Canadian trip from a swing of Decca's southern branch in conjunction with Sid Goldberg, company's general sales manager.

PROGRAM
MEMPHIS IN JUNE
THE DIXIE STANDARD
Paul Francis Webster

Local 802 Names Group To Study Cost of Bldg.

Following squawks from the ranks over the out-of-way location of Local 802's new hiring hall on New York's lower east side, musicians union's exec board has organized a committee to determine the cost of erecting the local's own building in the midtown area. Committee's financial report will form the basis of a proposed assessment to be levied on the membership.

Original proposition for a $2 quarterly assessment was shelved at a membership meeting last week pending a study of how much coin would be needed for a building. Union was recently compelled to shift its hiring hall to a relatively inaccessible location after its lease ran out in the present 6th Ave. & 50th St. building.

Music of Our Time, Inc., chartered to conduct music publishing and broadcasting business in New York. Capital stock is 200 shares, $100 par value.

ABA DABA HONEYMOON

DIXIE STANDARD—CREATIVE CARPENTER
n-G-M
RICHARD HAYES—KITTY KALLEN
Mercury
FRANKIE MARTIN
RCA Victor
BILLY EAKE
Columbia
CLAY HUMAHO—SAN FRANCISCO BOYS
Capitol

Robbins Takes Over 'Missouri,' Loft Keeping Copyright Ownership

J. J. Robbins & Sons Music has entered an unusual deal with Solly Loft, head of Revere Music, under which the Robbins firm has taken over exploitation of Loft's plug tune, "Across the Wide Missouri." While buyouts of small pubbery tunes by major companies are not unusual, Loft retains full copyright ownership to "Missouri" in this arrangement while sharing the profits.

Deal is for eight weeks with Robbins agreeing to make "Missouri" the No. 1 plug. Loft entered the deal because, as an indie, he was unable to take advantage of the initial reaction to the various disk versions of "Missouri." Robbins will get a cut of the copy sales and will also share in the performance credits given Revere by the American Society of Composers, Authors and Publishers.

Sidelight on the "Missouri" deal is that Jack Robbins once again is brought into contact with Metro via the film company's exploitation of the tune in conjunction with its Clark Gable starrer, "Across the Wide Missouri," slated for early release. Although the number is not used in the pic, it will be used as a promotional peg by the studio, for which Robbins once worked as music exec in the Big Three firm.

Robbins, meantime, is prepping exploitation on his next tune, "Love Me," an oldie cleffed by Ned Washington and Victor Young. Number is already set with disks by Frank Sinatra for Columbia, Billy Eckstine for M-G-M Records, Herb Jeffries for Coral and Ray Barbour for Mercury.

Gaillard Repacted To 3-Year Mills Deal

Slim Gaillard has been repacted to a three-year deal by Mills Music under which the publishing firm will handle all of the bandleader's compositions. Gaillard had been under contract to Mills for the past five years.

Initial Gaillard tunes taken over by the firm under the new deal are "Soony Roony," takeoff on the Yma Sumac etchings for Capitol Records, and "Laughter in Rhythm."

K.C.'s Public Music Library
Kansas City, April 10.

Music gets a bigger play at the public library here, with the opening of its new music department.

Music scores of classics, standards and some pops will be available there along with records, biographies, stories of opera scores and other material of the music world.

Top Songs on TV

(Alphabetically Listed)
Week of March 26-April 8

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

Be My Love.....Miller
If .....Shapiro-B
Mockin' Bird Hill....Southern
Would I Love You.....Disney
You're Just in Love....Berlin

5 Top Standards

April Showers.....Harms
Back In Own Back Yard Bourne
Might As Well Be Spring.....Williamson
Somebody Stole My Gal .....Robbins
Wait Till Sun Shines Nellie....Von Tilzer

Three Harry Jamesites Swing Over to the Duke

Hit by the recent exit of several top sidemen, Duke Ellington picked up three men from the Harry James band to fill the vacancies. The recent additions are trombonist Juan Tizol, saxophonist Willie Smith and drummer Louie Bellson.

The bandleader is currently winding up a midwestern tour and is heading east for TV shots in May. The Berle show has already been set.

Ellington, meantime, is feuding with the combo that left his band. Ellington's office alleges that Johnny Hodges and his unit are capitalizing on the Ellington name in newspaper ads which are causing confusion among the bookers. Exiting with Hodges, an Ellingtonian for the past 20 years, were longtime regulars Lawrence Brown and Sonny Greer.

Robinson Record Corp. chartered to conduct business in New York. Capital stock is $20,000, par value $100. Directors are Morgan Clyde Robinson, Lawrence Daniel Robinson and Eugenia Walker.

Inside Orchestras—Music

Life [illegible] "Once Upon a Nickel" (by Buddy Ka[illegible]) [illegible] editorial theme by calling the lyric [illegible] a good cigar, apple [illegible], subway ride, lecture zone, telephone, etc.) to the attention of War Mobilizer Charles E. Wilson, Price Stabilizer Eric Johnston and Price Controller Michael A. DiSalle. Life PE'd its editorial, "Jukebox operators are now talking about raising their price to a dime."

Harry Link, before joining E. B. Marks Music as general professional manager, also published a tune with a similar inflation tune title, "A Nickel Ain't Worth a Cent Today," by Fred B. Norman and Jack Segal. Number is currently being plugged by the Marks firm.

Conductor-arranger Joe Lipman is amassing a list of disk and broadcast credits that is making him one of the top earners in his field. Currently Lipman is arranging the Perry Como and Frank Sinatra TV shows and NBC's "The Big Show." For the platter companies, Lipman conducts the King Cole sessions at Capitol, the Phil Brito and Johnny Desmond dates at M-G-M Records, and the Sarah Vaughan waxings for Columbia.

Two carloads of RCA's top brass trained out to Lancaster, Pa., last week for a briefing on the latest electronic devices developed at the company's plant there. Group of over 50 execs looked over the advances made in color tubes for video and were also toured through the factory sector, where work on atomic energy is being carried on for the Army and Navy.

In a move to hype "Teresa," Arthur M. Loew's foreign-made indie pic, distributed by Loew's, M-G-M Records has a tune of the same name by Macklin Marrow's orch and chorus. Although the Jerry Livingston-Mack David song is not part of the film score, it's being plugged in conjunction with pic's release in various key cities.

Thank you MARTIN BLOCK
for Making MARION MORGAN'S
"TAKE MY LOVE"
Your Record of the Week
Atlantic #936, "Take My Love"—Marion Morgan and the Beachcombers with Joel Herron and His Orchestra
ATLANTIC RECORDING CORP.
301 W. 54th Street New York

Another BMI Pin-Up Hit!
I'M YOURS TO COMMAND
Published by Mills
Recorded by
BILLY ECKSTINE—MGM 10994
SAMMY KAYE—Col. 39325
GORDON MacRAE—Cap. 1471
HERB JEFFRIES—Coral 60437
TONY FONTANE—Mer. 5607
BMI

FLASH!
JERRY GRAY
and his Orchestra
Smashes 4 year record!...
with 5,530 PAID ADMISSIONS on his 1st Saturday night at the HOLLYWOOD PALLADIUM
P. S.: RIDING HIGH ON DECCA, TOO, with . . .
"JOHNSON RAG," "YEAH, YEAH, YEAH," and "IN THE MOOD ALBUM"

On the Upbeat

New York

Mindy Carson into Oriental Theatre, Chicago, April 19 for two weeks . . . **Guy Mitchell** opens at Click Club, Philadelphia, April 12 . . . **Margaret Phelan** set for Club Bagatelle, London, May 28 . . . The Three Flames, currently touring Canada, booked into Duffy's Tavern, Hamilton, Ont., April 15 . . . **Peggy Lee** into Hippodrome theatre, Baltimore, April 12 for week . . . **King Cole Trio** to Howard theatre, Washington, D.C., April 12 for week . . . **Jerry Gray's** band opens Vogue Terrace, McKeesport, Pa., May 28, then to **Frank Dailey's** Meadowbrook, Cedar Grove, N. J., June 5 . . . Capitol Records' **Mike Adrian** wed **Lee Coran** Saturday (7) . . . **Louis Bernstein**, Shapiro-Bernstein topper, and **George Pincus**, S-B general manager, back from Florida vacations . . . **Redd Evans**, Jefferson Music head, off on four-week disk jockey tour through the midwest . . . Broadcast Music, Inc. baseball team, coached by **Ike Diamond**, is leading the Rockefeller Center league following three straight wins.

Chicago

Larry Raine in to wax for London . . . **Kitty Kallen** to Elms Foot, Windsor, Ont., April 23 for two weeks . . . **Herbie Fields** band plays Purdue U., Lafayette, Ind., April 20, then goes to Zanzibar, Denver, April 23, for three weeks . . . **Dick Contino** set for Casino theatre, Toronto, April 19, for one week . . . **Shep Fields** signed for Casa Loma, St. Louis, April 17 for six days. He follows at Trocadero, Henderson, Ky., April 27 for one week . . . United Music pubber **Jack Gale** enroute to Coast . . . **Russ Morgan** plays Pan-Pacific Show, Los Angeles, June 14 for 10 days . . . **Billie Holiday** to Hi-Note, Chi, June 11 for two weeks, and follows immediately at Stagedoor, Milwaukee, for two weeks . . . **Georgie Auld** set for Holiday Tavern, Toronto, April 13 for two weeks . . . **Gloria DeHaven** plays Oriental theatre, Chi, May 3 for two weeks . . . **Ivory Joe Hunter** and Bill Farrell to Blue Note, Chi, May 4 for two weeks . . . **Hal Otis** extended at Tropical Lounge, Des Moines, closing May 10 . . . **Elliot Lawrence** set for Wald Lake Casino, Wald Lake, Mich., May 23 for one week . . . **Irv Victor**, WGN folk deejay, etched a session last week for his own outfit.

Hollywood

Aragon Ballroom at Ocean Park resumes full-week operation April 28 with **Lawrence Welk** in on a four-week stand as the opening attraction at $3,250 per frame. Welk, current at the Claremont hotel, Berkeley, goes back to the hostelry Jan. 14 for 14 weeks . . . **Vic Valente** launched his new band with a series of one-niters near Army and Navy bases from which Phil Regan will broadcast. Valente is musical director of Regan's NBC show. . . **Eddie Bergman**, batoneer of the house band at the Cocoanut Grove, planed to N. Y. for his father's funeral . . . **Stan Kenton** current at Downtown, San Francisco.

Vido Musso forming a 15-man crew which will break in April 21 at Balboa Beach for a one-niter and then plays the same spot April 25-28 . . . **Desi Arnaz** holding over until April 21 at the Biltmore Bowl, with **Henry Busse** coming in April 24 . . . **Sonny Burke** will reform a band for a four-week stand at the Palladium here starting Oct. 4 . . . **Eddie Oliver**, current at Mocambo, and his saxplayer, **Paul Hebert**, penned a novelty ditty tagged "Voulez Vous" and sold it to Walt Disney for a film.

Kansas City

Harry James set for one-nighter April 14 in the Pla-Mor Ballroom . . . After four-week stand at the Hotel Muehlebach here, **Johnny Pineapple** orch revue heads south for the Baker hotel, Dallas, for four weeks beginning May 3 . . . **Don Roth** trio has had its option lifted and will stay at Drum Room of President hotel indefinitely . . . **Larry Lloyd** orch at Cactus Club, Victoria, Tex., likewise . . . And same for **Pick Mansfield Trio** at Southland Club, Wichita, Kans. . . . Same city **Bob Hanson**, comic, and **Red Calvert Headliners Trio** stay on indefinitely at the Tee Pee Club . . . **Dorothy Brown** and her vocals continue at Tropics of Phillips hotel, K. C., until April 20 . . . **Vi Keyes** and **Dude Ranch Boys** opened at Arcade Club, Sioux Falls, S. D., April 2 for two weeks . . . **Gunnar Sondberg** and trio come out of Putsch's 210 here after eight straight months and go into Town Lounge, Milwaukee, April 23 . . . **Louis Cina Trio** opens at Putsch's April 16, coming here from Cleveland Athletic Club . . . Date extended on **Jimmy Tucker** orch at the Broadmoor hotel, Colorado Springs . . . **Jack Kerns** orch opens Commercial hotel, Elko, Nev., May 1, after closing Elmo Club, Billings, Mont., April 28 . . . **Max Cooper's Noncholants** opened two-week stand April 9 in Walla Walla, Wash., after closing stand at Chapman Park hotel, L. A., April 4 . . . **Hazel Lenington** opened at organ keyboard of officers' club at Rantoul (Ill.) Air Base April 4 with four-week date. Previously she had been in Miami . . . **Johnny Burdell**, former pianist with **Rocky Ford**, formed a new trio, which opened at House of Oscar, Colorado Springs, Colo., March 27, set by Midland Attractions . . . **Henny Youngman** followed up his stand at Hotel Bellerive with one-nighter for the Oakwood Country Club here Saturday (7) before returning to New York . . . After some out-of-town dates, **Julia Lee** is back at her stand at the Cuban Room . . . **Eddie Spitz** is readying a new downtown spot to operate on a ballroom policy with name bands. Layout is costing around $100,000 and set to open April 20 . . . **Don Roth Trio**, currently playing Hotel President here, recently waxed four sides for Citation label and the Midwest Publishing Co., Detroit . . . **Berney Bergantine**, who cleffed "My Happiness," has a new number coming out on Capitol label, possibly with **Maggie Whiting**. Number is "Why Am I Losing You," published by Bergantine's own firm, Happiness House (ASCAP), North Kansas City, Mo.

Pittsburgh

Harry James booked to play Gold Rush Ball at U. of Pittsburgh's annual spring carnival May 18 . . . **Art Mooney** into Palisades Ballroom for one-nighter on Saturday (14) . . . **Wes Parker** band signed for Club Belvedere week of April 23 . . . **Lee Henry**, vocalist with **Billy Catizone** orch at William Penn for a year, now doing a single and is currently at the Club 500 in Detroit . . . **Gabe D'Amico** replaced **Sammy Nestico** on sax with **Baron Elliott** band. D'Amico's trio remains at Duffy's Tavern indefinitely . . . **Patti Page**-**Clyde McCoy** band booked for Vogue Terrace week of June 11, with **Ralph Flanagan** following them in, also for a week . . . **Piccolo Pete** orch playing Friday - Saturday dances at Anchorage . . . **Tommy Carlyn** orch returned to Bill Green's again on Monday (9) with floorshow headed by **Walter** and **Jean Brown**, and **Jim Penman Co.** At same time, organist **Jean Dixon** replaced team of **Rudy Lewis** and **Lilli LeNay** in Green's cocktail lounge.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 7

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Pittsburgh, Volkwein Bros.	Minneapolis, Schmitt Music Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"If" (Shapiro-B)	2	3	1	1	4	1	1	1	1	1	3	..	102
2	2	"Mockin' Bird Hill" (Southern)	1	1	2	2	1	7	7	2	2	9	1	1	96
3	3	"Be My Love" (Miller)	..	8	5	10	7	2	2	3	4	5	6	6	65
4	6	"Aba Daba Honeymoon" (Feist)	6	4	7	8	6	8	3	4	3	4	9	..	59
5	9	"Would I Love You" (Disney)	..	5	4	7	10	6	4	..	5	2	8	4	55
6	4	"Tennessee Waltz" (Acuff-R.)	5	7	3	9	2	3	9	6	..	3	..	10	53
7	7	"It Is No Secret" (Duchess)	3	2	..	..	3	..	..	10	7	6	4	2	51
8	5	"You're Just in Love" (Berlin)	..	9	8	..	9	4	10	7	6	7	..	8	31
9	8	"My Heart Cries for You" (Massey)	..	6	9	3	5	..	..	..	..	..	..	3	29
10	10	"May Lord Bless You" (Pickwick)	7	..	10	4	8	..	..	8	..	10	..	7	23
11	13	"Sparrow Tree Top" (Santly-J.)	8	10	6	..	..	9	..	..	..	..	2	..	20
12	12	"I Apologize" (Crawford)	9	..	..	5	..	..	5	..	9	8	..	..	19
13	14	"Beautiful Brown Eyes" (Amer)	4	..	..	..	..	..	..	..	..	..	5	5	17
14	11	"Penny a Kiss" (Shapiro-B)	..	..	..	6	..	10	6	9	..	..	..	9	15
15	..	"Bring Back the Thrill" (Maypole)	..	..	..	..	..	..	..	5	8	..	..	..	9

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"HAPPY ENDING"
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78 RPM

"NO ONE BUT YOU"
"BEAUTIFUL MADNESS"
MGM 10953 78 RPM
K 10953 45 RPM

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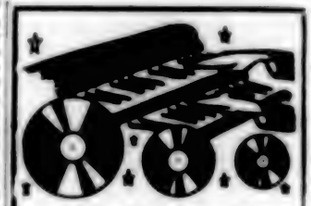

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Mae West in Tab Version of 'Lil' Set for Proser's Cafe Theatre, N. Y.

Dispute between the American Guild of Variety Artists and Equity over the jurisdiction of Monte Proser's Cafe Theatre, N. Y., is slated to break out anew with the booking of Mae West in a capsule version of "Diamond Lil," which opens there May 7 or 10 for an indefinite run. She'll get $8,500, with Proser paying the supporting cast. It'll be her first Broadway nitery date.

The booking indicates that Equity will again dispute the Associated Actors and Artistes of America decision of several weeks ago which awarded jurisdiction to AGVA. The 4A's committee based decision on the fact that there was more variety than legit in the opening show, "Billion Dollar Baby."

AGVA will base its claim of jurisdiction on the premise that it has control over the nitery field, no matter what kind of display is used. Equity claims that if a legit format predominates, it comes under its purview, no matter where presented.

Proser went to San Francisco last week to finalize deal with Miss West, which was made through the William Morris Agency.

Two Philly Groups Expand Cafe Holdings To Atlantic City

Philadelphia, April 10.

The partnership team of Dallas Gerson and Dave Dushoff, which recently linked forces with Harry Steinman in the ownership of the Latin Casino here, is spreading out with holdings in Atlantic City.

The trio has just taken over the operation of the Yacht Club, famous shore spot known for years as Babette's. The official opening is slated for July 3, and Steinman is dickering with Martha Raye for opening bill.

Meanwhile the three locals are actually relighting the room (now shuttered) on Wednesday (11) figuring to grab some of the Spring convention business at the resort, which will be very heavy for the next five weeks.

Move presages active nitery competish in Atlantic City this summer. Steinman was a partner last year with Paul (Skinny) D'Amato, in the 500 Club's supper room. This season, D'Amato has teamed up with Frank Palumbo, chain cafe operator, for his hot weather cabaret set-up. The 500 Club and the Yacht Club are two of the resort's largest spots, and will find the Philly cafe men around the corner from each other in Atlantic City.

Waldorf's Starlight Room Preems May 30 With Cugat

Starlight Roof of the Hotel Waldorf-Astoria, N. Y., will open May 30 with the Xavier Cugat band for a four week date. Preem night is tentatively slated as a benefit for the Eddy Duchin Memorial Fund to be devoted to leukemia sufferers. Duchin died of this malady Feb. 9.

Starlight Roof, the summer talent operation of the hotel, will use acts on subsequent shows. Initial show will be supplied by Cugat and talent that tours with him.

N.Y. Plaza's Persian Room Shuttering for Summer

The Persian Room of the Plaza hotel, N. Y., will shutter for the summer following the run of Mary McCarty and Mata & Hari, starting May 10. Both acts have been signed for four weeks and week to week options after that. If grosses hold up, run will be extended.

Evelyn Knight and Kathryn Lee open there tomorrow (12) for four weeks on the heels of Dorothy Shay.

VIENNA CHOIR TOURING

The Vienna Boys Choir, after a successful U. S. coastwide tour that covered 68 cities, left N. Y. by plane Saturday (7) for a four to six-week tour of Central America. Then they'll return home.

Peter Lacovich is musical director of the group. Sol Hurok has been booking them for both tours.

Vallee's Tucson Date After N.Y. TV, Radio

Following his guest shot on Frank Sinatra's CBS-TV show this Saturday (14), Rudy Vallee leaves New York for a two-week stand at the Santa Rita hotel, Tucson.

Vallee was heard on the NBC "The Big Show" last Sunday (8).

Capri, Long Beach, On Name Policy

Operators of the Capri Beach Club, Long Beach, N. Y., are planning a nitery operation patterned after the Riviera, Ft. Lee, N. J. Club is currently shopping for top names and has lined up a series of bands to take them through the summer.

The Capri is the club which Bill Miller of the Riviera negotiated for last summer. He was in on the operation from the blueprint stage, but builders later leased it to Dave Victorson, who operates the Suburban and Tabu clubs, Brooklyn. Harry Morton is booking the spot.

Capri, like the Riviera, will rely on the roadhouse trade. So far it's planned to use the headliners on weekends, but with warmer weather will go in for full-week shows.

Rivalry between both spots has already started. Miller is protesting the booking of Pupi Campo band into the Capri for July and August. He has it pacted for May, June, September, October, and claims a verbal commitment for the time he's set at the Capri. The hassle is now before the American Federation of Musicians for arbitration.

Capri has also signed Jose Curbello for May 29 and the Ving Merlin all-girl band. No talent has yet been set.

Farrell Plays Token Date In Spot That Gave Him Start

Cleveland, April 10.

Bill Farrell is back in his hometown for a two-week stint at Moe Nahas' Main Street Club, where he opened Monday (9) as a sentimental salute to the owner, who gave the M-G-M and cafe baritone his first professional job.

Nahas built up the singer and plugged him so much that the Frank Senness Agency here took him under its wing. Just before being signed by Bob Hope, former Clevelander, for a radio network season, Farrell promised his first boss that he would sometime play another date at the Main Street if it really needed him.

Baritone is kicking off policy of larger shows for Nahas, who cooked up a home-coming party for him.

Bandit, Posing as Sleuth, Sticks Up N.Y. Latin Qtr.

The Latin Quarter, N. Y., was robbed of $1,450 last week by an armed thug posing as a detective. Robbery, which occurred in the office, took place while there were about 700 patrons in the club.

Bandit, after getting into the office, forced manager Eddie Risman to open the safe which contained $1,450 and then forced Risman into the street and into a taxicab. He relieved the manager of an additional $20, but returned $2 for taxi fare.

Hilton Hotels' Mgr. Shifts

In a reshuffling of the Hilton Hotels managements, effective next month, Dean Carpenter moves from the Hotel Roosevelt to the Plaza, both N. Y., relieving J. B. Herndon, Jr., v.p. and treasurer of the chain who will continue only in an advisory capacity. John A. Klugherz continues as the Plaza's resident manager.

Frank Wangerman takes over Carpenter's spot at the Roosevelt, shifting from the Caribe-Hilton, Puerto Rico, where Arthur Elsinger moves into that post.

Draft Causes Contino To Curtail Minn. Date

Minneapolis, April 10.

Notified to report to his Glendale, Cal., draft board for induction April 11, Dick Contino terminated his Hotel Nicollet Minnesota Terrace 12-day engagement after his fourth night and he and his parents, who had accompanied him to Minneapolis, drove back to the Coast.

Contino initially had received a temporary 4-F classification, but was reclassified 1-A after a second physical. While awaiting the draft call, which came unexpectedly soon, he had been accepting some bookings. In addition to the bulk of the local engagement, he has to bow out of a two-week date at the Casino theatre, Toronto; an appearance on the Milton Berle TV show and a top role in the Wald-Krasna picture, "The USO Story."

Clark Dennis, who flew in from California, replaced Contino at the Minnesota Terrace.

AGVA, ARA Finally Ink Pact Covering Club Date Field

The American Guild of Variety Artists and the Artists Representatives Assn., after several months of negotiations signed an agreement covering the club date field. Agreement, which goes into effect May 1, is similar to the club date code recently signed by the Entertainment Managers Assn.

Major point in the new pact is the agencies' classification of bookers or producers when arranging club dates. With such classification, they are not to take commissions when using their own acts on the casual stands. Agreement concedes the point that as booker or producer they either get a fee from the organization for which they're setting the show or make a profit on the entire deal. The agencies fought against this point on the ground that in most cases they merely bought or sold talent.

Code also calls for the clubdate minimums, with each AGVA branch setting up its own scale. In New York minimums are singles, $20 on weekdays, $25 on weekends for the first 10 miles outside city limits. Doubles call for $25 to $40, and trios are pegged at $50 and $55. Scale increases by $1 for every 20 miles outside the city with a maximum set at 200 miles. Code also provides that the booker or producer pay for insurance on the act on all dates.

AGVA feels that with this wedge into the club date field on a national scale, the union is now in position to penetrate other fields, including lecturers and some forms of one-nighters which it may regard as a form of club date. Survey will be made of that situation.

FRENCH HYPNOTIST'S U.S.-CAN. CONCERTS

Paul Goldin, 23-year-old French hypnotist, arrives in New York tomorrow (Thurs.) from London and planes direct to Hollywood to supervise production of his two-reel film, "Hypnosis of 1951," for Columbia release, after which he plays coast-to-coast longhair dates, terminating in Montreal and Quebec, booked by Canadian Concerts. His program is in English and French, introducing new forms of individual and mass hypnotism, featuring audience participation in comedy, drama, song, dance and topical events. In London, Cardiff and Dublin his b.o. compared with other solo artists.

Born in Paris, Goldin first achieved fame by hypnotizing wild animals at the Cirque Medrano. He made the headlines by being buried alive for 46 hours in a replica of Napoleon's coffin.

Salmaggi Opera to Bow At Asbury Park Pic House

Asbury Park, N. J., April 10.

The Salmaggi Opera Co., of N. Y., will do operas for the first time at the Paramount theatre on the boardwalk here, beginning June 13 with "Madame Butterfly."

Engagement will follow the three-week spring season of the Salmaggi troupe at Carnegie Hall, N. Y., which opens May 9.

AGVA Has 140 Nominees for Delegate Posts in Upcoming Nat'l Convention

The American Guild of Variety Artists last week sent out to its membership one of the longest ballots in its history with 140 seeking election to 32 posts as delegates to the national convention scheduled in Hollywood for four days starting June 7.

In addition, union is taking a referendum on the Philadelphia Resolution calling for a 5% tax on nitery budgets up to $500, with proceeds going for the welfare fund, and a vote on the proposal to shift the site of the confab from Hollywood to a midwest spot as a matter of economy.

Stiffest contest in the election of delegates is expected to center around N. Y., where 36 nominees are competing for the 13 posts. Battle lines are expected to be drawn later and strong campaigns will be waged. Committees for various candidates are expected to be formed next week.

Those seeking election are Dewey Barto, Jackie Bright, Jack Burton, Red Buttons, Priscilla Callan, Jon Carlton, Peter Chan, Myron Cohen, Sid De May, Elynor Drootin, Doris Faye, Don Francisco, Joe Greene, Jack Gilford, Marshall Haley, Hamtree Harrington, Johnnie Hinc , Noel Hytown, Gypsy Rose Lee, Phyllis Lynd, Eddie Manson, Jon Nicols, Mac Pepper, Georgie Price, Elaine Ravel, Naomi Ray, Ralph Shaw, John Silo, Joe Smith, Russell Swann, Billy Taft, Billy Vine, Danny Walden, Allan Walker, Jerry Wayne and Peter Wells.

Chicago delegation will comprise six, and 18 are seeking the posts. On the ballot are Stuart Allen, Randy Brown, Charles Case, Ray Conlin, Sr., Adam Di Gatano, Dick Gale, Jack Gwynne, Bee Haven, Frances Kay, Tommy Martin, Gerri Page, Bobby Phillips, Chick Schloss, Violet Strand, Freddie

(Continued on page 51)

Hildegarde Grosses $8,600 in 2 One-Niters

Pasadena, April 10.

Hildegarde, playing the University Auditorium, Tucson, Thursday (5), and Union High School Auditorium, Phoenix, Saturday (7), in her series of concert one-nighters, grossed $8,600 for the two dates.

Chanteuse sings here tonight (Tues.).

New Snarl Delays Circus, AGVA Pact

The American Guild of Variety Artists contract with the Ringling Bros., Barnum & Bailey circus is hitting a snag. Although John Ringling North declared he will sign the contract, AGVA's executive board is reported displeased with the agreement since it doesn't allow for improvements in the outdoor field.

Crux of the situation is a hassle between circus officials and union board which wants an organizer with the show to see that union rules are enforced. Circus would like to see a renewal of last year's pact which merely guarantees unionization of all performers.

Board isn't willing to approve the pact unless guaranteed an improvement of working conditions. Although there hasn't been any beefs registered by performers, the board feels that it would like to supervise activities of all circuses that sign with the union. Lack of funds prevented the appointment of an organizer with the show. Question is to be discussed later by the union.

Strike was averted 10 days ago, when North agreed to a pact calling for an $85 minimum for principals and $60 for chorus. The contract was slated to be signed this week.

Circus Sets Sesqui Site

Philadelphia, April 10.

Ringling Bros., Barnum & Bailey circus will play its date in South Philadelphia, with the leasing of city-owned land near the site of the former Sesqui-Centennial grounds.

Council is expected to act on an ordinance Thursday (12) leasing the 20-acre tract to the Big Top for the week of May 20-26, at a fee of $2,000.

Det. Council Helps Bail Out Vet Show With $1,500

Detroit, April 10.

In an unprecedented action, Detroit's Common Council authorized an emergency appropriation of $1,500 to prevent loss of scenery and properties for the revue, "It's a Great Day," the paraplegic veterans' show which disbanded after a disastrous fortnight at the Shubert.

Under rules of the American Guild of Variety Artists, the organization of veterans who owned the show was bonded to ensure salaries and return transportation to their homes. "We drew our salaries, all right," said Al Perkins, president of the group. "But we just had to pour the money back into the show in the hopes that things would straighten out."

Of the city's $1,500, all but $10 will go for trucking charges on the show's properties.

The veterans already are getting set for a new show scheduled to preem next September, Perkins said. Some of the 18 vets had pledged their homes and lost them in the present venture, but they still are willing to try again, he added.

Sally Rand's Philly Date

Sally Rand has been signed for a week at the Click Club, Philadelphia, starting April 26. It's her first cafe date in this town. Negotiations are current for Gloria De Haven to go in for a week following Miss Rand's engagement.

Click recently revamped its policy from bands to name talent. Spot hired a line several weeks ago.

Bob Hope's $20,000 For Cancer Fund In N.Y. Paramount 1-Niter

The Bob Hope night at the N. Y. Paramount Sunday (8) night for benefit of the Damon Runyon Memorial Fund netted nearly $20,000. All the proceeds went to the Fund as there was virtually no overhead. All facilities were donated. The theatre provided the house, and there was no professional organization pushing tickets. There were few block-ticket sales, majority of the gate coming in at the b.o.

Talent lineup was one of the biggest in years, including Frank Sinatra, Jose Ferrer, Tallulah Bankhead, Jimmy Durante, Rex Harrison & Lilli Palmer, Janis Paige, Billy Eckstine, Sid Caesar & Imogene Coca, Ethel Merman, Fred Allen, Ed Wynn, Judy Holliday, Barry Gray, Ken Murray, Paul & Eva Reyes, Frank "Sugar Chile" Robinson, Constance Moore and the Hugo Winterhalter orch. Benefit lasted until 1:30 a.m. and the Hope film, "The Lemon Drop Kid," current at the Paramount, followed. Mack Millar, Hope's press rep, arranged the affair with Bob Weitman, Paramount theatre's managing director.

Hope leaves for England Saturday (14) on the Queen Mary for a fortnight at the Prince of Wales theatre, London, opening April 23. Originally, Val Parnell, managing director of the Moss Empires circuit of England, wanted Hope to open at the Palladium during the month of April, but Judy Garland had already been booked. Consequently, Parnell changed the Wales theatre policy from legit to variety in order to be able to play Hope who's getting $25,000 weekly. Because of the fact that it's a smaller house than the Palladium, Hope will play three Sunday concerts at the Palladium, to permit the circuit to come off with a sizeable profit. Hope is donating his salary to Clubland, British equivalent of Boystown. He'll also play Glasgow during his British trip.

Following the London engagement, he'll play several shows for U. S. occupation troops in Germany and sail for the U. S. June 4 on the Nieuw Amsterdam. Hope was angling to get Jane Russell to tour with him, but theatre couldn't afford the added headliner.

Night Club Reviews

Hotel Pierre, N. Y.
(COTILLION ROOM)

Rosalind Courtright, Stanley Melba and Chico Relli Orchs; $3 minimum; $2 cover Fri.-Sat.-holiday eves.

Stanley Melba who, besides maestroing the No. 1 band here is talent impresario, has been doing a good job with the Cotillion Room by bringing the clientele around to a name or semi-name policy. While always a class boite, the emphasis this season has been to hold down quantity and accent quality where possible, i.e. only one good name act or two turns where the budget permits augmenting the top turn with a lesser ballroom pair. The DeMarcos, Annamary Dickey, Larry S.orch, Denise Darrel have been some of the turns here.

Now comes Rosalind Courtright who gave the Pierre a Stork Club-21-El Morocco turnout it never experienced before. The Hartmans (despite Grace and Paul's now well-publicized marital split, they will continue professionally together) are slated to follow.

Miss Courtright is a chanteuse about whom there's no kidding now as to her seriousness to make good in the class boite belt. Wife of Hernando Courtright, head of the Beverly Hills Hotel, she essayed on a songalog in the sleek saloons, and has been trouping in class hotelries like the Waldorf and St. Regis to high spots from here to Las Vegas and Hollywood's Sunset Strip. In her previous pix career she was Rosalind Keith professionally.

Sophisticated songstress has lots of authority now on the cafe floor—more so than when she teed off—and also considerable savvy on style. She erred on her preem by being overly generous, probably in deference to the large personal following—strong Hollywood, Broadway and socialite admixture—and the fact that, for the Cotillions openings there is only one show, scheduled half-way between the normal dinner and supper timings. Her excerpts are culled from musicomedy, Paris, the pops and standards, and the sum total blend is OK b.o.

Melba also emcees, besides worrying about the general operation, and in addition to his main orch there is Chico Relli Latinos for the rhumba sets. *Abel.*

Flamingo, Las Vegas
(FLAMINGO ROOM)

Las Vegas, April 3.

Danny Thomas, Mitch De Wood, Nanci Crompton, Denny Beckner Orch (12), Walter Popp; no cover, no minimum.

Ovation accorded Danny Thomas at walk-on is indication of deep respect and honor for the one-time $50 a week Chi comic who has risen to a topmost niche in his profession. Gesture of handing over entire earnings from this engagement to City of Hope hospital near L. A. indicates great heart of this funnyman. Capacious room will be thoroughly filled every show of 10-day stint.

Vein of serious talk sometimes interlards his intelligent, albeit funny story reprises—a great many of which are well known to Thomas enthusiasts. Through the years, he has built up a most impressive collection of original material. He must tell his "Jack" story, sing, chant and patter his "Ode to a Wailing Syrian" with its dramatic overtones. He must shake his first at the "bosses," and every show, pays tribute to the many people who've helped him on his way.

The Thomas "from off the street" stories always receive hefty salvos of laughter and applause. When he parlays into western jokery with drawling vocalisms into "Song of the West," attendees raise the roof. Kids ringsiders and himself, his nose, satires the armchair comic in audience with "Competition Blues." Lauds his accompanist Walter Popp, who keyboards mood music and gives downbeats to the Denny Beckner Orch. It's a most happy time—the 40 minutes spent with Danny Thomas at the Flamingo.

Mitch De Wood, Danny's singing protegee, precedes the comedian with powerful bary pipes intoning faves like "Great Day," "La Vie En Rose," "Why Was I Born," and "Foolish Heart," for good reaction.

Nanci Crompton, good-looking terper, flits moth-like around stage in some difficult ballet terps. Tosses in some original routines for boffo mitts. *Will.*

Mocambo, Hollywood

Hollywood, April 3.

Joe E. Lewis with Austin Mack, Eddie Oliver Orch; $2 cover.

Joe E. Lewis, out of Hialeah by Tropical Park, took the Mocambo in stride opening night (3) despite one of his longest stretch runs, 60 minutes. He worked easily, however, hardly breathing more than one scotch-and-soda during the race, and never failed to please a capacity crowd.

The Everglades Kid was at his best and his bluest. This is a new stall for him on this coast, his previous paddocks being Ciro's and, prior to that, Slapsy Maxie's and the Trocadero. And for the occasion he trotted out a lot of material new to the Strip mob and all good for screams. His parodies on "Shadrack," "Ghost Riders in the Sky" and the "Maine Drinking Song" are high-scorers, ditto the very funny "Dr. Diamond Is a Man's Best Friend," which is a little ditty on rejuvenation of a.k.a., and "The Lower the Neckline, the Higher the Hooper," which had a very obvious connotation to this crowd studded with very handsome girls most of whom were gowns cut in especially deep V's for charm.

Lewis interspersed his songs with a number of gags, many of them shockers, and a long monolog, "Roquefort and Melanie," which is particularly funny. One of his gags, coming so soon after the Academy Awards and the Kefauver hearings, was especially appropriate. Lewis, acknowledged that he, too, has been honored, saying "I was voted the best supporting actor by Frank Erickson."

Charlie Morrison is enlarging the Mocambo 100 seats beyond its present 300-seating capacity. The new space won't be ready before the end of this week, but meanwhile the walls are being stretched to accommodate those trying to get in to see Lewis. Opening night the place was dangerously packed and it looks as though cafe operators have already forgotten Boston's Coconut Grove.

Lewis, per usual, is getting Austin Mack's expert piano accompaniment. Eddie Oliver's orch has little to do for the comedian, but it does a fine job for the customer-terpsing. *Scho.*

Empress Club, London

London, April 6.

Slapsie Maxie Rosenbloom, Merry Haystead, Harry Roy Orch; minimum $5.00.

The engagement of Slapsie Maxie Rosenbloom at this exclusive West End club is a departure from usual format and regarded with keen interest by other nitery operators. Its success would have indicated that the more acceptable format could be varied from time to time, thus widening the potential field of talent. However, the U. S. comic will get credit for no such pioneering because of his local missout.

Completely uninhibited in style, and giving the impression that he is ad libbing rather than working from a prepared script, Rosenbloom makes no attempt at coherent entertainment. From introductory patter he switches to a song parody, then more gags and another song or two before being joined by Merry Haystead, a gal with more looks than talent.

The double act provides a little glamor, but not a great deal of sparkle or humor, and as a solo artist Rosenbloom scores most with those customers whose knowledge of Yiddish enables them to follow a large portion of his jokes.

Because of the frequent Yiddishisms, many of his gags got only lukewarm response from a packed room, while his normal broad humor, with too many throwaway lines, was lost on many of the customers.

The very nature of the act does not demand a great deal of backgrounding music from the Harry Roy outfit, but what little they do was performed with usual polish. *Myro.*

Latin Quarter, Boston

Boston, April 5.

Myron Cohen, The Talbots (2), Arden-Fletcher Line (8), Dave Lester Orch (9), Zarde Bros. Orch (5); minimum $3.50.

Myron Cohen is topping the abbreviated layout here this stanza and is grabbing plenty of yocks via his garment district gags. Guy has a neat sense of projection and while some of his material has been kicked around before, his glib dialect savvy and mannerisms aid him plenty in socking across. On the floor for almost 30 minutes, stanza was conspicuous by absence of indigo material.

The Talbots, an okay ballroom duo, score neatly with a waltz routine, replete with spins and lifts winding with a reprise of Maxixe, Castle Walk, Turkey Trot, Bunny Hug, Black Bottom and other oldies.

Arden Fletcher girls, niftily costumed, prance through three production numbers with vocal assist by Dick Estes. Dave Lester orch backgrounds nicely, alternating with Zarde Bros. orch for customer terpings. Biz good. *Ellc.*

Chez Paree, Chi

Chicago, April 2.

Benny Fields, Fisher & Marks, Harris & Shore, Stan Grover, Bartoe & France, Chez Adorables (10), Cee Davidson Orch (10), Pancho Orch (4); minimum $3.50; cover $1.

It's seldom that a performer can swing a hep supper club audience into a community sing session. Consequently, it's a tribute to the warmth and showmanship of Benny Fields that they're doing it here and enjoying it. Fields, in for a short stay, gets best response with his delivery of pops of the '20s, oddly enough doing only one of his minstrel-type tunes. Nostalgic medley of "Somebody Loves Me," "Me and My Gal" and "Seems Like Old Times" is a strong closer.

Fisher and Marks are best when they do mimicry to platters. Pint size Marks resembles Jimmy Savo and does fine panto work with pair scoring on "Massachusetts," replete with bumps. Strongest reception is given to Fitzgerald-Crosby segment from "Welcome Strangers" and double arm workout of Ink Spots' "Sin to Tell a Lie."

Harris and Shore run the gauntlet of dance satirists chopping up "Begin the Beguine," then slaughtering the typical ballroom team with "Make Believe" and ending with a fastie bit. Femme gets the biggest hand mugging throughout and really knocking herself out.

Rest of the show remains from the former Billy Daniels revue. Cee Davidson orch does usual competent backing job. *Zabe.*

Old Romanian, N. Y.

Lou Seiler, Irene Carroll, Sadie Banks, Carol Linzer, Milray Dancers (9), Joe La Porte Orch (5), D'Aquila Rhumbas (4); minimum $3.50.

New spring revue, "Hats Off to Glamor," at Jack Silverman's well-established lower eastsidery, has an international flavor and offers good value for the $3.50 minimum. Headliner Lou Seiler is a personable comic who avoids overdoing the Yiddishisms. His routines include a sock bit in a Scottish version of "The Lost Weekend" and a pleasing turn as a cowpoke. He has good visual values, which might lend themselves nicely to video, tossing off some energetic terp steps to add to the buffoonery.

Irene Carroll (New Acts) has a good voice that puts over several tunes. Carol Linzer (New Acts), is a young hoofer who has a saucy air and does some neat taps.

Sadie Banks, Sophie Tuckerish femcee who has been a feature at this spot for some 18 years, does some lusty vocals, "That's Your Private Affair" and "If I Had a Million Dollars," which are on the naughty side but get a hand from the regulars. Mildred Ray's line (eight dancers plus showgirl June Kay) acquit themselves nicely in several numbers. *Bril.*

Ritz Cafe, Montreal
(RITZ CAFE)

Montreal, April 8.

Paula Drake with Bud McCreery, Johnny Gallant, Joe Settano Trio; cover $1-$1.50.

Paula Drake is the most refreshing chirper to play the Ritz Cafe since intimery opened a couple of years ago. Preceded by a collection of chanteusies, who for the most part projected straight musicomedy offerings with semi operatic piping, Miss Drake's hep delivery in a voice that is clear but small and jock sense of comedy registers heavily with the carriage trade in this boite. Offering builds slowly from a fair intro number, through a straight interp of "Most Gentlemen Don't Like Love" with lyrics that pave way for a smash takeoff of a femme private-eye, "Sandra Shovel," that establishes Paula firmly with payees.

In deference to the bilingual clients, gal essays an old French ballad with certain misgivings but attempt is appreciated. Returning to her own forte, Miss Drake whams over her impresh of rither-playing folk singer to a hefty reception and impact of her parodies on "Foolish Things" and "Just One of Those Things" makes for a smash begoff.

Kudos go to Bud McCreery at the piano, who is responsible for most of Miss Drake's arrangements and special material. *Newt.*

Leon & Eddie's, N. Y.

Eddie Davis, Alverda, Nancy Graham, Norton & Patricia, Jean Mason, Kenny Davis, June Oliver chorus (8), Art Waner's band (5); minimum, $3.50.

Leon & Eddie's has an agreeably diversified assortment of acts which doubtless will please the tourists and local regulars. Current show represents no departure from the format of previous L. & E. layouts, of course, but the new entry has more than adequate variation in material and personnel.

Eddie Davis, affable boniface, is the chief lure for the room's habitues. Effortless delivery of songs and patter, and his smoothing up to the audience, latter making for schmaltzy fun, win rousing approval consistently in this 52d St. spot.

Davis' zestful style is still bright and refreshing for this type of operation. His greetings from onstage to the customers, table-hopping and general clowning all are in good taste.

Backed by Art Waner's crew (accordion, piano, sax, trumpet and drums), show offers June Oliver's dancing chorus colorfully garbed, with accent, of course, on gam glamor. Routines fashioned by Miss Oliver for the line-kickers measure up to standard.

Kenny Davis (New Acts) helps give the program a zippy pace, and others on view stack up well enough. Alverda (New Acts), striking, exotic figure with an East Indies interpretive dance, places heavy stress on s.a.

Nancy Graham, who warbles a few pop tunes with pleasing effect; Norton & Patricia, ballroom and novelty dance act cleverly routined, and Jean Mason, who breezes through a tap specialty, round out the show.

Waner's handsmen are a reliable outfit for customer dansapation. *Gene.*

Latin Casino, Philly

Philadelphia, April 4.

Billy Daniels, with Bennie Payne; Larry K. Niron, The Haydens; Lindsay Dancers, Joe Frasetto's Orch (10); minimum $3.

Billy Daniels is pacing a sock

(Continued on page 52)

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Inside Stuff—Vaudeville

The Wall Street Journal, in a national survey of the entertainment industry, comes to the conclusion that enterprises catering to the swank set are doing well, while those depending on mass business are on the downbeat. Television is blamed for the lower takes in many instances. In Boston, for example, Steuben's Vienna Room has dropped around 15% from a year ago. Trade was particularly slow during the Kefauver investigations and the Robinson-La Motta fight. In Los Angeles, a new law restricting burlesque type entertainment, has decimated business as much as 40% in several spots. In Dallas, Pappy's Showland reports that there used to be 20 waitresses and four hostesses, now eight girls do the job and there are no hostesses to usher patrons to their seats. Higher expenses also prevail in that spot.

A spokesman for the Palace hotel, San Francisco, declared that servicemen are no help to business at this point. Most of them aren't around long enough, or else they're too young. Spending on the expense accounts isn't heavy either at most spots reported.

However, top dining rooms such as the Ambassador hotel's Pump Room, Chicago, and Mario's, Dallas, continue to do well.

AGVA Convention

Continued from page 49

Stritt, Dick Vernon, Joe Wallace and Dick Ware.

Los Angeles Branch area will have seven posts to be filled from 11 nominees. They are Kay Boley, Bob Russell Evans, Bud Harris, Ben McAtee, Eddie Medley, Harry Mendoza, Joe Mole, Larry Rio, Harry Rose, Nicky Stewart, George West.

Philadelphia gets two delegates from five seeking nominations. On the ballot are Joe Campo, Billy Du Val, Charlie L. Vine, Bill Layne, Harry "Lifty" Lewis.

Other Contests Loom

Baltimore will select one rep with Lou Meyer and Stan Roy seeking the post. Charlie Brett, Danny Creeden, Larry Lawrence and Billy Parker are competing for the two designations from Boston. The one delegate from Buffalo will be selected from the list comprising Rommy Dale, Steve Gallo, Louise Mayfair and Lenny Paige. Two from the Cincinnati branch are sought by Cliff Earle, Lester Lake, Bert Pichel, Seldon Reed, Marion Spelman. The two Cleveland posts will be chosen from Linn Dacin, Fluoresca, Thomas Keyes, Norma Lee, Wayne Russell, Patricia Webster and Bob West.

Dallas gets a single delegate with Cal Emmett, Charles "Dink" Freeman, Tom Melody and Sigmar the Magician seeking the nod. Denver's single delegate will be chosen from Lester Harding, Al Sharpe, Dorothy Thill. Two reps from Detroit has Billy Lee, Dale Rhodes and Russ Wright seeking the posts. Kansas City gets one delegate. Eddie Clarke, Betty Lee, Beverlee Neil, Charles Rankin, Dean Short and Dave Workman are seeking to represent that city. Edward Chavez, Alan Gale, Rajah Rabold and Buddy Walker seek to represent Miami Beach, one to be selected. Tom Auburn and Ken Lawrence are seeking to be the single rep from Montreal.

New Orleans gets one delegate with Eddie Matre and Earl Warner on the ballot. Pittsburgh with two reps has Francisco Soriano Aba, Al Aldrich, Eva Herbert and Sylvia Walters who are after the job. Pat Kelly, Dick Martin and Johnny Rossi are vying for the single post from Providence. Bill Bentlage, Fred Gordon and Al Mack will campaign for the one St. Louis seat. The two San Francisco posts will be chosen from among Terri Andre, Ardo, "BBE," Jimmy Jamerson, Randi L'Ete, Joe Miller, Bill Raibie and Vince Silk.

Don George, Dee Dee Hackett, Wanda Lester, George Peckham are competing for the single spot from Seattle and either Pat McIntoshan or Joe Murphy will represent Toronto.

Deadline for ballots is May 5. As usual, the Honest Ballot Assn. is computing the election returns.

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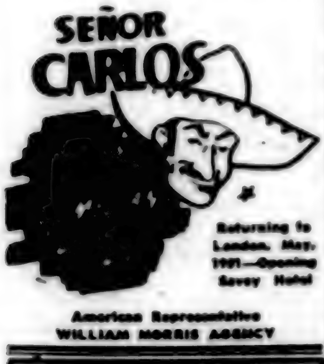

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Coopersmith Vice Rickard As Booker of Philly Vauder

The Carman theatre, Philadelphia, one of the few full-week independent vaude stands, switches from the Al Rickard Agency to Joe Coopersmith, starting May 2.

Coopersmith booked house several years ago while he was with the Eddie Sherman agency. Sherman abandoned his eastern vaude agency when the Carman moved over to Rickard.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 10.

Ray Weese, Warner Bros. theatre manager in Oklahoma City, in for rest and observation.

Robert R. Tarr, Virginia Strum, Forrest "Slim" Glenn, Ben Schaffer and Julia Kaufold flashing good clinic reports.

A. B. "Tony" Anderson, manager of Schine's Pontiac theatre here reelected mayor of Saranac for another two-year term.

Shirley Houff, technician from Charlottesville, Va., happy over first good clinic report.

Malvin Franklin, pianist-songwriter, took time out to visit Kitty Bernard and Joe Bishop, who expect go-home papers this month.

Genie Reed out of the general hospital after operation and resting comfortably at the Variety Clubs lodge.

Edwin (IATSE) Gaiser, given his all-clear and go-home papers.

Jimmy Woodley's Latin-American orchestra into Durgan's nitery.

Jerry Hornsby upped for meals.

Plans are underway for a new dormitory that will house the nursing staff and personnel of the Variety Clubs hospital. This will make room for many new patients now on the waiting list.

Charlie Aldebo checked in for rest and observation.

Birthday greetings are in order to Helen Pelechowicz.

Dorothy Grenville visiting Forrest "Slim" Glenn, whose progress is tops.

Write to those who are ill.

Carny Dickering Bryant Showboat for Midway

Royal American Shows is currently negotiating for Cap'n Billy Bryant to bring his showboat to that carnival. If deal is completed, it would be the first time that a showboat has served as a midway attraction.

Bryant also has an offer to do a show for International Harvester for promotion of its product in rural areas. Neither deal is set yet.

N.Y. Palace Drops 2-a-Day Idea For 2d Anni Show

The Palace theatre's, N. Y., second anniversary bill slated to start May 17 may run three weeks if business warrants. House booker Danny Friendly is planning a name package with acts signed for one week and two one-week options. Nick Lucas is the only act set as yet.

Palace has abandoned the idea of getting headliners sufficiently strong to warrant a two-a-day policy for the anni show. It's undecided how many acts will comprise the bill.

It's expected that the May 17 show will get heavy exploitation with ballyhoo including appearances of names who are in the N. Y. area at the time.

Ronnie Graham returns to Le Ruban Bleu Monday (16) on a holdover bill with Kirkwood & Goodman, Pat Carroll, Three Riffs and the Norman Paris Trio.

'Roaring '20s' Unit Grosses $1,200,000 In Year's Run at Chi's Blackhawk

Chicago, April 10.

This week marks the first anniversary of "The Roarin' 20's," perhaps the most successful and the longest running cafe attraction in Chicago history. While some name attractions have grossed more in a shorter period of time, the tab revue has brought in over $1,200,000 to the Blackhawk here.

What started as a filler-in attraction when Don Roth, owner, had planned to bring in Skitch Henderson with a name, but was forced to make a quick substitution when Henderson bowed out to become musical director for Frank Sinatra, has rolled into a second year operation. A second unit is in preparation for theatres and other cafes. Roth pacted talent in the N. Y. Music Corp. of America's office and commissioned Mervyn Nelson to write a book around them, using as a theme the roaring 20's. Show had three weeks rehearsal in New York before coming into Chicago and becoming a hit.

Using no names and depending on the theme and score of the blatant decade, operator freely admits that the nostalgia has paid off.

Roth claims 25,000 people see the revue every month with weekends absolute sellouts throughout most the year. Bill is presented only twice nightly, but seven days a week, with an extra show on Saturday nights. With the main dining room accommodating 20,000 and adjacent small bar, another 5,000 at an average tab figured at $8 for dinners only, minimum take reaches over $1,200,000 and more likely a $1,500,000 as no averages were kept on the bar trade. At least the weekly take, excluding tax, runs about $30,000 with talent for the show, including nine piece Henry Brandon orch, estimated at about $3,000. Even in the heydays of Hal Kemp, Bob Crosby, and other name bands, which made the Blackhawk famous as the cradle of such orchs, none hit more than 20,000 covers monthly. Innkeeper claims that name bands have lost their potency as youngsters can't afford bistro prices and that "Roarin' 20's" is bringing in a new type of cafe patron.

Random check of patrons revealed that many of them had not been in nightclubs in the past 20 years and the reason for the return was the nostalgic lure of the revue.

This is not the same show playing Monte Proser's Cafe Theatre, N. Y.

Ciro's Hover Relents In Joe E. Lewis Hassle

Hollywood, April 10.

For the sake of friendly relations all around, Herman Hover decided not to press his claim that Joe E. Lewis was bound by agreement to play Hover's Ciro's before playing any other Coast spot. Lewis is current at the Mocambo.

Hover and a rep of William Morris office, which handles Lewis, sat down at an AGVA hearing to thresh the matter out and Ciro's op was given the right to ask for arbitration but decided to skip it. Hover said he had "first refusal" rights on any Coast engagement for Lewis while the comic, via his agent, said Hover had passed up such rights.

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Night Club Reviews

Continued from page 50

Latin Casino, Philly

bill at the Latin Casino that is bringing business.

No unknown quantity here, Daniels has had a local following for years, but television and publicity have built the singer into a potent boxoffice figure. With the assistance of Bennie Payne, at piano and vocals, Daniels has added plenty showmanship. He opens with "I Get a Kick Out of You," which has become standard with him, both in gesture treatment and vocal delivery, and follows this with "Bewildered," which gets absolute quiet from the house. Singer sells ballad numbers with frank play of pash values.

"Black Magic," for which there are repeated requests, is the singer's forte piece and he projects it for all that it's worth, using every gesture and grimace until his partner-pianist protests that "it's killing him." Payne aside from his slick keyboarding, is a distinct vocal asset, furnishing just the proper break and change of pace when Daniels and the audience get too preoccupied with items like "Funny That Way" or "Got You Under My Skin." Payne harmonizes neatly on a Memory Lane medley, and their "Bye Bye Blackbird" is a rousing rhythm interpolation. Daniels stays on for 45 minutes and even then the customers want more.

The supporting bill is principally window-dressing for Daniels, but it runs off smoothly and with entertainment. The Lindsay Dancers, a line of eight, run through two routines. Spotted between the choral ensembles are the Haydens (Ernie Hayden and Ronnie Gallagher) boy and gal tapdancers. The man is a smooth, effortless terper and shows his best stuff during a solo turn. In the comedy slot is Larry K. Nixon, who gets off slowly with some frayed gags at the expense of his wife, but catches their attention with a routine about airplane sickness, and then slams home some funny stories. Joe Frasetto's house band does its customary classy job. *Gagh.*

Village Vanguard, N. Y.

Charlotte Rae, Royce Wallace, Folkmasters (3), Clarence Williams Trio; minimums $2.50-$3.50.

The Village Vanguard's operator, Max Gordon, has always been willing to take a chance on new talent. In recent years, he's been showcasing them at this Village spot and, in many instances, shuttles them between here and the Blue Angel, which he operates with Herbert Jacoby.

With the current bill, he's recalled Charlotte Rae from the uptown spot. She debuted less than a year ago and has progressed considerably during that time. Her comedy is more certain and her delivery has gained polish. She's also improved in the coiffing and costuming. Her strongest material is a satire on operatic singers. She shows good vocal fidelity and excellent projection in these numbers. She's apparently trying some new material. The child prodigy number is still in rough stages and needs further development. Otherwise, she does excellently in this spot.

A holdover here is Royce Wallace, a promising Negro singer. Miss Wallace is a smooth and polished chirper who indicates good taste in both selection and delivery. She's essentially a stylist but interpretations are such that they'll please every type of audience.

Newcomers on bill are the Folkmasters (3), a Negro song and instrumental trio who give out with folksy tunes. *Jose.*

Blue Angel, N. Y.

Alice Pearce & Marc Lawrence, Martha Davis, Oliver Wakefield, Portia Nelson, Lester Crossley Trio; $4.50 minimum.

This spot has a firstrate show tailored for the eastside clientele. Layout is smartly balanced with two strong comedy turns and two neat musical acts adding up to class entertainment. Headliner Alice Pearce, with Marc Lawrence at the piano, is reviewed under New Acts, for the record, since there is no previous special detailed notice on her although previously here.

Martha Davis, returning to this boite after a two-year hiatus, once again registers strongly with her intricate pianistics and indigo vocalizing. Rotund Negro performer has an infectious personality and hits with her repertory of rhythm numbers which she drives home with a powerful keyboard style and husky pipes. Her lyrics, while occasionally blue, are generally in okay taste for this type of spot. She delivers "Dinah," "Hong Kong Blues," a virtuoso longhair piece and a flock of hot jazz items. Her husband, who accomps on bass fiddle, joins in a sock duet on "Life Is So Peculiar" for a begoff hand.

Oliver Wakefield, English comic who's currently making his first appearance in the U. S. in eight years, also clicks with his quasi-doubletalk declaiming. Decidedly British in accent and looks, with a Colonel Blimp mustache for an added Anglo touch, Wakefield neatly steers his gags through a welter of incoherencies, uncompleted sentences and parliamentary gesturing. His turn, however, is marred by several physiological references which are embarrassing in their rawness. He doesn't need them.

Portia Nelson, a holdover from the last show, handles a group of show tunes with highly listenable soprano pipes, Page Cavanaugh giving superlative piano accompaniment. Lester Crossley Trio furnishes tasteful instrumental interludes between the acts. *Herm.*

Bagatelle, London

London, April 3.

Mildred Joanne Smith, Edmundo Ros Rhumba Band, Arnold Bailey Swingtet, minimum $4.50.

In her second cabaret stint since her recent arrival in London, Mildred Joanne Smith has expanded her act. The result is a greater variety of tunes with a blending of ballads, pop numbers and original lyrics. Reception by packed opening night audience was socko all the way.

In the first half of show, she follows pattern of her recent program at Churchill's Club, adding a couple of additional numbers. The original tunes score again, with "Who Took Me Home Last Night" a winner. A fine rendition of "Tennessee Waltz" effectively winds up first part of the show.

For her late show Miss Smith has fresh material, although most are pop successes. Starting off with a breezy "Orange Colored Sky," she follows with "The Honorable Mr. So-and-So" and "I Can't Give You Anything But Love." With these and "Old Black Magic" and "Let's Fall in Love" she clicks again. Accompaniment by Arnold Bailey Swingtet is okay. *Myro.*

Thunderbird, Las Vegas
(NAVAJO ROOM)

Las Vegas, April 4.

Napoleon Reed, Beverly Dennis, Artie James, Beverly Richards, Kathryn Duffy Dansations (8), Normandie Boys (3), Millicent Brown, Al Jahns Orch (12); no cover, no minimum.

On his return from a recent eastern talent-ogling junket, Thunderbird producer Hal Braudis promised to come up with a brand new array of topline talent never seen before in Las Vegas. So far, he's kept his word, presenting a gang of newcomers, all of whom have done right well in b.o. returns for the Strip hospice. No exception seems to be the current frame, with tenor Napoleon Reed topping the marquee.

Possessing no big name because of western unfamiliarity with the principal medium lifting him into top ranks—"Carmen Jones"—Reed, nevertheless will bring in plenty of payees. Credit must also be given to surrounding talent on the show plus overall production.

Singer gets an ovation after his first entry, "Guadalajara." Once established, he breezes through varied tunes for top results. Latter includes a medley of operatic arias, "Vesti la Giubba," "La Vie En Rose," "Bye Bye Baby" and lusty "Stand Up and Fight." Encores with "Tierra Tierra" for repeated bows and begoff.

In deuce spot, Beverly Dennis delivers nifty batch of special material tunes spiced with clever dialogue. "Alabama Bound," pokes fun at Pullman nocturnalings, carbon of Sophie Tucker grabs plenty applause, while "Newspaper Critic" with poke at dour fourth estater has sock twist tag. "Give My Regards to Broadway," containing pathos and humor takes her off for sizable mitts.

Artie James' brilliant exhibition on roller skates provides flash opener, rivets attention all the way with figure eight glidings, whirls and terrif spins.

Kathryn Duffy Dansations hold over one routine from former show, impress with gorgeous "Mexican Fiesta" finale encasing Beverly Richards' song solo and Christina Carson's castanet terpery. Normandie Boys aid productions with warbling assists featuring Benny Hoffman's "Gonzales" spot. Millicent Brown accomps Napoleon Reed at piano, supported by Al Jahns Orch. This able musicrew given one of its most difficult assignments to date, comes through with complete rapport for every act, also dishes out slick tunes for the dansapators. *Will.*

Ciro's, London

London, April 5.

Harry Seguela, Frank & Lucille Preston, Ambrose Orch, Francisco Cavez Samba Band; cover $1.50.

Harry Seguela, French chanteur, making London bow, tops the bill in a satisfactory 30-minute show supported by Frank & Lucille Preston, ballroom dancers.

Having a perfect command of English, he fares better than similar acts that have playd here. Although the major portion of act is in French, he gives lucid explanation to each of his numbers.

He opens with a couple of French songs in vivacious manner. Then socks over "Put Your Arms Around Me, Honey" (in English) and winds with pleasing "Paris c'est la Tour Eiffel," sung in French and English.

The Prestons open the show with a brief number and return for a second dancing spot to register effectively. They are currently appearing in vaude at the Prince of Wales, and their act is neatly adapted for the more intimate atmosphere of cabaret.

The Ambrose orch gives first-class musical support, with the Francisco Cavez unit providing the rhythm music. *Myro.*

Hotel Nicollet, Mpls.
(MINNESOTA TERRACE)

Minneapolis, April 7.

Dick Contino (2), Jeanne & Walter Lane, Cecil Golly Orch (12) with Mildred Stanley; $1-$1.50 cover; $2.50-$3.50 minimum.

In this, his first local nitery appearance, Dick Contino, "Mr. Accordion," lands the same high measure of success which always has attended his Minneapolis theatre engagement. Apparently no less than the RKO-Orpheum clientele and his radio and record fans, cafe society here find him very much to its liking.

Contino impresses on this occasion again as a truly maestro of the accordion. His brief fling at warbling goes off exceedingly well. For the first time in Minneapolis he brought his dad-manager into the act for vocalizing to his accompaniment. That was a tour-de-force for the pair.

In Contino's case it's smart showmanship to hold down verbal interruptions to a few simple and well chosen words. His sock arrangements and selection of numbers reflect astuteness.

Lively "Amina" sends Contino off to the applause races. His zest and enthusiasm gets a workout in "Czardas." Right up his alley are "Peggy O'Neill" and "Busy Fingers." He demonstrates versatility when he warbles "I Don't Care If the Sun Don't Shine." Injecting a more serious note, he essays "Ava Maria" to walloping response. Then, for a change of pace, "Lady of Spain." Summoned from the audience, his father gives out lustily on "Butcher Boy" in Italian, "Tennessee Waltz" and "Clarinet

(Continued on page 53)

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"Bud and Cece Robinson, currently at the Capitol, New York, are a pair of the freshest kid dancers to come around in months . . . showed a genuinely fine act. The girl, a fresh-looking Betty Coed type, and the boy, a crew-cut Joe College type, worked with a verve and enthusiasm that was irresistible. They went through black bottoms, Charlestons and jitterbug routines, mixed up with neat terping, to solid returns. With their looks and ability they'd be great for a musical."
BILL SMITH.

VARIETY
"Youngsters have plenty of energy and engaging personalities which come over through their droll dances. They do a slick Charleston and a fast-moving Lindy flatter in collegiate duds, both of which have freshness and humor. Lad also does a solo with some zany steps.
Team is pleasantly garbed in matching togs." BRIL.

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Night Club Revues

Continued from page 52

Hotel Nicollet, Mpls.

Polka" are windup audience pleasers.

Several new twists that allow for comedy interpolations lend distinction to the ballroom dancing act of the attractive LaMaes. There are laughs when Jeanne succeeds in coaxing a customer to be her partner during a demonstration of some of the "roaring 40s" numbers. A toy shop number also scores. Changes of terpischorean pace help the offering considerably.

Cecil Golly's music and Mildred Stanley's singing are solid. Room well filled at dinner show caught on week-day. *Rees.*

Nautilus Hotel, Miami
(DRIFTWOOD ROOM)

Miami Beach, April 7.

Mary Small with Vic Mizzy, Buddy Hackett, Buddy Walker, The Cappielos (2), Don Ostro Orch; minimum $2.

Latest addition to the cafe circuit here is this 350-seater in the newest plushery on the oceanfront. Layout of the room is spacious, yet intimate, with policy featuring libations, sans food.

Installed for the inaugural is a show with a good blend of entertainment, booked on a budget that brings the spot into the Sans Souci, Casablanca class. Currently, there is a matter of acoustical adjustment to be made and installment of a musical unit that can back the acts in better manner than Don Ostro and his unit, basically a rumba outfit with little knowledge of show backing.

Despite handicaps, topliner Mary Small, with husband-composer Vic Mizzy accomping, hits solidly in her song stanza. Handsomely gowned, she holds them with "I'm Just in Love," "If" (a sock sequence), for change of pace, "You Can't Take It With You When You Go," "Get A Rollin' Mississippi" and for encore, a medley of Mizzy's tunes. Introes new "Didja Ever" for sock bowoff.

Buddy Hackett is a comic out of the borscht belt who, with trimming and revising of material, would register well in comedic ranks. Rotund lad with puckish ways has a fast-running series of gags, many localized to include barbs on the group who built the hotel and on his Catskill experiences. Has tendency to inject too many Yiddishisms, which get yocks here, but in other spots might leave them cold. Overcomes this, however, by ad libs on other matters to keep 'em howling. Winds with "Everybody Loves a Fat Man" for sock returns.

The Cappielos are in the dance slot. Could well eliminate the lifts, which are rather awkwardly done. Other elements of routine gets over. Host and emcee is vet Buddy Walker who sticks to straight intros. *Lary.*

Bar of Music, L. A.

Los Angeles, April 6.

Doodles & Spider, Sue Carson, Felix DeCola & Benno Rubinyi, Gene Walsh Orch; $1.50-$2 minimum.

Doodles and Spider (New Acts) head the new bill here. They're a couple of Long Beach, Cal., lads who moved up to San Francisco a few years back for a mop-up with their record-pantomime act. They look set to reprise their Bay City success here.

Comics fit into the Bar's scheme of things neatly. Their muggings alone are worth the jaunt from Hollywood, Beverly Hills and points north and west to Beverly Boulevard. Top holdover is Sue Carson, whose forte is imitations of Billy Eckstine, Nellie Lutcher, Rose Murphy, Frankie Laine and Margaret O'Brien. Sexily low-cleavaged brunette also scores with a torch impresh of "Mad About the Boy," and some leering special material—"My Father and Mother Were Psychiatrists" and "Seven Lively Arts," latter a too-long, too-lowdown dip into subjects better left to Kraft-Ebing.

Felix DeCola and Benno Rubinyi fill in admirably between shows, with two-piano teamings on Liszt and Chopin, and Gene Walsh's sextet provides some thoroughly danceable syncopation for customer dansapation. *Mike.*

Ciro's, H'wood
(FOLLOWUP)

Hollywood, April 7.

Singing chores have been shifted to Teresa Brewer for the current fortnight, with Will Mastin Trio holding over in the spotlight. Diminutive songstress won immediate attention at her opening, socking over a 20-minute songalog that won a begoff.

Strident-voiced rhythm singer slips easily from such things as "Honky-Tonking" to "Nevertheless," picking up added response as she goes. She combines salesmanship and savvy to earn plaudits. Standouts in a sans-letdown turn are her disclick reprise of "Music, Music, Music," and "Old Man Mose," "Them There Eyes" and "Lonesomest Gal In Town."

Mastin trio, starring Sammy Davis, Jr., continues to slam over a half-hour stint that generates considerable excitement. Young Davis' expert takeoffs on James Cagney, Jimmy Stewart and Lionel Barrymore and excellent caricatures of singers Sinatra, Eckstine, Durante and Laine, spark the turn. Begoff is a topnotch carboning of Danny Kaye's "Melody in Four F." Fancy stepping by Mastin and Davis, Sr., along with the younger member of the trio set off the routining deftly fore and aft.

Chuy Ryes musicrew is now in to back the show and alternate on dance chores with Geri Galian. *Kap.*

Shoreham Hotel, Wash.
(BLUE ROOM)

Washington, April 7.

Christine & Moll, Paul Duke, Marjorie Brett; Barnee and Barnee-Lowe Orch; cover 50c-$1.

Blue Room, one of the town's class spots, is currently doing a boomtown business thanks in large part to the Cherry Blossom Festival crowds who are overflowing Washington.

Nicely-paced three-act show topped by Christine & Moll has been rounded up by Maxim Lowe for the Blue Room. The dancers offer a specialty in taps which not only uses feet but also taps made by snapped fingers and drumsticks. Windup is a double taps number done while skipping rope and this brings down the house. Entire turn is fast and attractive enough for any nitery or vaude stage. The versatile Moll, male half of the team, carries the bulk of the act from the snapped fingers and drumsticks to tap dancing atop a shoe shine box.

Paul Duke, clever magician, offers a routine which features threading a dozen razor blades in his mouth. He goes through an act which also includes card tricks, pulling cigarettes out of the air a la Cardini, etc. Act is well received.

Marjorie Brett, the curtain raiser, is a thrush who also sings with the band between stage shows. Gal has good pipes and pleasant way with a song which should take her places when she learns how to handle a night spot crowd better, and to relax and move around a little more. Opens with "The Song Is You" and goes through "I'll Be Seeing You" and "Cockeyed Optimist" to build up to "Wonderbar" which is her top selection.

On behalf of Miss Brett and others who have some difficulty at the Blue Room, it must be pointed out that they work under handicaps. This is the largest room in Washington, with the floor set so low that parties seated on the sides and in the rear have some difficulty in seeing and hearing properly. Talent would show off better if working from a raised stage where it could be properly displayed. In addition, there is considerable need for better spots to follow the acts around the floor and for more mikes, strategically placed, to help the singers reach out to all parts of the room. *Lowe.*

Hotel Bellerive, K. C.
(EL CASBAH)

Kansas City, April 7.

Harmonicats (3), Joe Vera Orch (5); $1, $1.50 cover.

Jerry Murad and h. Harmonicats are becoming almos. standbys at the Bellerive and its dinner-dance room, this being their fourth time around and the second in less than a year. Much of their work is similar to their previous stands, and much of the patronage is the same interested following. Their polished work on the catchy arrangements and bits of business thrown in make the show a highly entertaining half hour.

In standard fashion Joe Vera leads off the proceedings with his apt keyboarding on "Variations on a Latin Theme," and then brings on the Harmonicats. Their lineup begins with a lilting "Tea for Two" and switches to a speedy version of "Galloping Comedians," one of their Mercury platters. They get "Harmonica Boogie" going with steam up all the way. Some fooling around between Murad, Al Fiore and Don Lee leads to "Peg O' My Heart," still a sock number in their repertory.

Don Lee pulls a novelty bit on "Twelfth Street Rag" with his tiny 4-note mouth harp, and then trio drafts Joe Vera for piano work a la Jan August for their recorded version of "Bewitched." They wind it up with "Little Brown Jug" and "September Song," all highly appreciated by the Casbah cash customers. *Quin.*

Vesta Victoria

By JOE LAURIE, JR.

One of the greatest if not *the* greatest character songstress that England has ever sent to America was Vesta Victoria, who just died in London at 77.

She was the daughter of a clever blackface English music hall trouper, Joe Lawrence, who was known as the "Up-Side-Down Comedian," because he sang some of his songs standing on his head. She started her career early, originally billed "Baby Victoria," singing a song that made her famous, "Daddy Wouldn't Buy Me a Bow-Wow." She carried a basket with flowers, and in it was a little kitten which jumped out and helped put the song over.

Vesta Victoria first played in America at Tony Pastor's, N. Y., in the '90s, one of the very few single women that played there for a season. Bonnie Thornton was one of the others. Marie Lloyd first appeared in the U. S. at Koster & Bial's, also N. Y., in 1897, and a year earlier the great Albert Chevalier, at the same Koster & Bial's, introduced the first costermonger character in America. He sang the unforgetable "The Future Mr. 'Awkins." When next Vesta Victoria came to the States in 1907 for Keith's, she signed for 10 weeks at $3,000 per, the highest priced act in vaudeville at that time. (Eva Tanguay also started that year at $500 and was raised to $1,000 in a few months.) Keith used Vesta Victoria as his top headliner to fight the heavily headlined bills of Klaw & Erlanger and their "Advanced Vaudeville." At one time she did 40 minutes at the New York theatre. In 1911 she sued Col. William A. Thompson for breach of contract for $25,000; he was supposed to take her on an independent vaude tour. She allowed Yvette Guilbert to use her song, "Poor John," which helped Yvette a lot.

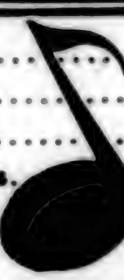
Miss Victoria was the pioneer of the great English ear-and-eye-arresting artists who came to America. Alice Lloyd, Wilkie Bard, Marie Lloyd, Cinquevalli, Daisy Harcourt, Laddie Cliff, Lily Lena, Arthur Prince, Lucy Wilson, George Lashwood, Josie Heather, Billy Reeves, Katie Barry, Wee Georgie Wood, Ada Reeve, The McNaughtons, Wish Wynn, R. A. Roberts, Bessie Wentworth, Albert Whelan, Violet King, Will Fyffe, Marie Empress, Alec Hurley, Fred Karno, Chummie LaMarr, Harry Tate, Madie Scott, DuCalion, Hymack, Maud Allan, Bert Errol, Gertie Everett, Coram, Miss Rene, George Mozart, Maud Edwards, Nelson Keys, Lilly Flexmore, Grock, Edith LeRoy, Bransby Williams, Vesta Tilley, Chris Richards, Jose Collins, Tate's Motoring, Gracie Fields, Albert Chevalier, Beatrice Lillie, Harry Lauder, Gertrude Lawrence, Charlie Chaplin, Cecil Beresford, Alfred Letine, Clarice Mayne, Hetty King, Rosie Lloyd, Marie (Cissie) Loftus, Pony Moore, Lil Morris, the Tiller Girls, Trix Sisters, Lillian Ashley and many others. To name them is to miss them.

Memories spring to life again when I think of the many times at the Alhambra (in Harlem) where I bought enchantment for 25c in the gallery. This English gal came out and had us all singing the choruses of her songs while she was making a change—"Waiting At the Church," "Poor John," "It's All Right in the Summertime," "You Can Do a Lot at the Seaside," "He Calls Me His Own Grace Darling," "Now We Have To Call Him Father," "Sally, the Pride of the Ballet" (long before Fanny Brice's hilarious "Becky Of the Ballet"), "Don't Sing the Chorus" and "The Arcadians."

In 1912 Vesta Victoria returned to England to play her first Royal Command performance.

In the not so way back of 1935 I introduced her and her beautiful daughter as the honor guests at the Motion Picture Club in the Bond bldg. She was just revisiting the old scenes of her triumphs. She was a bit older but retained her charm, beauty and talent that made her so famous in America. I believe she was the most imitated English artist outside of Harry Lauder and Charlie Chaplin that ever appeared on the American stage. One could never forget that terrific catchline, that started her popularity and made song-history, "Waiting At the Church" . . . "—Can't get away to marry you today, MY WIFE WON'T LET ME!"

...The... ...Touch... ...of... ...Genius...



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—PAUL V. COATES, L.A. Mirror

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"The Will Mastin Trio is a riotous group of Negro song and dance men whose enthusiasm, brightness and obvious love for show business combine to form an infectious charm which wins the audience in a flash. Sammy Davis, Jr., is the act's mainstay by virtue of his clever imitations of James Cagney, James Stewart, Lionel Barrymore, Edward G. Robinson, Frank Sinatra, Billy Eckstine, Martin and Lewis, Frankie Laine and the Lucky Strike commercial actors. Though imitations ordinarily are old hat, his clever material and great talent make his performance a walloping success."

—HOLLYWOOD REPORTER.

"Sammy's act with his pappy and his uncle is one of the best to come this way for a long time."

—FLORABEL MUIR.

CIRO'S

"Following an act like the Will Mastin Trio must be as nerve-wracking as trying to find a non-meter parking spot in Culver City . . . Mastin threesome, featuring Sammy Davis, Jr., is a father-son-uncle combo apparently powered by wheat germ, blackstrap molasses, yogurt and those other energy-giving foods. Young Davis holds the spotlight most of the way, with takeoffs on Belasco, a TV show, 'Mr. District Attorney,' James Cagney, James Stewart, Lionel Barrymore, Edward G. Robinson, a tobacco auctioneer, Frank Sinatra and Billy Eckstine singing 'Night and Day,' Frankie Laine singing 'Shine.' Gaudy, checker-coated trio also tap and soft-shoe for a great sendoff."

—DAILY VARIETY.

"The surprise sensation of the show was the Will Mastin Trio, a father-uncle-son combination that is the greatest act Hollywood has seen in many months. The son, Sammy Davis, Jr., is an all-around performer. He sings, dances and does a mockery of night club mimicry that left the audience begging for more."

—PAUL V. COATES.

"Once in a long time an artist hits town and sends the place on its ear. Such a one is young Sammy Davis, Jr., of the Will Mastin Trio at Ciro's."

—HERB STEIN.

Opening May 17

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Crossroads of the World

Hollywood

Ringling Circus, in N.Y. Bow, Shows More Adult Appeal in 400G Prod.

By HERB GOLDEN

Apparently convinced by the most substantial of all convincers—moolah rolling across ticket wagon grills—that sex is here to stay, John Ringling North has again this year furthered the evolution of the Ringling Bros. & Barnum & Bailey show from the Barnum and Hagenbeck concepts to that of Billy Rose.

Emphasis is increasingly away from animals and acrobats to pulchritude and spectacle. The effect is to broaden the appeal, taking it out of the kid entertainment class and making it worth an adult visit anytime for eye-filling color and panoramic gaiety. Such appeal-broadening is virtually a necessity, of course, with the $6 top the show is currently getting at Madison Square Garden, N. Y.

Dyed-in-the-canvas followers of the Big Top may gripe at the transformation that's gradually turning their childhood love into a gigantic version of a Broadway musical revue, but the pay off has obviously certified the change. The big switch in emphasis started right after the war and the show has been playing since then to increasing takes.

Current—its 81st season—stand opened at the Garden last Wednesday (4) and will run until May 6. Biz opened soft, as is normal, but is expected to pick up with word of mouth, as is also normal. Hurting this year, however, is the fact that Easter came so early. Show generally gets the b.o. benefit of Easter week, with attendant moppet trade when schools are shut down.

Outstanding in any appraisal of the John Ringling North production is the imagination, extravagance and color that have gone into the staging by John Murray Anderson and the designing of costumes and general decor by Miles White. They've gotten the maximum in visual qualities out of the $400,000 or thereabouts that has been spent on dressing the show.

If anything is missing it is top new thrill and novelty acts. Two of the first-year turns in the thrill department fail to come off with expected results. Considerable hope had been pinned as the topper among the newcomers in this category on The Great Morituris, an iron jaw routine. Act consists of a gal who rides a small bike inside a large, perforated metal ball. Gal and ball are hauled to the top of the arena, where Morituri unfastens the ball from its rigging and while hanging by his knees suspends the sphere from his teeth. Difficulty is that the act takes place so high up and far away from the spectators that what the guy is doing can hardly be seen, particularly inasmuch as other rigging gets in the way and Morituri lets the suspension bar down below its clamps by only a few inches.

A second heavily-billed new thriller that fails to click is the Rodry Bros. (2). Boys do some giant swings and hand-to-foot transfers on a high, steady trapeze. It may be tough stuff, but it looks soft and doesn't register at all. A couple other first-time-in-America trapeze acts that are supposed to work in side rings at the same time hadn't arrived up to last week. They are Miss Mara and Kareff Manus.

A newcomer who fares somewhat better is Leoni. He does a headstand and other brief acrobatics atop a lofty pole, with the thriller coming when the pole begins to sway and then breaks at a hinge in the middle, swinging him to the ground in a wide pendulum arc. If the pole could be arranged to sway more the effect would be tremendous.

Alzana Wows 'Em Again

Heavy end of the thrill department is upheld as usual by Harold Alzana in his high-wire routine. He mounts to the vault of the arena by walking up a 45-degree cable. Once up he jumps rope, bicycles, etc., with the aid of three femmes, including his wife and sister. They work without nets and justifiably hold the next-to-closing spot.

Held over in the thrill division also is La Norma, blonde femme aerialist who closely resembles Betty Hutton and did a number of stand-in turns for the film actress on the trapeze in "Greatest Show on Earth," which Cecil B. DeMille is now shooting for Paramount. Also spectacular aloft are the Three Hemadas, the Platos (2) and Lilo Juston. Act billed as The Man in the Moon had not yet arrived last week.

Last year's Spanish importee, nifty-looking Pinito Del Oro, has considerably improved her single turn on a swing bar. Gal, using no net, balances on one foot and on her head as the bar gyrates in a wide circle.

Flying turns are again headed by the Concellos, flanked by the Artonys and the Comets. All three are tops, with Willie Kraus and Antoinette Concello in the centre ring clearly rating their upper-bracket ranking in this field. Kraus broke a couple fingers in a fall to the net opening night and may be out temporarily.

For novelty the show clearly lacks the equivalent of Unus, who during the past several years stopped the proceedings cold with his one-finger stand. Hubert Castle scores again with his drunk routine and somersault through a hoop on the tight wire, while Lola Dobritch is attractive and talented on a similar steel thread in a side ring. Senor Tonito, young Spanish slack wire artist, had not arrived up to last week.

Likewise not on hand were The Riggettis, a first-time-in-America act working on unsupported ladders. The Chaludis (two gals and a guy) score with trick bike stuff, including a three-high stunt in which one gal rides the shoulders of the man peddling the bike and the other femme is head-to-head on top of her. The Hasleys (4), another repeat, are great for both comedy and thrills on the trampoline.

Fewer Animal Acts

Animal department lacks the smash that Dameo Dhotre used to score with his mixed cats, but does right well with Albert Rix's bear act. Rix is flanked in the opener by Roland Tiebor's sea lions and Peterson's Jockey Dogs. Eugene Scott's 18 elephants are, of course, on hand, as are the bareback routines of The Zoppes. Parents and Romigs. Zoppes, in the center spot, again have the comic support of midget Cucciola for good results, although Zoppe never seems quite able to make his hoop trick.

Czeslan Mroczkowski has a new gimmick with his liberty horses. The 12 of them wear large numbers and are put in the ring in confused order. Without commands they circle the ring on the run until they've got themselves all in proper numerical order. In the side rings with the liberties again are Gene Lipkowska (Mroczkowski's wife) and Andre Fox.

Innovation this year is not putting the high school horses in a ring, but letting Luciana and Friedel (a mother-daughter team) show their stuff on the turfway while the liberties are performing in the rings. It's a mistaken move, since the well-trained haute ecole equines are a surefire applause-getter and in this way are never really seen or appreciated.

A first-time-in-America turn is juggler Veronica Martell, another bow by North to pulchritude. She works moderately well with clubs and balls, but except in the s.a. department is no sub for Francis Brunn, the really great juggler whom she replaced. Holdovers are the foot-juggling Miss Loni and the Realies Trio. Foot-ladder and perch acts include The Rodolfos and The Idnavis, both playing repeats, and newcomers, the Similis. Acrobatic acts include the standby Martino Family, Freddi Troupe, Bokara Troupe and the Muratta Family. Newcomers in this department are the Fredonia Family.

A first-time-in-this-country comedy routine that completely fails to score is the Christy and Gorilla Duo. It's a blonde gal and a guy in gorilla costume who does a giant swing on a rope out over the audience. That's good, but otherwise the act has no pace or purpose.

The Clowns

Back with the clown contingent this year is sad-faced Emmett Kelly, who was involved in Hollywood last season. Others include Charlie Bell, Paul Jung, Paul Wenzel, Felix Adler, Lou Jacobs, Jack Le Clair and Paul Jerome. They're given plenty of ring time, as well as walkarounds, and do well with a couple of acts of their own.

Big spec of the show is a web number built on a Hawaiian motif. While Pinito Del Oro performs above the center ring, 42 gals are sent aloft around the arena. They, as well as their websters, are all in highly colorful Hawaiian costumes and even their ropes are decorated with pineapples. Number has a theme song, "Lovely Luawana Lady," with music by John Ringling North and lyrics by E. Ray Goetz.

Another spec, winding up the first half of the show, is labeled "Circus Serenade," and uses various "musical albums" as its motif. These include Disney albums, old songs, Stephen Foster tunes, Christmas album and others. Theme is "Sing a Happy Song," with music by Henry Sullivan and lyrics by John Murray Anderson. Windup pageantry is "Popcorn and Lemonade," a "circus day jamboree," likewise with music and lyrics by Sullivan and Anderson.

Show was running about three hours last week, but will be trimmed somewhat as roustabouts and routining work in. Pat Valdo is again the general director, with Richard Barstow responsible for choreography, Thomas Farrar art director; Antoinette Concello, aerial director; Merle Evans, musical director, and Doug Morris in charge of lighting.

125G Ringling Bow

Continued from page 1

phants and thus jeopardize life and limb (of the elephants, of course), and to wait patiently in the drafty corridors of Madison Square Garden for their stints.

Net result was spectacular in terms of number and prestige of the names who took part and their extraordinary activity. New York has probably never seen its equivalent. As entertainment, however, it proved to be an event, rather than a show. It made for a circus evening that was long, slow and lugubrious.

Circus on opening night is ordinarily "the greatest unrehearsed show on earth." Many of the European acts arrive only a day or two before the first whistle, and there's generally nothing more than a brief run-through of the show as a whole. That's why general director Pat Valdo and stager John Murray Anderson are usually able to chop running time by an hour or so within the first few weeks.

In addition to normal difficulties this year was the fact that Cecil B. DeMille's shooting of "The Greatest Show On Earth" for Paramount at Sarasota winter quarters had so pre-empted many of the circus's acts and facilities that general rehearsals down there weren't started until two weeks prior to leaving for New York.

Add to this the problem of routining all the guest names into the show, and it was evident why the overall result was such that anyone really intent on seeing the circus found himself obliged to come back again some other night. The usual opening-night jitters of the Big Top performers—human and animal—were so compounded by delays, cuts and attendant upset of prepared routines that not a trick or an act seemed really to go right.

Most spectacular of the trip-ups that resulted were in the flying acts. For the first time in as long as most circus men could remember the three trapeze turns working simultaneously—the Flying Concellos, the Flying Antonys and the Flying Comets—all fluffed their best tricks and one after the other went pounding into the nets below. Willie Kraus, of the Concellos rated best male aerialist in the country, broke two fingers slamming into the apron webbing.

Godfrey's Wisecrack

To the regular Ringling performers the evening was a total nightmare. Not the least of their burns was a crack—certainly made unthinkingly and without malice—by guest m.c. Arthur Godfrey. While Leoni, one of the show's top thrill acts, was risking his neck on a sway pole high above the arena, Godfrey idly remarked over the public address system that he found as much kick at the circus watching the roustabouts setting up the rings as he did in the performances.

It wasn't much fun for the guest stars, either. They ran into interminable waits and confusion—which they took with surprising good nature. The only near-casualty was Jinx Falkenburg. Tex McCrary was already astride the elephant the couple was to ride around the arena and his wife was climbing on when the whistle blew and the jumbo parade started. Miss Falkenburg had a precarious seat—if any—on the big fellow's forehead, and McCrary had a chest-lock around her to keep her from sliding off until they got around the ring. She smiled bravely, although no one could be fooled into thinking she was enjoying the situation.

Greatest aplomb was shown by Celeste Holm and Toots Shor. Miss Holm, lying back gracefully in the curled trunk of an elephant as it wend around the arena, seemed more to belong than the most veteran of the regular Ringling girls. The blonde star, in a brief, black costume, obviously knew that she looked too glamorous and attractive for even an elephant to do her dirt.

Equally relaxed was Shor, chewing a turkey leg as he sat astride a jumbo's neck. Columnist Nick Kenny tried to strike a similarly devil-may-care pose, with his inevitable cigar protruding through his clown make-up, but he didn't seem quite certain that, being in the Garden, the animal hadn't been fixed by a rival songwriter.

Dorothy Kilgallen, petite and attractive in a white ballet costume, and almost as relaxed as Miss Holm, could undoubtedly dig a job in anybody's circus. Others in the elephant walkaround were Ella Logan, Jerome Cowan, Patrice Munsel and columnists Frank Farrell and Earl Wilson. Hy Gardner got frigid tootsies and balked at the starting gate, while Leonard Lyons begged off on the theory that "I'm a columnist, not a performer."

Bob Hope was a second near-casualty—but strictly on a psychological level as a result of some wire-crossing. He introed Sid Caesar, who came into the centre ring with his pard, Imogene Coca. Aside from omitting the diminutive comedienne from the introduction, Hope somehow still didn't notice her, although she was virtually standing next to him. When he finally did spot her, he did a double take and with evident mortification apologized and tried to make up for the slip.

Caesar and Miss Coca did little more than take a bow. Hope followed with a snatch of a dance routine to the singing of Frances Langford—sans musical accompaniment.

Ella Raines, in spangles, went on as fish-passing assistant to the trainer in the seal act. Lily Pons, in black ballet costume, did a turn of her own, snapping the whip over a "wild" tiger—who wound up by picking her up and carrying her into the stands, pushing back the head piece of his costume and sitting down next to her.

Jack Dempsey, Bert Lahr and Jerome Cowan were in one of the clown walkarounds, while Tony Martin, Hy Gardner and Don Ameche, also in clown costumes, were responsible for bringing catcalls and boos down on the mob of photogs on hand. Lensers' rush to snap the trio brought a complete halt to a pro clown act on at the time. Audience, already impatient because of the slowness of the show, made its unhappiness vocal. Cameramen from then on in were a bit more cautious in racing out on the floor, which helped somewhat.

Incidentally, this was the first year that newsperis were permitted on the arena floor by John Ringling North. Paramount is understood to have pushed for that concession because of the added publicity potential for the De Mille pic. DeMille, by the way, took a bow opening night and has been on hand virtually every performance since then, laying out camera angles preparatory to shooting, which will take place when the show gets to Washington.

Other name participants in the preem benefit were Paul Winchell and Jerry Mahoney, Dennis James and Buddy Rogers as clowns; Lauritz Melchior in shako and bandmaster uniform; Cyd Charisse, Laraine Day, Jo Ann Sayers, Constance Moore, Gypsy Rose Lee and Ed Wynn on floats; Virginia Fields riding in a basket under an elephant's trunk; Lanny Ross, singing some of the show's music; and Margaret Lindsay, Lola Montez and Mrs. Arthur Murray dressing up carriages in one of the specs.

Jimmy Durante was honorary ringmaster. In addition to aiding Mrs. Vincent Impellitteri, wife of the Mayor and general chairman of the New York Heart Assn., and Bugs Baer, Jr., to draw winning tickets in an auto giveaway that was part of the promotion, the Schnozz did an intermission act. It was his usual brand of roughhouse with partner Eddie Jackson. He had additional support from TV comedienne Dagmar, making the most of her natural gifts to earn extra laughs. Backing him up still further was a band led by Melchior.

Credit for snaring the colossal combination of talent and getting it onto the floor goes to James Sauter and Max Wolff. If the circus people and the show's inveterate fans were a mite unhappy at the running time of slightly over four hours—it went until almost 1 a.m.—they nevertheless must be appreciative of the intent and generosity of the Norths in turning the show and its income for the night so completely over to the Heart Assn.

Chicago, Chi

Chicago, April 6.

Josephine Baker, Les Zoris (2), Leo DeLyon, Buddy Rich, Louis Basil Orch; "Lullaby of Broadway" (WB).

Josephine Baker is perhaps the most exotic, and certainly one of the most unusual entertainers, that has graced this stage in many years. A consummate actress, she misses few tricks in her routines, holding the audience through her long act. However, despite the sock reception, she would go over stronger with one or two tunes less, and with more English selections. Chicago theatre audience isn't as cosmopolitan as her previous dates and more of the tunes like those in her opening medley would cinch things tighter. Especially warm is her chirping of "Solitude."

Her costumes are eye-openers and her cleavage helps attract perhaps as much as the Dior gowns, which are resplendent. She makes four costume changes in rapid fashion, with Leo De Lyon expertly filling in the short waits with an aping of her previous number. Elaborate hairdo is also an eye filler, looking somewhat like a Chinese pagoda.

After her "Merci" intro, she swings into her American tunes, which the seatholders are more familiar with. Her tempo increases with "Felicidad" or "Happiness" song in which she swings her hips and shoulders, adding impetus and getting a big hand.

Parisian gets her best response with her complete switch from the svelte creature, becoming a Morrocan Street peddler. She wins the children with her gifts. She gets back into foreign element with terrific mambo, "Boneca" in which she quivers and shakes more closely resembling a heatwave, than a Cuban pop tune. Number has many choruses and might be more potent with a few less. She closes with her theme, "Two Loves Have I," both in French and English.

De Lyon, who appeared at the Oriental just a few months ago, seems to fit right into this package, not only in his own slot, but carries off the short dress waits in fine fashion, usually with an impresh of Miss Baker's last bit. In his own routine he is more polished than when previously around and his double-voice bits in "Summertime," "The Kiss," and "Old Man River" are rib-tickling. He knocks himself out, but young comic gets his heaviest hand with his trumpet mimicking of "Don't Blame Me" with band backing.

Les Zoris open with one of the flashiest dance acts seen here in some time. While perhaps a bit unclad for teevee, male only wears a narrow loin cloth, leopard dance with femme is fast moving with some nifty leg catches and shoulder spins. Pair get brisk applause.

Buddy Rich takes over the baton from Louis Basil during Miss Baker's number and does a few turns on the drums. Orchestra, which usually uses 12 men, has been augmented with six more sidemen, including two hand drums.

Only four shows are being done, except Saturdays, when another is added. Zabe.

'Madwoman' to End Run In London After 3 Mos.

London, April 10.

"The Madwoman of Chaillot" folds next Saturday (14) after a run of exactly three months at the St. James. Bernard Delfont, who presented the production, was under contract to quit the theatre within a fortnight, but biz in recent weeks did not justify a switch.

Although Martita Hunt got personal rave reviews, the production received a mixed press. After the initial novelty had worn off, takings were never large enough to suggest it might become a prolonged success. Break figure at the St. James's was just over $5,000.

Roxy, N. Y.

Florian ZaBach, Melissa Hayden & Andre Eglevsky, Jimmy Nelson, Annamary Dickey, Sonny Howard, Roxyettes & Escorts (18), Paul Ash house orch; "I Can Get It for You Wholesale" (20th), reviewed in VARIETY March 14, '51.

Broadway Roxy is using the time-worn "Opera Vs. Swing" angle as the theme of its new stage presentation. While actual competition between the two art forms is nowhere evident, the idea serves as a good focal point for a neatly-diversified show, which runs the gamut from classic ballet to ventriloquism. Talent lineup, backed by the return of the Gae Foster Roxyettes and Escorts, makes for a pleasant 55 minutes of entertainment.

Violinist Florian ZaBach, who emceed the vaude layouts at the neighboring Strand for a number of months prior to launching his own CBS television show, handles the emcee chores, presenting first Melissa Hayden and Andre Eglevsky, two of the luminaries from the N. Y. City Ballet Co. While the commercial presentation (they're dancing directly in front of the house orch) may detract from their full impact with balletomanes they nonetheless do a straight classical rendition of the "Black Swan" pas de deux from Tchaikovsky's "Swan Lake." Acknowledged two of the best in their field, their amazing entrechats, elevations and other intricate steps draw maximum response from the Roxy audience, indicating that classic ballet might prove as much a draw in a house such as the Roxy as the N. Y. Philharmonic-Symphony, which played there last fall and is to repeat next month.

Young ventro Jimmy Nelson impresses with his sock technique but starts too slowly. First part of his material is weak and there are too many stagewaits between laughs. But the second half, in which he works with two dummies simultaneously, is a wow. With his own voice, he has three going at once on a fast give-and-take on "Rag Mop," and begs off. Annamary Dickey, soprano formerly with the Metropolitan Opera, gets the show back into the classic mood with pop arias from two operas. Her powerful pipes project strongly (she could even do without the mike) and win her hefty applause. She closes with an okay rendition of "Be My Love."

ZaBach takes the next solo spot to register with his violin pyrotechnics. He slurs too many notes on "Hora Staccata" but scores solidly with his "Hot Canary," the tune with which he sold a number of disks under the Decca label. Sonny Howard winds the show with his impressions of various singers. His act is well-routined but the impersonations are spotty, best of them being Mel Torme and Jan Peerce. He flats too oftes on some of the others.

Roxyettes and Escorts are used neatly for show backing and, attractively garbed, register with their single big production number, a jive version of Liszt's "Second Hungarian Rhapsody." They come out to join the entire cast for a noisy, albeit well-produced finale, on "Robert E. Lee." Paul Ash and his Roxy house orch back the show excellently. *Stal.*

Apollo, N. Y.

Sarah Vaughan, Dizzy Gillespie band (10) with Joe Carroll, Eddie Heywood Trio, Barkely Family (4), Stump & Stumpy, Symphony Sid; "I Shot Billy the Kid" (Lip).

The Apollo is seemingly shooting the works this session with songstress Sarah Vaughan, the Dizzy Gillespie band and Eddie Heywood Trio providing one of the sockiest bills the Harlem vaude flagship has had in some time.

Well-paced bill gets a lively start via Gillespie and crew, who give out in the bebop idiom on a collection of pops. Comprising three rhythm, three reed, three brasses and maestro on trumpet, band uncorks a solid session of torrid tunes that fairly rock the house. Gillespie works frantically throughout, giving out with hot licks on the horn and clowning through a brace of vocals with Joe Carroll, band vocalist, who also does okay. The Barkely Family, ofay terp team, follows and registers a nostalgic note in current and yesteryear hoofing patterns. Youngsters give out with current modes of taps and rhythm dances, while Mom and Grandpa paraphrase with yesteryear styles to win hefty returns.

Eddie Heywood Trio, spotlighting Heywood's slick pianistics, also go over strongly. In contrast to the brassier tunes of Gillespie's outfit, Heywood's arrangements are more on the concert style, ably backed by bass viol and drums. Particularly standout are his nimble fingering of "St. Louis Blues" and "Beguine." Stump & Stumpy are solid, as usual, in their session of knockabout comedics and hoofing, only fault being that they seemed on too long at session caught. Some pruning on gab would make them more effective, since it's on the hoofing that they really score.

Miss Vaughan, in closing slot, is the real show-stealer in her sultry versions of pops. For this appearance she has brought in a veritable production, via her own accompanist and seven-piece string orchestra batoned by husband George Treadwell, which provides well-rounded backing. Niftily-gowned, she comes on to an ovation and swings into "Nice Work" and follows through with sexy version of "Nearness of You." For change of pace she socks over "Love the Guy" for additional plaudits and winds with "Perdido," which is built into a sock finale with most of the other acts participating. Symphony Sid, ofay disk jockey, emcees proceedings affably. *Edba.*

Casino, Toronto

Toronto, April 6.

Don Cornell, Ray McKinley Orch (8), The Haydocks (2), Bobby Sargent, Jack Gwynne & Co. (4), Bob Goodman, Archie Stone House Orch; "Rocky Mountain" (WB).

With Don Cornell and Ray McKinley Orch sharing marquee top billing, Casino has a socko package.

Back for a quick repeat here, Cornell is even in better form than on previous visit, has developed finer baritone salesmanship and a terrifically disciplined scale of volume gradations. He gives out on "My Blue Heaven," "If" and the inevitable "It Isn't Fair." For comedy relief, he does innumerable choruses of "It's a Lie," some of the lyrics plenty indigo but offset by the singer's personality and "innocent" delivery. Cornell gets the usual squealing reception from the juves, socks over with the adults also, and has to begoff.

Ray McKinley orch gets good reception for its terrific Dixie downbeat. With his Texas-drawl patter, plus vocals, McKinley swiftly paces his sets, with generously spotlighting for Prince Robinson's sustained clarinet notes, Ray Deal on trombone, Lee Kassell on hot trumpet, Jim Johnson on bass, Sam Price on piano. Topping the jam session is "Jamband Ball," with plenty of solos and the top skin-beating of McKinley for a whammo finish.

Nice diversity of neat returns has Bob Goodman, singing m.c., getting proceedings quickly underway with his lusty warbling of "It's a Good Day." The Haydocks, energetic and nice-appearing youngsters offer nifty taps that get over big on speed and ingenuity. Jack Gwynne, bearded magician, scores in brisk legerdemain. Bobby Sargent hits with chatter and a wow finish impersonation of the Grouch Marx quiz program. *McStay.*

Olympia, Miami

Miami, April 7.

Blackburn Twins with Pam Cavan, Gene Baylos, Hank Fort, Wanda & Armand, Los Gatos, Les Rhode House Orch; "The Enforcer" (WB).

One of the better bills in recent weeks is on tap this week.

The Blackburn Twins are back with a new partner in Pam Cavan and she makes a solid impression. Handsome lads click, as usual, with their standard mirror sequence, and their dance ideas. With Miss Cavan they build the aud impact neatly. She's an attractive gal with sock song and terp talent and clicks on solo of "Lullaby of Broadway." Boys join for effective twist on "Ain't They Sweet," follow with "Baby, It's Cold Outside" for nice applause. Wind with "Ballin' the Jack" for sock returns.

Gene Baylos, in feature spot, hits most of the way for hearty yocks with his adlibs and mugging. Material is same as utilized in cafe engagements hereabouts but garners hefty howls and applause.

Los Gatos click with their balancing stunts. The gasps rise continually as the trio work their flying ideas. Hank Fort is a southern gal, attractive and well gowned, who hits solidly with her songs. Warmer upper is own composition "Put Your Shoes On, Lucy," and holds pace with other folksongs for good returns. Wanda & Armand are okay with a musical-appet stint, projecting dolls expertly. Les Rhode house orch handle backgrounding in usual capable fashion. *Larg.*

Palace, N. Y.

Anita Velez Dancers (5), Hank Siemon, Joe Jackson, Jr., Herbert & Saxon, Jack LaRue (2), Maxellos (4); "Bedtime for Bonzo" (U) reviewed in VARIETY Jan. 17, '51.

The Palace continues to undergo weekly changes in format. During the past month or so, the house has been experimenting with units plus four acts, six-act bills, and currently has seven turns. The marquee which formerly advertised eight acts, has been changed so that a headliner now gets billing. The results have been varied. But the more pliable policy gives the house booker more leeway in filling bills.

The opening show Thursday (5) pulled considerable business because of the appearance of Eddie Cantor at the teeoff show. Cantor came on to introduce a find of his, Evelyn Gould (New Acts), who appeared with the comic on the "Comedy Hour" video show. Cantor did five minutes of extemporaneous talk and gave Miss Gould a strong sendoff.

Headliner this session is Jack LaRue, a repeater here. Filmster works hard both on hoke bit of dramatics and comedy. He introduces his sister who does a fair job of singing and who chimes in for off-stage chirping at the conclusion of LaRue's last-mile scene, which winds act to a good mitt.

The rest of the acts are generally well-selected. Joe Jackson, Jr., who's doing the act he inherited from his late father, is one of the better tramp-bicycling turns. Jackson's pantomime is excellent and he gets audience nicely. At the opening show, several of his tricks didn't work, but overall effectiveness wasn't marred.

Tim Herbert & Don Saxon are picking up effectively. Their act now shows more direction and comedy is more clearly defined. Herbert is a funny chap who previously scored as a single in vaude and cafes, while Saxon is an effective straight. The duo have some good bits, some of which were a bit over the head of the preem audience. Generally, they do okay.

Hank Siemon, in the deuce, had considerable difficulty in getting started. His ventro wasn't too effective. His act picked up at the close when he got a couple from the audience and worked a bit of pantomime.

The Maxellos in the closing spot hit with their risley antics. Jack LaRue added to the effectiveness of their turn when he volunteered as a subject for some foot-tossing.

Anita Velez Dancers are reviewed under New Acts. *Jose.*

Loew's, Syracuse

Syracuse, April 6.

Ink Spots, Cy Reeves, De Mattiaz Dolls, Claire Hogan, Canton Bros. (2); "Underworld Story" (UA).

Vaude-hungry Syracusans got a look at flesh entertainment again this week when Loew's presented the Ink Spots and four other variety acts in a comeback "try."

Honey-voiced Bill Kenny paces quartet in some exciting songfare including "You Left Me Everything But You," "Everybody Loves My Baby" and the ballad, "Time Out for Tears," featuring Kenny's sustained falsetto. The Spots' pianist shares honors with Kenny in "Sometime." But of course the finale with the ever-popular "If I Didn't Care" brought down the house when caught.

The Canton Bros., nimble balancers; TV songstress Claire Hogan and the De Mattiazzi novelty dancing dolls provide solid support. Comic Cy Reeves emcees in addition to own clownantic session. *Hayd.*

Empire, London

London, April 3.

"Showboat Time," with the Empire Girls (24) Empire Ballet (20) Choral Ensemble (12) Les Diapors (3), Vic & Joe Crastonian, Florida Trio, George Melachrino & Orch; "Father's Little Dividend" (M-G).

Nat Karson's new edition of "Showboat Time" clicks as bright and colorful entertainment. Production is niftily costumed and has a new series of dance routines.

In line with the theme, show opens with choristers and ballet in "Here Comes the Showboat," backed by Melachrino orchestra on-stage.

First of the vaude acts, Les Diapors, offers an impressive perch turn, highlighted by head-to-head balancing, with topmount manipulating hoops on arms and legs while understander also juggles.

Current ballet has a gambling theme appropriate to the show, choreographed by Alan Carter, who dances one of the leads. Performances by the principals are effective, but the Corps de Ballet's work seems uneven.

Vic and Joe Crastonian are so-so comedy musicians, whose act ranges from tunes on a broomstick and saw, to the equally unmelodious bagpipes. The focal point of the Florida Trio is a loose limbed double jointed guy whose contortion stunts are standout. *Myro.*

New Acts

EVELYN GOULD
Songs
9 Mins.; One
Palace, N. Y.

Evelyn Gould, who impressed as an Eddie Cantor find on the comic's discovery session on the video "Colgate Comedy Theatre," Sunday (1) is following up her success in another medium. Miss Gould has the necessary attributes to make good in this field. Once she attains more commercial savvy, she can go on to other media.

She's an accomplished soprano with an excellent range. Her middle registers are especially strong. She's a looker with good stage demeanor. On her preem show, she was somewhat nervous, which obviously affected the fluidity of her pipes. She's excellent in the classical field as evidenced in rendition of the Laughing Song from "Die Fledermaus," a number which shows off her proficiency at coloratura runs. She also does well with "One Night of Love" and "Granada." She sings in a rigid classical vein, which is good for the tonier spots. More playing time around the pop circuits should make her okay in all mediums. *Jose.*

THE FOLKMASTERS (3)
Songs
12 Mins.
Village Vanguard, N. Y.

The Folkmasters, Negro vocal and instrumental group, at this point are mainly for specialized situations. They show a good folksy quality in their renditions and musical accomps. Mainstay is the blind harmonica player who cuts some low-down musical patterns on the instrument. He's especially potent when on blues.

Another member of the group handles guitar, while the third concentrates on the vocals. Their songs have a robust quality and are vigorous enough to get across.

There are some rough spots in their endeavors that need ironing out. With a longer stay at this spot, they'll find their metier and with it potentialities for other fields. *Jose.*

KENNY DAVIS
Songs, Emcee
8 Mins.
Leon & Eddie's, N. Y.

Winner of a recent Arthur Godfrey talent scouts contest over CBS, Kenny Davis is a singing emcee who obviously needs more professional polish. But he's off to a good but not flawless start here. (He's son of Kitty and the late Danny Davis, of Florida nitery prominence).

Davis is too boyishly timid at present to score as a romantic bary where audience demands are more rigid. Same shyness in his mannerisms also is reflected in tune delivery. That the potential is there is shown in his handling of "Deep in Heart of Texas." Davis delivers this spiritedly and received full response when he invited the audience to join in. *Gene.*

DOODLES & SPIDER
Record-Pantomime
10 Mins.
Bar of Music, L. A.

Doodles & Spider aren't "just another record act." Boys have worked up some intricate dance routines, and their layout impresses as being as new and fresh as the latest catalogs from the wax halls—as evidenced by the elaborate routine worked up on Vivian Blaine's "Lament" from "Guys and Dolls."

Mel Blanc's "Animal Crackers" is a delightful opener. Doodles solos on Carol Channing's "Little Girl from Little Rock," a slick satire, again as Martha Tilton in "Ballin' the Jack." Spider ribs "Little White Duck" mercilessly, and the turtlenecked - sweatered two join up again as Ethel Merman and Ray Middleton in "Anything You Can Do." Spider singles with Gracie Fields' "Only a Glass of Champagne," Doodles with Beatrice Kaye's Columbia cutting of "Mention My Name in Sheboygan." Spider on "Adelaide's Lament," and the team mops up with a very blue takeoff on Dinah Shore and the late Buddy Clark singing "Baby, It's Cold Outside." *Mike.*

ALICE PEARCE
Comedy
20 Mins.
Blue Angel, N. Y.

Alice Pearce, doubling from the Broadway legit musical, "Gentlemen Prefer Blondes," is back at this spot as a sock nitery turn. The dumbdora in the Metro pic, "On the Town," Miss Pearce purveys a brand of comedy that mixes subtle inflections and broad antics for immediate impact. She's a versatile and clever performer in the zany genre, enhanced by material that builds her into a surefire bet for any cafe or vaude spot plus strong video potentialities. This is a return engagement here for Miss Pearce who's New Act-reviewed for the records.

Miss Pearce has natural comedy equipment in her mobile face and off-key pipes. She's an excellent mugger who can switch between high enthusiasm to near nausea with perfect fluidity. This is one of the standard bits with which she hits every time.

Basically, her act hinges on a flock of click song satires. Rigged with a variety of chapeaux as props, her repertory comprises an Alaskan version of "Shortenin' Bread," a telephone number titled "Wait For The Dial Tone, Nellie," a mutilated version of "Just One Of Those Things" and a throaway takeoff on a French chanteuse. Top comedy vocal in her book is the Massachusetts Institute of Technology alma mater song. For a smash closing number, she pantomimes to a background disk in which a baritone voice delivers "Boots." It's a tricky bit in which her silent articulation follows the voice through a series of platter speedups and slowdowns.

Mare Lawrence ably accomps at the piano and occasionally joins in for two-part harmony on the vocals with Miss Pearce. *Herm.*

ANITA VELEZ DANCERS (5)
Dance
10 Mins.; Full
Palace, N. Y.

Anita Velez Dancers, comprising two mixed couples and Miss Velez in the lead spot, attempt a wide variety of terping. It's too varied to sustain a mood and to give prominance in any direction.

Miss Velez is a lithe terper and shows some good dance ideas, but there are too few fresh angles to make her work standout.

Their best numbers are in the Latin idiom in which they attain greater fluidity. They're assisted by a bongo player during this segment. There are some Jack Cole overtones in their work. The general direction of their terps is in the modern idiom. A greater infusion of ideas and more rigid group discipline is necessary before they can hit in the top spots. *Jose.*

ALVERDA
Dancing
10 Mins.
Leon & Eddie's, N. Y.

Alverda bowed at L. & E.'s following a tour of South American spots. Despite this foreign-shores background and name, she's Yankee.

Act is East Indies interpretative dancing which has big s.a. effect, limiting the performance to intimate niteries. Costumed in exotic fashion and vividly made up, Alverda makes an exciting appearance from a physical viewpoint.

Mystic hand movements and various torso twists and turns show good imagination and offbeat terpery talent. *Gene.*

IRENE CARROLL
Songs
11 Mins.
Old Roumanian, N. Y.

Thrush has pleasant looks and personality which come across nicely in her vocals. She shows versatility, her numbers including "Grand Night for Singing," "Tennessee Waltz," "My Heart Cries for You," the light operatic "Italian Street Song" and the Spanish "Granada."

She's well liked at this off-Second Avenue establishment and has been around for some time, but isn't listed in VARIETY's New Act files. *Bril.*

CAROL LINZER
Dance
10 Mins.
O'd Roumanian, N. Y.

Young tapster makes a pert appearance and does fast precision toe and heel work. She goes over nicely with the crowd, mostly of foreign extraction, at the Old Roumanian, and concentrates on the Spanish and gypsy routines.

With additional polish and better routines, gal may be suitable for uptown spots. *Bril.*

VARIETY BILLS

WEEK OF APRIL 11

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 12
Gypsy Rose Lee
Nat Brandwynne ©
Lawrence Brooks
Bob Williams
Jean Jones & Cornell
Music Hall (I) 12
Morley Meredith
Anne Keyes
Jane Lasie
Nino Wonder Dog
Jacques Cardon
Gene Snyder
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 12
Ted Lester
Harry Savoy
Jopelle & Skating Champs
Buster Shaver
(6 to fill)
Paramount (P) 11
Ray Anthony Orc
Mel Torme
Peiro Bros
Larry Storch
Roxy (I) 11
Annemary Dickey
Sunny Howard
Florian Zabach
Jimmy Nelson
Andre Eglevsky
Melissa Hayden
Roxyettes
Strand (W) 13
Tony Pastor Orc
Gordon MacRae
Buddy Lester
Grace & Nicco

CHICAGO
Chicago (P) 13
Los Zorio
Leo De Lyon
Josephine Baker
MIAMI
Olympia (P) 11
Roby & Delle
Marion Velmer
John Agar
Bob Sydney
Alphonse Berge
Roosevelt (I) 13
Bagels & Yon
Barton Bros
Grossman & Goldberg
Johnnie Howard
Adeline Nesco
Rickie Layne Co
Larry Alpert
DeMay & Moore
Marty Drake
ROCHESTER
Loew (L) 12
Canton Duo
Claire Hogan
De Mattiazzis
Cy Reeves
Ink Spots
WASHINGTON
Capitol (L) 12
3 Edwards Bros
Helen Forrest
Jackie Leonard
Appletons
Howard (I) 13
Nat King Cole 3
Buddy De Franco ©
Glenn & Jenkins
Strut Flash
Shavercrood Dcrs
Lett & Joe Anders

NOTTINGHAM
Empire (M) 9
Kerry Pipers
A J Powell
Hal Mack Dancing Demons
Gus Aubrey
Peter Webster
Flo Whiteleys Zio Angels
Rondino Mandalay Singers
PORTSMOUTH
Prince of Wales (M) 9
Nellie Letcher
Derek Roy
Jack Jackson
Marie Louise & Charles
Lotanda
Bert Duke 3
Cookie Fanian
Seveen
Walthon & Doreine
Royal (M) 9
Lester Ferguson
Max Wall
Semprini
Helga Barry
Alan Kay & Gloria
Bobbie Kimber
SHEFFIELD
Empire (M) 9
Frankie Howerd
Rex Roper & Pal
Charmain Innes
Eddie Arnold
Elmar
Cycling Brockways
Donald B Stuart
Westway Girls
SHEPHERDS BUSH
Empire (S) 9
Gordon & Colville
Patricia & Colin
Anne Mae
Piccadilly Nudes

Clifford Henry
Sherman Fisher Gls
Tim McCarthy Co
SUNDERLAND
Empire (M) 9
Reg Varney
Benny Hill
Helen Russell
Billy McCormack
Marriott & Wenman
Jackie Allen & Barbara
Jacqueline Farrell
Sherman Fisher Gls
SWANSEA
Empire (M) 9
George Cameron
Norman Harper
Bunny Reeves
Leslie Noyes
Buddy Crawford
Roy & Ray
Mary Harkness
Ted Gilbert
Miriam Pearse
G & E Grande
Phyllis Terrell
WOLVERHAMPTON
Hippodrome (I) 9
Alan Dean
Winifred Atwell
Reggie Redcliffe
Dick Emery
Jimmy Elliott
Morton Minton
Augusto
Shane Sis
George Esso
YORK
Empire (I) 9
Carroll Levis Co
Mati Bros
Graham & Scott
Howell Evans & Patricia
Starlets

AUSTRALIA

MELBOURNE
Tivoli (T) 9
Mary Brian
John Hubbard
Lori Irving
Bernardine Hayes
Gerald Oliver Smith
Michael Hayes
WELLINGTON
Opera House (T) 9
M & H Nesbitt

Gaud Bros & Myrna
Wally Boag
Marquis & Family
Dobrey
Donna Sayers
Bogusa's Flying Ballet
Southerly Busters
Patricia Hardie
Alice Bruckmann

BRITAIN

ASTON
Hippodrome (I) 9
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Hi Diddle Diddle
Debutantes
Terry's Juveniles
Jack Leonard
Rosemary Sparks
Gardiner & Baxter
BIRMINGHAM
Hippodrome (M) 9
Morecambe & Wise
3 Smith Bros
Les Gee
G H Elliott
Tommy Jover Co
Michael Bentine
Joyce Golding
Andre Twins & Sandra
BLACKPOOL
Palace (I) 9
Daisy 3
Bill Kerr
David Powell
E & J Black
Annette Klooger
Desmond Ellis
Hackford & Doyle
Kimma & Karen
Master Singers
Tower Circus (I) 9
Charlie Cairoli & I Smiths
Eriss French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Baker Animals
3 Rickys
3 Lorandos
Mars Tp
Arriganis
3 Houses
Jimmy Scott
Flying Constellations
Little Jimmy
Annettes
Circusettes
BOSCOMBE
Hippodrome (I) 9
George Beck
Dick Calkin
B & R Maxwell
Something Doing Girls
BRIGHTON
Hippodrome (M) 9
Bonar Colleano, Jr
Robert Moreton
Lee Royce
3 Monarchs
Cottas 3
Aerial Kenways
Eve Escott
Gordon Ray Girls
BRIXTON
Empress (I) 9
Harry Secombe
Leon Cortez
Nichols & Morris
Tanner Sis
Darlys Dogs
Enzo Toppano
Eldorics
Moore & Hutton
CARDIFF
New (S) 9
Arthur Askey
Moreton & Kaye
Julie Bretton
Danny Doyle
MacDonald & Graham
Donovan & Hayes
Maurice French
Pepinos Circus
CHISWICK
Empire (S) 9
Jewel & Warriss
Benson Dulay Co
Rene Strange
Wonder Wheelers
3 O'Doyle Bros
Johnny Laycock & Beryl
EAST HAMPTON
Metropolitan (I) 9
Albert Grant
Renee Beck
Jack Francois
Fred Hugh
O'Ferrall Sis
EDMONTON
Empire (M) 9
Tatters 2

Dorothy Squires
Walton & May
Nitwits
Billy & Bellia
Dick Henderson
B & M Konyot
FINSBURY PARK
Empire (M) 9
Peter Brough
Ravic & Renee
Beverly Sis
Jean Moreno
Jack Watson
Edward Victor
Ossie Noble
Chiltee Dogs
Permanes
Linda & Lane
GLASGOW
Empire (M) 9
Donald O'Connor
Terry Hall
Freddie Sales
Bryan & Leigh
Burton & Son
Joan Turner
Bob Murray
Glen Sis Lions
Greta Unger 3
GRIMSBY
Palace (I) 9
Collinson & Breen
Dumarte Elliotts
Long Vaughn & Patricia
Peter Dulay
Duval Fillies
Manz & Chico
HACKNEY
Empire (S) 9
Hal Monty
S & M Harrison
Wilson Keppel & Betty
A & L Ward
Ali Bey Co
Betty Hobbs Globe Girls
Kirk Stevens
Celia Hart
Bob Trent
LEICESTER
Palace (S) 9
De Haven & Page
Eno & Lane
Franks & Le Cren
Peter Blair
3 Duvals
Hazel Holland
Annette Duval Girls
LIVERPOOL
Empire (M) 9
Red Ingle Co
Frantic 4
Paula Coutts
Cingalee Co
Paul & Pauline
Scott Sanders
Morgan & Laurie
Brockways
Lonsdale Sis
LONDON
Palladium (M) 9
Judy Garland
Max Bygraves
Debonairs
Bodini Tp
Payne & Evans
El Granadas & Peter
Frances Duncan
Palladium Girls
MANCHESTER
Hippodrome (S) 9
Ethel Revnell
Arthur English
Lowe & Ladd
Val Merrall
Betty Keves Pekes
Irving & Girdwood
Rosa & Rosita
Levanda & Van
NEWCASTLE
Empire (M) 9
Rose Murray
Jackie Co
Dick Henderson Jr
Pat Hatton & Peggy
Jack Billings & Diana
Walter Jackson
Meressa & Liliane
Cox Twins
Miles Twins
NORWICH
Hippodrome (I) 9
Georgie Wood Co
Dalrolo Duo
Bert Emerks
Carmlanos
Rex Gordon Co
Bob Nelson

CANADA

MONTREAL
Gayety (I) 9
Peaches
Joey Carter
3 Zephyrs
3 Walters
Zarpi 3
Leon Jackson
Terry Taylor
Marinetta & Andre
Harry Clarke Orc

Seville (I) 9
Carmen Cavallaro ©
Dolores Hawkins
3 Trampolinettes
Bobby Vox
Lane & Claire
TORONTO
Uptown (L) 9
Lionel Hampton ©
Curley Hamner
George Kirby

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie
Blue Angel
Portia Nelson
Alice Pearce
Marc Lawrence
Martha Davis
Stuart Ross
Eadie & Rack
Oliver Wakefield
Lester Crosley 3
Harold Cooke
Bon Soir
Jimmie Daniels
Mildred Bailey
Komack & Burke
L Henderson
Cafe Society
Arthur Blake
Ann Hathaway
Sammy Benskin ©
Cafe Theatre
Carol Bruce
Nat Brandwynne Orc
Foster & Niles
Shaw & Lee
Dick Tree
Line
Frank Marti Orc
Chateau Madrid
Gilberto Valdes
Ramonita & Leon
San Miguel
Cavaliers
Jack Fairchild
Copacabana
Jimmy Durante
Eddie Jackson
Jimmy Nelson
Toni Arden
Harrison & Patricia
Hope Zee
Maria Gambarelli
Paysees
M Durso Orc
Sonny Calello
F Alvarez Orc
El Chico
Rosita Rios
Trini Moreno
Maria Del Carmen
Nino Utrera
Eduardo Reys
Sarita Herrera
D'Alonzo Orc
Embers
Joe Bushkin
Art Tatum
Habibi
Shoshana Damari
Leo Fuld
Havana-Madrid
Tony Bari
Laura Cordon
Marquita Rivera
Anita & Antonio
Bartolo
De Castro Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky ©
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Bernie Cummins
Joan Hyldoft
Romayne & Brent
Blade Beauties
Hotel Pierre
Rosalind Courtright
Stanley Melba Orc
Hotel Plaza
Evelyn Knight
Kathryn Lee
Mark Monte
Dick La Salle Orc
Maximilian Bergere
Hotel Roosevelt
Bernie Mann Orc
Three Suns
Hotel St. Regis
Russell Nype
Evelyn Tyner
Milt Shaw Orc
Hotel Statler
Freddy Martin Orc
Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Woody Morgan
Page Morton
Joan Powers
Le Martinique
Mistinguette
James MacColl
Panchito Lopez Orc
Val Olman Orc
La Vie en Rose
Mariana
Cy Coleman 3
Mischa Novy 3
Latin Quarter
Marie Antoinette Pons
Minevitch Rascals
Sarah Ann McCabe
Wences
Christiani Troupe
Vikings
Mirabeau
Gene Nel
Wilson Morrelli
Calvin Holt
Art Waner Orc
Le Ruban Bleu
Michael Brown
Pat Carroll
Kirkwood Goodman
Three Riffs
Norman Paris 3
Julius Monk
Leon & Eddie's
Eddie Davis
Alverda
Nancy Graham
Morton & Patricia
Joan Mason
Kenny Davis
Little Club
Ernie Warren "Me & Flippo"
Lois Livingston
Herb Carey
Downey & Fontaine
Hazel Webster
Old Knick
Paul Killiam
Jack Waldron
Betty Lou Barto
Sherry Stevens
Ernest Saracino
George Courtney
Bill Meigs
Clara Cedrone
Old Roumanian
Sadie Banks
Lou Saller
Irene Carroll
Carol Linzer
Line
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Johnny Thompson
Mirko
Versailles
Lucienne Boyer
Pierre Cartier
Artini & Consuelo
Emile Petti Orc
Panchito Orc
Village Barn
The Hicks
David Blight
Sky Sis
Lou Apparetti
Jack Whitehead
Village Vanguard
Folkmasters
Royce Wallace
Charlotte Rae
Clarence Williams 3
Wivel
Tempo Smelpers
Lady Frances
Bob Lee
Bardi Hayden
Waldorf-Astoria
Terry-Thomas
Cabot & Dresden
Emil Coleman
Mischa Borr Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Boyd Heathen
Al Robinson
Abbott Sis
Harvey Bell
Arne Barnett
Casablanca Hotel
Sy Grossman Orc
Sacasas Orc
Clover Club
Gene Baylos
Lily Ann Carroll
John Conrad Dcrs
Woody Woodbury
Tony Lopez Orc
Coco City
Freddie Stewart
S & M Carnevale
Quintones (5)
David Tyler Orc
Delano Hotel
Louis Adler Orc
5 O'Clock Club
Martha Raye
Coast Guardsmen (6)
Joey Adams
Al Kelly
Andre & Delphine
Frank Linale Orc
Jewel Box
Jackie Kaye
Danny & Doc's Rev
Johnson Hotel
Michael Strange
Tony Mateo
Leslie Roberts
Lord Tarleton Hotel
Hal Graham Orc
Leon & Eddie's
Kit Russell

Eddie Quartin
Gayle Powers
Melvin
Billie Joy
Gabby
Chris Bailey
Martinique Hotel
Terry Haven
Paul Chapman
Harry Elliott
Danny Yates Orc
Mother Kelly's
Jackie Small
Peggy Elliot McKay
Scarborough (3)
Sam Bari
Bobby Sherman
Charlie Page
Nautilus Hotel
Mary Small
Buddy Hackett
Buddy Walker
Searles
Don Gatto Orc
Park Avenue
Charlie Farrell
3 Continentals
Peter Rich
Marion Murray
Roney Plaza Hotel
Nick D'Amico Orc
Sans Souci Hotel
Manor & Mignon
Arne Barnett
Pupi Campo Orc
Saxony Hotel
Maya Orc
Sherry Frontenac
Al Schenck
Jackie Hilliard
Nino Yacavino
Catalino Orc

CHICAGO

Blackhawk
Blackhawk
Jessie Elliot
Ray Arnett
Connie Baxter
Don Kent
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc
Chez Paree
Martin & Lewis
Helen O'Connell
Barr & Estes
Stan Grover
Burton & France
Chez Adorables (10)
Cee Davidson Orc
Pancho Orc
Palmer House
Will Mahoney
Chas Frederick
Bellanas Jrs 3
Bob Freeman

Merriel Abbott Dcrs
Eddie O'Neal Orc
Hotel
Edgewater Beach
Woody Herman Orc
Pride & Day
Angeline & Winters
Dorothy Hild Dcrs
Hotel Stevens
Jerry Hogan
Jack Ramson
Harvey Flaherty
Bob Fitzgerald
Skating Brothers
Buddy Rust
The Rockets
Kermond Bros
Sid Kraft
Alice Farrar
Jimmy Carter
Bob Fitzgerald
Olie Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Burl Ives
Barbara & Bill Duffy
Eddie Bergman Orc
Biltmore Hotel
Desi Arnaz Orc
Gali Gali
Stan Kramer Co
Maria Monteria

Ciro's
Teresa Brewer
Will Mastin Trio
Sammy Davis Jr
Dick Stabile Orc
Geri Galian Orc
Mocambo
Joe E Lewis
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
China Doll Rev
Carlton Hayes Orc
El Rancho Vegas
Vic Damone
June Taylor Dcrs
Ted Fio Rito Orc
Flamingo Hotel
Danny Thomas
Mitch De Wood
Nanci Crompton

Denny Beckner Orc
Last Frontier Hotel
Jimmy Wakely
Patricia Bright
Al Donahue Orc
Thunderbird Hotel
Al Jahns Orc
Beverly Richards
Janis Paige
Alan Carney

MARRIAGES

Bette McKeehan to Christopher Knopf, Port Hueneme, Cal., April 7. Both are scenarists at Metro.

Ginny Feehan to Archie Dattelbaum, Los Angeles, March 31. Bride is a studio secretary; he's a sound editor at RKO.

Eloise McElhone to William Warwick, New York, April 7. Bride is TV panelist; he's with Warwick & Legler ad agency.

Selma Stern to Steven Hill, New York, April 8. Bride is a ballet dancer; he's featured player in "The Country Girl" at the Lyceum Theatre, N. Y.

Doris Day to Marty Melcher, Burbank, Cal., April 3. Bride is a film actress; he's an agent and former husband of Patti Andrews (Andrews Sisters).

Ruth Peyser to Monroe Goodman, New York, April 8. He's assistant to A. W. Schwalberg, Paramount distribution chief.

Dorothy Crider to Reg Brown, Hollywood, April 8. Bride is an actress and owner of the canine star, Chinook; he's a writer-director.

Cissie Williams to Carl Lindemann, N. Y., April 8. Bride is coordinator of Jack Carter's NBC-TV show; he is biz manager of Kate Smith's TV-er.

BIRTHS

Mr. and Mrs. Norwood Smith, daughter, Beverly Hills, April 2. Father is a radio singer.

Mr. and Mrs. Jack Cowden, daughter, Norwalk, Conn., March 27. Father is general manager of CBS ad-sales promotion dept.

Mr. and Mrs. Irving Gornetsky, daughter, New York, March 31. Mother was formerly on VARIETY's clerical staff.

Dr. and Mrs. Nathan Hiatt, son, Hollywood, March 30. Child is the grandson of the late Sam Warner.

Mr. and Mrs. Joseph Pevney, son, Hollywood, April 3. Mother is Mitzi Green, comedienne-singer; father is a screen director.

Mr. and Mrs. Sy Stern, daughter, Chicago, March 21. Father's a pressagent.

Mr. and Mrs. Richard Carum, daughter, Columbus, O., April 2. Father is radio-TV ed of the Columbus Sunday Star.

Mr. and Mrs. Jack Lord (Pritchard &), son, April 8, New York. Both are vaudevillians.

Mr. and Mrs. Andre Baruch, daughter, New York, April 7. Mother is singer Bea Wain; he's a radio-TV announcer.

Mr. and Mrs. Joe Tole, daughter, New York, April 7. Father is with CBS' sales promotion and production dept.

OBITUARIES

VESTA VICTORIA

Vesta Victoria, 77, former London music hall singing comedienne, died in London April 7. Daughter of the late British comedian, Joe Lawrence, she won acclaim at the turn of the century in London and America with renditions of "Daddy Wouldn't Buy Me A Bow Wow," "Waiting at the Church," "Poor John" and "It's All Right in the Summer Time," which had both continents whistling the tunes for years.

Reputedly the most successful of British femme imports, she toured American vaude circuits annually and always with fresh songs and material that made her a potent b.o. lure. Her vaude engagements always cued large advance sales for theatres in which she appeared. Even when refurbished with new material, it was the old standbys audiences demanded and readily participated in songfests with the star.

In 1912 she married Herbert Terry, son of Edward Terry, British actor. They were divorced in 1936.

IVAN KAHN

Ivan Kahn, 60, motion picture talent executive, died April 4 in Hollywood after a heart attack. He had been active at 20th-Fox up to the day of his death.

Kahn entered the film industry in 1919 and became widely known as a discoverer of future stars. For years he made periodical tours of the country in quest of latent talent and was credited with the introduction of such players as Lew Ayres, Sally O'Neil, Linda Darnell, Joe E. Brown, Olivia de Havilland, Joan Fontaine, June Haver, Ann Sothern and Debra Paget.

Born in Los Angeles, he became amateur welterweight boxing champion during his school days and was one of the first L. A. volunteers for service in World War I. He is survived by his wife, Mrs. Jessie Reingold Kahn, screen writer.

JIMMY SAVAGE

Jimmy Savage, 46, amusement columnist for the Chicago Tribune, died April 4 in Hollywood where he had covered the Academy Awards. He was stricken with a heart ailment in his hotel following a party at the Mocambo to celebrate the Oscar Derby.

Former jockey and lightweight boxer, Savage had been connected with show business for 23 years, starting with the Balaban & Katz circuit in 1928. For a time he worked with Louis Lipstone, now music chief at Paramount, and later was transferred to the chain's publicity department. He won several prizes for his editorship of the Balbanner, house organ. In 1948 he joined the Tribune staff.

Remains were sent to Chicago for burial. His wife, Mae, survives.

MARK MURPHY

Mark Murphy, 52, former vaude booker, died April 7 at the Veterans Hospital, Ft. Hamilton, N. Y., after a long illness.

Murphy began his show biz apprenticeship with the vaude United Booking Offices in New York, later going over to the Keith-Albee circuit when latter took control. For a time he had been an assistant to Lawrence Goldie in the family time booking department of the circuit and subsequently was promoted to booker of the F. F. Proctor houses.

He remained with the circuit until it was taken over by Radio-Keith-Orpheum.

EDWARD RIGBY

Edward Rigby, 72, actor, died in London April 5. Rigby's theatrical career started in London at the turn of the century, and he built up a solid reputation in supporting roles. In the 1920s he came to New York and played a role in "Peter Pan."

Later, he toured Canada in "The Good Fairy," and he did not return to London until 1933. He subsequently appeared in many plays and films there until retirement several years ago.

ADOLPH KOLDOFSKY

Adolph Koldofsky, 45, concertmaster with the RKO film studio orchestra, died April 8 in Hollywood.

A violinist, formerly with the Toronto Symphony Orchestra, he became concertmaster of the Vancouver Symphony Orchestra and was one of Canada's leading musicians. He went to Santa Barbara, Cal., where he organized the Koldofsky String Trio and subsequently to RKO.

JOSEPH H. MACKEY

Joseph H. Mackey, 52, manager of public relations for WRVA, Richmond, died at his home there April 3.

He had been associated with WRVA since its beginning in 1925, and was an announcer before heading the public relations department. He did a blackface skit on the old "Corn Cob Pipe Club" when it was on NBC originating from Richmond.

GIUSEPPE BEVILACQUA

Giuseppe Bevilacqua, 60, playwright and vice-president of the Italian National Association of Authors and Writers, died in Milan April 5.

The author of 25 comedies, he scored a success recently with his last comedy, "Il Sole Non Si Ferma" ("The Sun Does Not Stand Still"), played by Tatiana Pavlov, Russian actress, and her company.

MARGARET M. REGAN

Margaret M. Regan, 40, former secretary to the late fight promoter Jimmy Johnston, died at Saranac Lake, N. Y., April 8. Funeral services will be held at St. Malachy's R. C. Church, N. Y., Friday (13) at 9:30 a.m.

Miss Regan was well-known to the sporting fraternity and show biz during her tenure with Johnston.

GARDNER F. WILSON

Gardner F. Wilson, 54, press-agent and advance man, died in Tampa, Fla., March 26. For a number of years he had been on the publicity staff of Ringling Bros., Barnum & Bailey Circus and in off-season had done similar chores for legit attractions.

Survived by wife and a daughter.

JOHN ALEXANDER

John Alexander, 86, retired stage and screen actor, died April 5 at his home in Ontario, Cal.

After an early legit career, Alexander appeared in a number of pictures, including "A Tree Grows in Brooklyn," "The Horn Blows at Midnight" and "Fancy Pants." In recent years he was a stand-in for Guy Kibbee and Donald Meek.

HARRY R. CROMWELL

Harry R. Cromwell, 61, veteran exhibitor, died at his home in Bedford, Pa., April 2. Cromwell owned and operated the two theatres in the Central Pennsylvania resort town for some years and had been one of that section's first exhibs.

In addition to his wife, he leaves a son, a brother and three sisters.

MRS. COLLIN KEMPER

Mrs. Collin Kemper died yesterday (Tues.) at her home in Bronxville, N. Y.

Husband was partner in legit producers firm of Wagenhals & Kemper which produced such hits as "The Bat" and "Paid In Full."

PAUL KELLOGG

Paul Kellogg, 55, accountant with RKO Pictures for the past 20 years, died in N. Y. on April 5. Wife and two daughters survive.

Further details in Pictures section.

Gladys Silverberg Plessel, 39, long-time employee of WB theatre department in Pittsburgh before her marriage a few years ago, died at her home in that city April 1. She was the sister of Maurice (Red) and Minnie Silverberg, both with U-I exchange in Pitt.

Mother, 66, of Murry Salberg, copywriter in the CBS program promotion department, died March 31 in New York of coronary thrombosis.

Amy Croughton, veteran motion picture editor of the Rochester Times-Union, died in Rochester, N. Y., April 10.

Road 'Madam' Lead, Upped Costs Balk Hayward; No Pic 'Roberts' Now

Leland Hayward, who has two companies of "Mister Roberts" on the road and "Call Me Madam" in N. Y., and is co-producer of "South Pacific," is also busy with two plays definitely set for the fall—"Point of No Return," with Henry Fonda, and the Lindsay-Crouse show tentatively titled "Opus 9." Rising costs, booking problems, cast changes, effect of the draft, etc., concern him. But his chief problem is concerned with a second company of "Madam." Hayward claims he's stymied for a suitable femme lead.

As to upped costs, he says that, despite the knowhow gained from staging "Madam" in N. Y., and the savings that can thereby be effected, it will cost as much today to put on a road version as it did for the original production a year ago. Booking "Madam" around the country will create another problem, in the need of large theatres to house it. Big houses will be necessary to offset the big nut, which present-day costs have created. "A musical today, to be successful, must gross $50,000," says Hayward, "and that's ridiculous."

As to his "Roberts" troupes, the Fonda company will quit, but Hayward plans to tour the other company all next season. He's also envisaging a tour for the season after next, in a modified truck and bus version.

Effect of War

Hayward says that he and co-author-director Joshua Logan are putting off a film version of "Roberts" so long as the play runs, seeing no sense in making the pic now.

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Fitzgerald 'Tycoon' Seen For Fall Broadway Bow

Dramatization by Hy Kraft of F. Scott Fitzgerald's unfinished novel, "The Last Tycoon," has been bought by Sol Cornberg, with plans for a summer opening. Play has two sets and 10 characters, and is budgeted at $80,000. Cornberg, vet legit producer-director, returned recently to the U.S. after two years producing legit in the Orient. He's planning a Coast preem this summer, followed by a tour east, for a Broadway opening in the fall.

Fitzgerald, who's figured lately in the literati news with both a bio and a novelized book about him, has also excited other legit interest. His "This Side of Paradise," scripted by Dailey Paskman, as a radio adaptation for last Sunday's (7) Theatre Guild of the Air, may be done as a legiter. Guild is interested.

Preston Sturges Preview Of His Legit-and-Liquor Setup Baffling to Coast

Hollywood, April 10.

Preston Sturges has added a beer-and-skits atmosphere to his Players' Restaurant, presenting a series of one-act plays in an intimate little theatre over the Sunset Strip eatery. Unlike the sawdust-on-the-floor, hiss-the-villain olios and blackouts for which Los Angeles has become known, this venture is strictly on the serious side. Glimpse of it at the first of a series of dress rehearsals, with confusion front and backstage, was long on promise and short on performance.

Trickily-designed little house has been a long time in the building, but whether Sturges can scare up enough who will pay the door tariff in addition to ante-ing up for potables with their plays, remains to be seen.

Initial dress rehearsal last week was strictly in the nature of a "let's-keep-it-in-the-family" per-

(Continued on page 61)

LUGOSI TO TOUR BRITAIN IN 'DRACULA' REVIVAL

Bela Lugosi, who originally created the title role of "Dracula" on Broadway, sailed for Britain last week where he'll star in a revival of the Bram Stoker vampire play. It's scheduled to start a provincial tour at the Theatre Royal, Brighton, April 30, prior to a run in London's West End.

Under banner of Chartres Productions, "Dracula" is due to tour for a possible maximum of 26 weeks, of which 10 are said to have been already booked. Deal for Lugosi was negotiated on behalf of the actor and Chartres by Gordon Films, Inc. in New York, and Routledge & White, Ltd., in London.

'Madam' Earns Back Her 290G Outlay in 26 Wks.

"Call Me Madam," now in its 27th week at the Imperial, N. Y., has earned back its $325,000 investment, and RCA the sole backer, will be paid off this month. The additional $65,000 which producer Leland Hayward laid out for necessary changes in Boston during the tryout, has also been earned back and returned.

RCA has received $165,000, with $60,000 due, but all this has been recouped and more, being tied up in bonds, etc.

'Budd's' Uphill Fight Stirs B'way

Fight which "Billy Budd," Louis O. Coxe-Robert Chapman drama at the Biltmore, N. Y., is making to stay on Broadway, has aroused considerable interest in and out of the trade, as well as assists from both show biz and people outside. Play ran a close second in last week's choice of the N. Y. Drama Critics Circle for best play of the season, and biz has upped, with tickets now selling through May May 3.

Play got good notices in the main but did poor biz originally. It won two separate and successive reprieves. To make the first reprieve possible, the entire cast went on $75 a week Equity minimum, including star Dennis King. Theatre owners made concessions, and co-producer Anthony B. Farrell agreed to guarantee any losses. With co-producer Chandler Cowles, Farrell has waived fiscal sharing rights. History of the play's Broadway run (66 performances to date) is full of unusual episodes.

An Army officer in the Pentagon in Washington phoned director Norris Houghton a couple of weeks ago, offering $1,000 to aid in keeping the show going. He wanted it to stay on Broadway at least long

(Continued on page 58)

'Darkness' Backers Get First Divvy of $30,000

Backers of "Darkness at Noon," Sidney Kingsley drama at the Royale, N. Y., received their first dividend Saturday (7) of 30%, or $30,000. Payment was a bit of a surprise, in view of the mixed reception the play got, and its slow build.

Show, which received award of the N. Y. Drama Critics Circle as best play of the year, went off $220 last week, with its $24,580 take, from the previous week's $24,800 gross, considered not bad in view of the general post-Easter boxoffice dip.

'Darkness' in Dallas

Dallas, April 10.

Sidney Kingsley's "Darkness at Noon" will be the fourth production of the Civic Playhouse of Dallas, according to G. E. Treadgold, new Playhouse manager. Production will be directed by Louis Hexter, with tentative date set for May 23.

This will be the first community group to do "Darkness" (now running on Broadway) and the only such group that's been given permission. Outfit got the concession, at a special rate, because it had staged Kingsley's "Detective Story" so well previously. Some colleges have done "Darkness," which has been given them on gratis basis, but it's believed the producers are tightening up on such grants, due to possible road tour conflict, especially with the play's new N. Y. Drama Critics Circle accolade as "best of the year."

Clark, Foy Collies For Lambs' Spring Gambol

Bobby Clark and Eddie Foy, Jr., will be the collies for the annual spring gambol being held by the Lambs Club this Saturday night (14) at the Hotel Astor, N. Y. Mayor Vincent Impellitteri will be the honorary collie.

Show will be featured by a "Burlesque Gambol," the evening's events also including a dinner, dancing to two orchs, and a special floorshow. Proceeds go to the Lambs' welfare fund.

'South Pacific' Now 10th In Longrun Musical List And Crowding Vets Fast

"South Pacific," completing 814 performances last night (Tues.), was in 10th place among longrun legit musicals, and crowding hard on some of the other vets. In a month's time, it will displace "Where's Charley?," which had 840 performances in its two Broadway engagements before it went on tour. Then it goes after the "Song of Norway" mark of 860 times in N. Y. "Pacific" is now in its 194th week at the Majestic, N. Y.

Longrun list now reads: "Oklahoma," 2,248 performances; "Hellzapoppin," 1,404; "Annie Get Your Gun," 1,147; "Pins and Needles," 1,108; "Kiss Me, Kate" (still running in N. Y.), 951; "Carousel," 890; "Follow the Girls," 882; "Song of Norway," 860; "Where's Charley?", 840, and "South Pacific," 814.

"SP" producers Richard Rodgers, Oscar Hammerstein, 2d, Leland Hayward and Joshua Logan, threw a party at the Astor hotel, N. Y., Saturday night (7), to mark the show's second anni on Broadway, and about 500 people attended. The party ran till 4:30 a.m. The "SP" cast put on several skits lampooning each other, and cast members from "King and I" and "Happy Time" attended. Skits were written by Charles Atkin, "SP" general stage manager, assisted by two of his staff members, Jean Barrere and Beau Tilden.

"SP" producers also took an unusual four-column display ad in Monday's (9) N. Y. Times, Herald Tribune and News, on the second anni of the play, to "extend our sincere gratitude to the public and the press."

Rodgers and Hammerstein also figured in the news in a couple of other connections. Duo Monday (9) sent a check of $500 as contribution to the Equity Library Theatre, being the first to join ELT's $500 patron circle. The two were also so surprised and moved at the good behavior of the opening night audience at the recent preem of their "King and I" (St. James, N. Y.), that they wrote a letter to the Sunday Times (8) commenting on the situation. Overture started on time at 8:03 p.m., they said; there were no stragglers, and no early leavers. And they didn't hear a single cough all evening, they added.

Pitt's Civic Light Opera To Tee Off With 'Liberty'

Pittsburgh, April 10.

Civic Light Opera Assn. season will open here at the Pitt Stadium this year with "Miss Liberty" on June 11. Irving Berlin-Robert E. Sherwood-Moss Hart musical is to feature Sandra Deel, who scored here in 1950 in "Annie Get Your Gun." It'll be followed by "Finian's Rainbow," then "Where's Charley?," Noel Coward's "Bittersweet" and "The Bohemian Girl," starring Thomas Hayward, of the Met, week of July 9.

Remaining shows will be "Two Hearts in Three-Quarter Time"; "Rose Marie," with Patrice Munsel; "Show Boat," and one yet to be selected for July 30. "Show Boat," which opened the first al fresco series here, will close this one. Other repeats are "Bittersweet" and "Rose Marie."

Merilyn Day has been signed for "Finian" and will take a two-week leave of absence from "Kiss Me, Kate," on Broadway to come here and do it. Roster of talent already engaged by managing director William Wymetal also includes Helena Bliss, Evelyn Wykoff, Lawrence Brooks, Eddie Bruce, Tim Herbert, Don Saxon, Eric Mattson, Robert Shafer, Harry Stockwell, Philip Truex, Caley Worth and Biff McGuire. Helen Hoerle is doing publicity for the CLO.

Strawhat Managers Irked at Some Changes in Equity '51 Summer Pact

Sharp revamp on some phases of summer stock, embodied in amendments which Actors Equity has just made to minimum contracts for the '51 season, has some strawhat and tent managers worried or sore. Managers of musicals are particularly perturbed about changes in rehearsal hours and in number of performances permitted a week, some claiming this will affect the artistic calibre of their productions. Amendments were decided on as result of meetings held during the winter between managers and an Equity committee headed by Alan Hewitt. Some proposals originally made by Equity were dropped out after insistence of managers. Some of the changes retained please them.

One important change is the ruling that "in open-air theatres a week's work shall consist of not more than seven performances," with one-seventh of a week's pay added for any extra show. This change was retained over the protest of musical managers. Another new ruling states that "there shall be a minimum of one day or two half days of rest in every week, in addition to regular periods of rest allowed at the close of each working day." This cuts down rehearsal hours. One day would mean from evening performance closing time till 7 p.m. next day, and a half day would mean from closing time to 2 p.m. next day. There's an exception here for musicals. Latter may, with the written consent of Equity, modify the rule to provide for an equivalent time off.

Employment Shed

Other changes in the contract:

Actors are given 48 hours to sign and return a contract. Managers like this change, claiming some actors used to sit on their

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Stock Managers to Meet On Rising Costs, Star Pay

The Stock Managers Assn. will hold its first spring meeting at the Astor hotel, N. Y., next Tuesday (17). Chief item on the agenda is discussion of rising costs, especially salary demands by stars for this summer. Meeting will be open to non-members who operate stock houses. Prez John Huntington will preside.

Group last week decided to give an annual award to both actor and actress "who are the most cooperating and hard-working." Kay Francis and Basil Rathbone won the awards for the '50 season.

Play Sked Hypoed At ATS Huddle

Some important changes in Theatre Guild-American Theatre Society schedules for next season have been effected as result of huddles in N. Y. last week of several ATS local subscription managers with Guild officials. The meetings, first such held in many seasons, were the idea of Warren Caro, ATS national subscription manager, who's been traveling around the country on ATS biz. Out of the meetings evolved a plan to bring hit musicals into ATS series, use of subscription bonus plays, and increase of subscription plays in some cities, to six in Chicago, Boston and Philadelphia, and seven in Washington.

Get-together, to discuss general theatre conditions and ATS plans for next season, included several meetings and a luncheon, and was attended by Lavinia Sabine of Boston, Harriet Watt of Chicago, Bess Davis Schreiner of Washington and Lewis Cook of Philadelphia. Also Marcus Heiman and Guild officials Lawrence Langner and Theresa Helburn, Caro, Sara Greenspan, ATS biz manager; Greda Damascus, national subscription secretary, and Addie Williams, N. Y. subscription sec. Gerald Goode, director of the Council of the Living Theatre, addressed one meeting.

ATS thinking has now swung completely to use of its 21 subscription cities for the entire theatre, instead of merely Guild productions. Eastern subscription cities next season, in addition to Guild plays, will get the Margaret Webster production of "St. Joan," with an as yet unpicked star; "Point of Departure," with Dorothy McGuire; "The Man Who Corrupted Hadleyburg"; "Member of the Wedding"; Cheryl Crawford's "Paint Your Wagon," and some plays to be tested at Westport, Conn., this summer, including Louis Kronenberger's "International Set," Eugene Vale's "Buffoon" and Walt Anderson's "Little Screwball." Arnold Schulman's "My Fiddle's Got Three Strings," already tested, will be included.

Other subscription possibilities include "Autumn Garden," "Darkness at Noon," "Happy Time," "Country Girl" and "Affairs of State"—all at conclusion of their N. Y. runs.

Lawrence Tierney to Star In Coast 'Mile' Revival

Hollywood, April 10.

Revival of John Wexley's "The Last Mile," starring film actor Lawrence Tierney, breaks in at the Lobero, Santa Barbara, April 30 before launching a western tour. Show is aimed at Chicago.

Jack Carr, who is producing with Kent Williams, will direct the cast headed by Tierney, Rex Ingram, O. Z. Whitehead, Bob Patton, Paul Hoffman and Paul Burke. Rehabilitation Fund of the Disabled American Veterans will get 5% of the producer's share.

Spencer Tracy originated the role on Broadway two decades ago and Clark Gable played it on the road. Each went directly from "The Last Mile" to film work, but neither appeared in the film version.

Equity Ups Its Minimums In Coast Clarification Of Little Theatre Status

Hollywood, April 10.

Clarification of the ambiguous "little theatre" situation on the Coast and a new set of minimum wage scales is contained in the new little theatre contract which was announced to the Equity membership at a general meeting Sunday (8).

New agreement, which goes into effect as soon as it has been formally drawn up, ends the longtime local classification of "little theatre" as a purely physical phrase. In the past, all small-seaters have operated on a little theatre basis. Henceforth, all houses with a potential weekly gross of $4,500 or more are to be classed as "commercial" theatres and required to use 100% Equity casts at a $75 weekly minimum.

Pay scale in actual little theatres now has been changed, as have

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SILVERS-'BANANA' BOW NOW SET BACK TILL FALL

"Top Banana," musical with book by Hy Kraft and music by Johnny Mercer, to star Phil Silvers, won't go into rehearsal this month as originally planned, but has been put over till fall by producers Paula Stone and Michael Sloane. Miss Stone was in N. Y. last week and held nine auditions for prospective angels. She planed back to the Coast Saturday (7), reportedly raising the full $200,000 needed for the production. Chief backers now include Anthony B. Farrell, Louis Lotito, for City Investing, and Louis Lurie, Coast exec.

Rehearsals are now set for July, with opening in Philadelphia on Labor Day. Jack Donahue will stage, with Oliver Smith doing the sets.

Feuer & Martin Add Shaff as Gen'l Exec

Monty Shaff is joining Feuer & Martin as a general administrative exec. He's just completed a contract as producer with Columbia Pictures and previously was involved in indie film production.

Feuer & Martin have "Guys and Dolls" in N.Y. and "Where's Charley?" on the road currently.

Theatre Wing Sees Fold Sans Funds; 10-Year $4,800,721 Receipts Used Up

For the first time in its 10-year-old history, the American Theatre Wing is in danger of having to fold it activities if some financing isn't forthcoming. Wing has already announced curtailment of its activities this summer, and suspension of the usual summer session of its Professional Training Program (GI school).

Board members, headed by chairman Mrs. Martin Beck, have already launched an informal, quiet campaign for funds in a three-pronged drive to relieve the situation, (a) by appealing to foundations, (b) approaching private donors, and (c) working on a Wing TV show. Prospects look good for the last-named, a dramatic show mapped for the fall in which there's been some network interest.

Wing estimates its annual budget now as around $100,000. It's mapping a more public campaign for funds, with a goal of $500,000 in mind, on the chance that world conditions might bring about necessity of reviving its Stage Door Canteen, which would require a much larger monthly outlay than 100G annually. At present, its 100G budget is allocated at 35G for the N. Y. hospital program, 10G for D. C. hosp program, 10G for Community Plays, 4G for Vet Workshop, 11G for publicity, and 30G for administration (rent, insurance, etc.).

In the 10 years since it was established as a separate entity in December, '41, the Wing has taken in $4,800,721 and disbursed $4,762,190. Of the latter, $50,000 was used to set up and defray early expenses of the PTP, or GI school, which since then has about carried itself. The PTP, started in 1946, on its own, has taken in and expended about $3,342,000.

Where the Coin Went

The Wing has subsisted on donations, as well as receipts from the "Stage Door Canteen" pic, "Canteen" radio program and "Hollywood Canteen" pic. "Canteen" pic receipts were $2,315,218, radio program brought in $471,400 and "Hollywood Canteen" flim netted the Wing $196,238. But the Wing had to give away almost half of the $2,315,218 "Canteen" pic receipts, as follows: National Conference of Christians & Jews, $75,000; Hollywood Canteen, $463,108; Motion Picture Relief Fund, $199,063; Hollywood Naval Aid Auxiliary, $57,790; Navy Relief, $36,817; Hollywood Studio, $5,000; and Hollywood Guild Canteen, $12,500, for total of $849,190.

From its $471,400 radio program receipts, Wing gave $47,431 back to the radio union, American Federation of Radio Artists. It laid out 75% of the cost of operation, or $9,427, for the United Theatrical War Activities and gave the American National Theatre & Academy $5,000.

During the recent war, the Wing had as many as 54 activities. It has five now, the three big ones being the PTP, Hospital Committee and Community Plays, the others being the D. C. Hospital Committee and Vet Workshop. The Hospital Committee has sent out an average 90 units a month. Community Plays has given 850 performances to date. The PTP, five years old, is finishing its 20th session of 10 weeks each, with an average enrollment of 950 to 1,000 men. There's talk that the summer season may still go on, on a voluntary basis, due to the enthusiasm and willingness of the faculty.

Wing had a public drive for funds two years ago, with disappointing results. It feels it's unfair to expect show biz to carry it, after all the industry has contributed elsewhere. On the other hand, there are large interests in the theatre who could be of major help. Anyway, the Wing claims it's reached the point where it has exhausted its funds, and must fold if it can't raise the funds.

Schulze Heads N.O. Opera

New Orleans, April 10.

Rudolph Schulze, Sr., was elected president of the New Orleans Opera House Assn. last week. He succeeds the late Kirby Longino, who died recently. Schulze, a vice-president of the organization, had been serving as acting head of the group during the past few weeks.

Seven operas will be presented in the 1951-52 season.

Mail Orderer's Squawk

New York.

Editor, VARIETY:

For the past 30 years I have been sending checks the day—Wednesday—that VARIETY reaches my home to a theatre as soon as one has been booked for the play I am anxious to see. And for many years I have received tickets almost by return mail. Well, this fine system went out with the 2c postage stamp.

My only real aggrevations come from two theatres (names deleted.) Seems the specs and other rackets get their tickets, and nothing can be done for the mail orderer. I cannot get a reply. What goes?

I do feel that since these people use the newspapers to advertise their wares, such orders should be filled, or else.

(Mrs.) A. Mindel.

Carl Ring Takes 7-Yr.-Old Case vs. Dramatists Guild 'Monopoly' to High Court

Washington, April 10.

U. S. Supreme Court has before it the question of whether the Dramatists Guild is a labor union and exempt from the anti-trust laws or whether it is a conspiracy subject to treble damage anti-trust suits.

Action has been brought to the High Court by Carl E. Ring in the long drawn out case in which he has been seeking to prove that the Guild "constitutes a conspiracy in violation of the anti-trust laws to control the business of the speaking stage throughout the United States."

Ring brought the action against Harold Spina, Edward Heyman, Walter Hannan and the Dramatists Guild of the Authors League, in connection with the 1944 show, "Stove Pipe Hat."

Ring told the High Court that he was prevented, under the Guild's minimum basic agreement, from making certain changes which he was advised the show needed to be a success.

Flagstad Set for 25 U. S. Concert Dates in 1951

Kirsten Flagstad, who made her N. Y. operatic bowout March 26 with the Metopera's "Tristan and Isolde," won't return to N. Y. until next Feb. 1, when she'll be heard in recital. Singer expects to spend all summer and fall in Europe, leaving here April 10. She'll sing in France and England until Nov. 30, and then take a vacation.

She's already booked for 25 U. S. concerts next season, and her manager, Marks Levine, pres of National Concert & Artists Corp., has room for only five more dates. Singer is only giving him 10 weeks here, with three concerts a week average. She'll return to the U.S. Jan. 17, and begin her tour Jan. 21 in Omaha. She's booked with the N. Y. Philharmonic, the Boston, Baltimore and Dallas Symphonies, and Cleveland Orchestra, besides recital dates. She's also changed her mind, and will sing at the N. Y. Met, after having decided to quit opera because it was too strenuous.

Robert Gaus to Open 2d Strawhat in Minn.

Minneapolis, April 10.

Robert Gaus, who ran the Pine Beach Playhouse last year at Brainerd, Minn., will open a companion spot, the Paul Bunyan Playhouse, this summer on the grounds of Ruttger's Birchmont Lodge, near Bemidji, Minn. The two strawhats, about 80 miles apart, will be operated on a joint rotary stock basis, each producing five shows, which will be alternated on the 10-week schedule.

Resident companies will be boarded at resort hotels in whichever town they're playing. Five shows set thus far are "All My Sons," "Corn Is Green," "Light Up the Sky," "John Loves Mary" and "Little Foxes." Season will open June 25.

Pitt's Arena Theatre Sets Two of 10 Strawhat Bills

Pittsburgh, April 10.

Two of the 10 summer shows at Bill Green's Arena Theatre have already been set by Sam Handleman, who will run the new project here this year. They are Joan Blondell in "Happy Birthday" and Arthur Treacher in "Clutterbuck," although the dates haven't been definitely set yet. Enterprise will be operated in what has been a big (1,300 capacity) outdoor dance place at Green's, and it will be covered with a huge circus tent so the weather won't interfere.

Handleman signed Morton DaCosta last week as his director for the summer season, and is now in New York lining up the remainder of the staff as well as a resident company.

Merrill Firing on Pact Breach Charge Seen New Met 'Get Tough' Policy

Summary announcement last weekend by Met Opera general manager Rudolf Bing of the firing of top-ranking baritone Robert Merrill after 16 years, for alleged breach of contract, has stirred up a good deal of controversy in the concert trade. Concert managements were widely at variance in their reactions, some being shocked; some claiming that the Met had always been cooperative with its artists and that the baritone had it coming to him; others saying that this was a brutal way to treat a star—that it would have been better merely not to renew his contract next season, instead of Bing's blunt announcement; and still others looking on the Merrill "case" as an object lesson.

It's known that Bing, who is in his first season as Met manager, has been sore all season at various Met artists who went off on concert tours in mid-season and returned just in time for a performance or last-minute rehearsal, claiming delays by weather, storms, strikes, etc. Bing has felt that the Met should come first with its artists, who should give it the majority of their time in order to improve the artistic calibre of the Met's productions. The artists, on the other hand, claimed they needed outside concert, radio or pix dates to augment the relatively low Met pay.

Bing has also stirred up both artists and their managers this season, by trying to get them to give the Met preference or exclusivity in recording contracts and television appearances, Bing's idea being to have the talent available for "official" Met albums or TV presentations of Met productions, to avoid hassles. Instance in point this season was Columbia's "official" Met album of "Die Fledermaus," when Patrice Munsel and Rise Stevens, two stars of the Met's sock "Fledermaus" production, were unavailable for the recording, because they were signed by Victor. What made it worse was that Victor put out its own "Fledermaus," with Munsel and Stevens

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Mark Wilson Library To Be Dedicated in Philly

Philadelphia, April 10.

Dedication ceremonies for the Mark Wilson Memorial Theatrical Library will be held tomorrow (11) at the Philadelphia Free Public Library's main branch on Logan Square.

Wilson, vet theatrical presagent who represented the Shuberts here for more than 40 years, had one of the most extensive files on stage people and shows in existence. In addition to a comprehensive collection of stage programs dating from the start of the century, Wilson also gathered a vast collection of programs running back to the early 1800s.

The Shubert p.a., who died last year in the Will Rogers Memorial Hospital, Saranac, N. Y., asked that his collection be turned over to the public library, along with thousands of photographs of stage greats and his memorabilia, which included a dagger used by Edwin Booth, and other souvenirs.

The presentation will be made by Mrs. Maude Wilson, his widow, along with Lawrence Shubert Lawrence and Nathan P. Abrahams, local Shubert reps, to Joseph Carson, chairman of the Park Commission, who will accept for the City.

Inside Stuff—Legit

Philly insiders who caught "Make a Wish" at the end of last week said that the job of book-doctoring done by Abe Burrows was "remarkable." New Act I went in Thursday to give the musical a fast, lively getaway pace. Although a revised Act II won't go in until one of the preview performances in New York this week, it too has been given a hypo. As of last weekend only one new musical had been put in ("Texas"), but routines of other numbers and arrangements had been radically changed from opening night. Management's cancellation of last Monday night's (2) performance was something new in Philly history, inasmuch as it wasn't a case of illness or disability of a star. Management in refunding explained that show's changes made it mechanically impossible to give a performance, but fact that indications pointed to less than 100 customers in the big Shubert probably had a lot to do with the decision.

I. Jack Lapidon, attorney for Milton Berle, Sammy Lambert and Bernie Foyer, producers of the forthcoming new musical, "Seventeen," claims plans for the production are going right along, despite a hassle that developed in arbitration rights concerning various authors on the show. Rehearsals are skedded to start April 20, he says; bonds have been filed with Equity and United Scenic Artists, negotiations are on for a house, and contracts are being prepared for an RCA-Victor show album. Hassle developed when one set of writers was replaced by another. In the ensuing arbitration an award was set for the former scribes, and then one arbitrator refused to go along with a final change on the award. Lapidon claims the producers instituted proceedings against the first set of writers originally, and not the other way around, and that the award will stand despite the objections of one arbitrator. He served papers in a motion to confirm the award.

In an unusual move last week, producers Aldrich & Myers took a full page ad in DAILY VARIETY to plug their new comedy hit, "The Moon Is Blue," at the Henry Miller, N. Y. Ad contained quotes from 15 crix.

According to co-producer Richard Myers, firm was a little disappointed at the notices wired to the Coast following the play's preem, and ad was to show the Coast what the N. Y. reviews really said and what a hit they had. Ad wasn't a bid for film offers, says Myers, or even advance publicity for a possible road company visit, as latter seems unlikely this season. Second "Moon" company is now in rehearsal, to open April 19 at the Cass, Detroit, for 10 days, before going into the Harris, Chi, where it's likely to settle down for a run. The N. Y. company, now in its sixth week at the Henry Miller, has been playing to capacity. Aldrich & Myers once before ran Coast ads with a Broadway opening for their "Goodbye, My Fancy" production.

Bermudiana Theatre Club, new repertory organization in Bermuda whose five-week spring season closes next week, is to be a permanent island legit showcase, with a string of plays to be presented every March and April. A 445-seater, the house evolved from a suggestion made by Peggy Wood on a 1948 visit to the British colony. Bermudiana hotel's Silver Grill was then remodeled into an island strawhat. With William Miles (of the Berkshire Playhouse, Stockbridge, Mass.) operating, the theatre's initialer March 12 was "Hasty Heart," with Hurd Hatfield. Final offering is the preem of the new P. G. Wodehouse comedy, "Keep Your Head." Bermudiana's scenic designer is Cleon Throckmorton, now a permanent island resident.

Peggy Tait, who with Temple Buell forms Tait-Buell Productions, which is presenting Davis Snow's "The Long Days" at the Empire, N. Y., April 20 is daughter of Frank Tait, one of the directors of the J. C. Williamson Theatres legit chain in Australia-New Zealand. Snow is her husband, a GI who met Miss Tait Down Under during the war. Tait-Buell production firm has nothing to do with J. C. Williamson Theatres, however. "The Long Days," melodrama about a domineering mother, was tried out at Westport, Conn., last summer and represents Snow's first Broadway play. He's written two others.

Green's 'Glory' Set for 54 Dates in Williamsburg

Williamsburg, Va., April 10.

The Jamestown Corp. announced Tuesday, July 3 as opening day of the fifth season of Paul Green's symphonic drama of the early history of America, "The Common Glory," to be presented here in the Lake Matoaka amphitheatre. Closing date is set for Sept. 2. Season is to be shortest since play's opening in 1946. Performances, 54 in all, will be given each night except Monday.

Green will do more revisions on the play this year, he says, to point up relationship of the problems of the men of 1776 with those of present-day democracy.

In view of increased military activities in surrounding areas, a new and lower general admission price has been established for service men. The price, 90c. for uniformed patrons, will be the same as for children and 30c. less than last year's general admission. No changes have been made in reserved seat prices.

"Glory" is presented as a non-profit venture, in cooperation with the Virginia Dept. of Conservation and Development.

New Strawhat Mapped For Upstate Penn

Harrisburg, Pa., April 10.

Newcomer to Pennsylvania's strawhat circuit this summer will be the Community Summer theatre, which will be operated by the Michaux Forest Assn. at Pine Grove Furnace. Karl Genus, director of the Harrisburg Community theatre, will direct.

A theatre, which will accommodate 300 persons, is now under construction. It will be equipped with a revolving stage, personally designed by Genus. Six productions will be presented beginning about the middle of June.

FRENCH DUO LAUNCHES BALLET THEATRE BOW

Ballet Theatre, back in N. Y. after a four-month U. S. tour, opened a four-week stay at the Met Opera House Monday night (9), for what augurs to be one of its most unusual and successful engagements in its 11-year-old history. Troupe has been bolstered by addition to its roster of three French stars as guests, in Jean Babilee, Nathalie Philippart and Colette Marchand (last-named recently with Roland Petit's Les Ballets de Paris). In addition, Alicia Alonso is back with the company. And the troupe will offer eight new works during its N. Y. stay.

There were two preems on Monday's list. One, a Jean Cocteau-Petit choreographic creation titled "Le Jeune Homme et la Mort" ("Young Man and Death"), was a tour-de-force, a sock success due mainly to the two dancers who did it, Babilee and his wife, Mlle. Philippart. Ballet is a story of a young man who waits in his Paris garret for his love, and when she spurns him, hangs himself. Then the girl, who is Death, comes to take him away. Dancing by the duo was virtuoso stuff, mainly in the terrific spins and turns, and acrobatic marvels, of the amazingly supple Babilee. Duo had the house roaring its appreciation.

Other preem, William Dollar's "Concerto," is a classic ballet of purely abstract lines, with some neat modern variations to break up the classic design. It's good ballet, and a welcome addition to BT's repertoire, especially when danced in the sprightly fashion the troupe, led by Alicia Alonso, Igor Youskevitch and Norma Vance, gave it.

Evening opened with "Swan Lake" and closed with "Rodeo," for excellent variety. BT troupe seems in good spirits and excellent form, with inviting programs. The N. Y. season got off Monday with a bang. *Bros.*

Chi Boxoffice in Healthy Shape; 'Pan' 48G, 'Desire' 11G, 'S.P.' $51,300

Chicago, April 10.

"Peter Pan" continues to grow at the boxoffice, adding to the overall better Chi take. "South Pacific" continues on top, with the national company marking its first anniversary April 24. "Streetcar Named Desire" seems a bit better, but shutters April 21 to make way for "Moon is Blue," which comes in April 30, pushed back a day from the previous announcement.

N. Y. City Ballet Co. advance at the Opera House continues big, with two-weeker opening April 25 assured of near SRO.

Estimates for Last Week

"Peter Pan," Opera House (2d wk) ($4.33; 3,600). Lasty $48,000 for the second stanza. Leaves Saturday (14).

"South Pacific," Shubert (21st wk) ($5; 2,100). Still the same SRO $51,300.

"Streetcar Named Desire," Harris (4th wk) ($3.80; 1,333). Next to last week is fair $11,000.

'Waltz' 17½G Season's Top In St. Pete Tent Bowout

St. Petersburg, April 10.

Biggest gross of the 12-week season for the St. Petersburg, Fla., Operetta was hit in the final week, with the "Great Waltz" hitting $17,500.

A freak twister flattened the tent theatre-in-the-round on the eve of the "Great Waltz" opening, scheduled for Tuesday (3). Opening was postponed one night while producer Pat Hurley searched for a suitable showhouse, and finally decided on the St. Petersburg high school, because of its big auditorium and stage.

Other top grossers for the season were "Student Prince," $15,280, "Rosemarie," $14,255, and "Blossom Time," $13,250.

'Budd's' Fight

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enough for him to see it, when he got his leave.

When the critics chose their "bests" selections last week, the cast and backstage help made the unusual gesture of paying for a special display ad to publicize the item. Some time back producer Herman Shumlin, who has nothing to do with "Budd," composed and paid for an ad in the Times, plugging the show. Evan Frankel, one of the "Budd" backers, followed suit and took an ad in the Sunday Times. A private citizen named Wells Richardson also took a small ad in the Times telling the public not to miss the show.

Home Angle

Mail and telephone-calls at the boxoffice have also been of unusual type. One woman wrote, "I paid $4.80 to see 'Billy Budd,' and much of the downstairs on a Saturday night was not filled. I would like to see you do some kind of deal whereby my highschool daughter's friends and my son's college classmates could buy tickets for less. Saturday night or some other night of the week."

Some high schools have had special lectures on "Budd" and then distributed tickets. Hunter College devoted an assembly period to the play, with Torin Thatcher and Charles Nolte coming in costume to do a scene. At Rosoff's, a theatre seminar was devoted to the play, with William Hawkins of the World-Telegram-Sun, King and Thatcher participating, and an audience consisting of 500 representatives from English departments of schools and colleges.

ANTA sent out a letter to its members, offering them a 10% discount, as did Show of the Month Club. And Jose Ferrer had been making a curtain speech at "Twentieth Century" every night, asking his audience to see "Budd."

'Day' Poor 11G, Detroit

Detroit, April 10.

"It's A Great Day" did a poor $11,000 in the second week, only $3,500 better than the first week, at the Shubert. Show has been disbanded, and the paraplegic vets planed back to the Coast.

The Cass reopens April 19 for a 10-day presentation of "The Moon Is Blue." Next production booked into the Shubert is "Kiss Me, Kate," which will begin a week's engagement April 30.

Current Road Shows

(April 9-21)

"Courtin' Time" (Lloyd Nolan) (tryout)—Shubert, Boston (9-21) (premiere). (Reviewed in VARIETY this week).

"Diamond Lil" (Mae West)—Geary, San Francisco (9-21).

"Flahooley" (tryout) — Shubert, New Haven (9-14) (premiere); Forrest, Phila. (16-21). (Reviewed in VARIETY this week).

"Gramercy Ghost" (Sarah Churchill, Robert Sterling) (tryout) — Plymouth, Boston (9-21). (Reviewed in VARIETY, March 21, '51).

"Guardsman" (Jeanette MacDonald, Gene Raymond) (tryout)—Gayety, Washington (9-21). (Reviewed in VARIETY, Jan. 31, '51).

"Kidders" (tryout) — Brattle, Cambridge, Mass. (11-21) (premiere).

"Kiss Me, Kate"—Lyceum, Minneapolis (10-14); Orpheum, Davenport (16-17); KRNT, Des Moines (18-21).

"Lady's Not for Burning" (John Gielgud, Pamela Brown)—Locust Street, Phila. (9-14).

"Man Who Corrupted Hadleyburg" (tryout)—Erlanger, Phila. (14-21). Reviewed in VARIETY, Sept. 20, '50).

"Member of the Wedding" (Ethel Waters)—Colonial, Boston (9-21).

"Mister Roberts" (Henry Fonda)—Metropolitan, Seattle (9-21).

"Mister Roberts" (Tod Andrews)—Civic, New Orleans (9-15); Murphy Aud., Mobile (16-17); Lanier Aud., Montgomery (18); Temple, Birmingham (19); Roxy Atlanta (20-21).

"Moon Is Blue"—Cass, Detroit (19-21).

"Oklahoma" — Mosque, Richmond (9-11); Center, Norfolk, Va. (12-14); Gayety, D. C. (16-21).

"Peter Pan" (Jean Arthur, Boris Karloff)—Civic Opera House, Chicago (9-14); American, St. Louis (17-21).

"South Pacific" — Shubert, Chicago (9-21).

"Streetcar Named Desire"—Harris, Chicago (9-21).

"Tree Grows in Brooklyn" (Shirley Booth, Johnny Johnston) (tryout)—Forrest, Phila. (9-14). (Reviewed in VARIETY, March 14, '51).

"Where's Charley?" (Ray Bolger)—Curran, San Francisco (9-21).

Strawhat Mgrs.

Continued from page 57

pacts, delaying the deal. Room and board, for which actors may be charged $25 a week, must now include not fewer than three meals a day. In all open-air and tent theatres, the manager must make covered rehearsal space available. Another new rule provides for lavatories as separate facilities from those provided for the audience. Copies of all notices must be filed with Equity by the actor or manager giving notice. Managers like this rule, feeling it works to everyone's advantage.

In musicals, managers must employ Equity or Chorus Equity people, except that in casts of 11 or more, one non-pro can be used, and in casts of 16 or more, provided 14 Equity members are employed, there's no limitation on non-pros.

If an actor has had another engagement in the same play or part during the week immediately preceding the opening of the play, he isn't entitled to rehearsal expense money for the day of rehearsal prior to opening. (This change is a clarification of a previous rule). A 10-hour rest period between end of one work day and work on the next, is provided for, except on the final day before the opening performance.

Other changes refer to clothes, transportation, chorus, baggage and Sunday performances. Managers also may, during the opening and/or closing bill of the season, engage an entire company on jobbing contracts without maintaining their permanent company.

'Okla.' 15G in 4, Dayton

Dayton, O., April 10.

"Oklahoma," playing Dayton a second time in two years (2-3-4), at the Victory theatre, attracted four complete sellout houses, three nights and a matinee, piling up a gross of $15,000. Top was $4.20.

Demand for seats indicated the show could have stayed an entire week.

'Innocents' $15,800, L.A.; 'Madwoman' OK $5,450

Los Angeles, April 10.

Legit biz perked here last week, with all three local offerings showing gains.

"The Innocents," starring Sylvia Sidney, finaled at the Biltmore with $15,800 for the second frame. Two-week total of $30,800 put it comfortably into the black. House now has nothing booked until June 25, when "Mr. Roberts" arrives with Henry Fonda for a six-week stay.

"Madwoman of Chaillot" grabbed a nifty $5,450 for its first full frame at the Ivar, about 80% capacity, and "Square Needle" moved up to $4,800 for its sixth session at Las Palmas.

'Brooklyn' $37,000, 'Lady's' 19G, Philly

Philadelphia, April 10.

There hasn't been the slightest question—after the first two or three days—about "Tree Grows in Brooklyn" joining the smash-hit class here. Last week—in its second session at the Forrest—new musical was a sellout all week except for a couple of scattered singles Monday and Tuesday and after that it was just a matter of standees. Management is still making changes in both book and score, however. This is "Tree's" final week and it will edge a little past last week's rousing $37,000.

Saturday night (14) Lawrence Shubert Lawrence opens his "Man That Corrupted Hadleyburg" (preem) at the Erlanger. Next Monday finds "The Guardsman" at the Forrest, and Tuesday brings "Flahooley" to the Shubert.

Estimates for Last Week

"Tree Grows in Brooklyn," Forrest (2nd week) (1,760; $4.55). Terrific biz with standees from Wednesday on; $37,000. Now in last session; "Guardsman" next Monday for two weeks.

"Angels Kiss Me," Walnut (one week only) (1,340; $3.25). Preemed Monday and was generally panned. Management decided to cancel skedded second week here. Biz was under $5,000. House has nothing in sight.

"Lady's Not for Burning," Locust (1st week) (1,580; $3.90). Rave notices and excellent biz; $19,000. In last week, with nothing booked after.

"Make a Wish," Shubert (4th week) (1,870; $4.55). Management cancelled Monday night's performance. New Act I in Thursday. Bad biz except at end of week; under $19,000. "Flahooley" next Tuesday for three weeks.

Fonda-'Roberts' Sets Denver, Salt Lake Marks

Salt Lake City, April 10.

"Mister Roberts," with Henry Fonda, broke all house records at the 3,000-seat Municipal Auditorium, Denver, doing $30,710 for three nights and a matinee (2-4).

Show also set a record with $18,100 in two here at the Capital (6-7), for a week's take of $46,810 on seven performances.

Andrews Co. $24,720 In Split

New Orleans, April 10.

The Tod Andrews company of "Mister Roberts," playing three days (four shows) at the Music Hall, Houston (2-4), and three performances here at the Civic (6-7), grossed a fine $24,720 for the seven showings.

Troupe is remaining here all this week.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Little Blue Light" (D) — Peter Cookson, Hume Cronyn, Joe Magee, Martin Manulis, Albert Marre-ANTA, prod.; Marre, dir.

"Long Days" (D) — Peggy Tait, Temple Buell, prods.; Edward Ludlum, dir.

"Man That Corrupted Hadleyburg" (C) — Lawrence Shubert Lawrence, prod.; Ezra Stone, dir.

"Moon Is Blue" (C) (Road)—Aldrich & Myers, Julius Fleischmann, prods.; Otto Preminger, dir.

HOLLYWOOD

"The Last Mile" (D)—Jack Carr and Kent Williams, prods.; Carr, dir.

Sol Hurok flew in to N. Y. Monday (9) after a three-week biz trip in Europe o.o.'ing concert talent and lining up visit of Sadler's Wells Theatre Ballet next fall.

B'way Biz Off in Normal Post-Easter Dip, But Hits Hold Solid; 'Guys' 43G, 'King' SRO $51,595 in First Full Week

Broadway legit biz was off last week, in contrast to the upbeat in grosses of the stanza before, which was Easter week. Slipoff was regarded as a normal reaction to the holiday season. First half week showed the post-Easter letdown, with weekend biz picking up. The hits didn't feel any change, but but some other shows were off as much as $2,500, $5,000 or more.

"The King and I," with a capacity of $51,595 in its first full week, indicated its smash potentials, and seats are now selling into end of August. "Darkness at Noon," under impetus of choice as best play of the season by the N. Y. Drama Critics Circle, held to $24,580, or only $220 below the previous week, despite the general trade slump. "The Green Pastures" is definitely going off this weekend; "Second Threshold" will bow out April 28.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (29th wk) (C-$4.80; 1,012; $26,874). Capacity as usual, $27,100.

"Autumn Garden," Coronet (8th wk) (D-$4.80; 1,027; $28,378). Last week's take, $21,700; previous stanza, $24,100.

"Bell, Book and Candle," Barrymore (21st wk) (C-$4.80; 1,064; $28,000). Over capacity at $28,375; previous week, $28,500.

"Billy Budd," Biltmore (9th wk) (D-$4.80; 920; $22,600). Held own despite general trend, for a $11,725 take. Had five paid standees Saturday night (7) for first time. Previous week, $11,700.

"Call Me Madam," Imperial (26th wk) (MC-$7.20; 1,400; $51,847). Over capacity again at $52,435; last week, $52,400.

"Country Girl," Lyceum (22d wk) (D-$4.80; 995; $22,845). Hit $14,160; last week, $15,500.

"Darkness at Noon," Royale (13th wk) (D-$4.80; 1,035; $27,100). Went to $24,580; previous week, $24,800.

"Gentlemen Prefer Blondes," Ziegfeld (70th wk) (MC-$6; 1,628; $48,244). Longrunner did good $43,500 last week; previous stanza, nearly $48,000.

"Green Pastures," Broadway (4th wk) (MD-$4.80; 1,900; $44,912). Grossed $20,100 last week; over $32,100 week before. Closing Saturday (14).

"Guys and Dolls," 46th Street (20th wk) (MC-$6.60; 1,319; $43,904). $43,000 last week; $41,400 previous week.

"Happy Time," Plymouth (63rd wk) (C-$4.80; 1,063; $29,019). Hit $20,085 last week; previous stanza, topped $25,000.

"King and I," St. James (2d wk) (MD-$7.20; 1,571; $51,000). First full week over capacity with $51,595.

"Kiss Me, Kate," Shubert (117th wk) (MC-$6; 1,361; $40,847). Grossed $28,700; previous stanza, nearly $38,700.

"L'Ecole des Femmes," ANTA Playhouse (3d wk) (C-$3; 924; $22,800). Did $9,020 for four (including a matinee for Equity), Sunday through Tuesday (1-3) before leaving.

"Moon Is Blue," Miller (5th wk) (C-$4.80; 920; $21,586). Grossed $20,700 last week; $20,600 week before.

"Out of This World," Century (16th wk) (MC-$6; 1,645; $40,191). $36,040 last week; almost $42,200 week previous.

"Romeo and Juliet," Broadhurst (5th wk) (D-$4.80-$6; 1,160; $34,340). Last week, $22,170; week before, nearly $24,700.

"Rose Tattoo," Beck (10th wk) (D-$4.80; 1,214; $28,000). Did $24,600; previous stanza, almost $27,600.

"Season in the Sun," Cort (28th wk) (C-$4.80; 1,058; $24,101). Grossed $14,300; previous week, nearly $16,900.

"Second Threshold," Morosco (14th wk) (CD-$4.80; 912; $24,300). $7,200 last week; about $9,300 the stanza before. To close April 28.

"South Pacific," Majestic (103d wk) (MC-$6; 1,659; $50,186). As usual, limit of standees; $50,800.

"Springtime for Henry," Booth (4th wk) (C-$4.80; 766; $20,365). Grossed under $8,000; last week, $8,300.

"Twentieth Century," Fulton (15th wk) (C-$4.80; 976; $23,220). Did $23,600 last week; same week previous.

FUTURE B'WAY SCHEDULE

"Angels Kiss Me," National, April 17 (rehearsing).

"Make a Wish," Winter Garden, April 18 (trying out).

"Long Days," Empire, April 30 (rehearsing).

"Tree Grows in Brooklyn," Alvin, April 19 (trying out).

"Man Who Corrupted Hadleyburg," unspecified theatre, date not set (rehearsing).

"Taming of the Shrew," City Center, April 25.

"Gramercy Ghost," Morosco, April 26 (trying out).

"Little Blue Light," ANTA Playhouse, April 29 (rehearsing).

"Getting Married," ANTA Playhouse, May 13.

"Stalag 17," 48th Street, May 8 (rehearsing).

"Courtin' Time," unspecified theatre, May 3 (rehearsing).

"Dream Girl," City Center, May 9.

"Flahooley," unspecified theatre, May 14 (rehearsing).

"Idiot's Delight," City Center, May 23.

'Wedding' $25,050, 'Time' $4,300, Hub

Boston, April 10.

Legit tempo picked up this week when two newcomers, "Courtin' Time" at the Shubert and "Gramercy Ghost" at the Plymouth bowed in last night (9), with okay advance sales reported. Okay in third round is "Member of the Wedding," at the Colonial. Also on hand is Met Opera at Opera House, resulting in this being the busiest week for some time. Donald Ogden Stewart's "The Kidders" has world preem at the Brattle, Cambridge, tomorrow (Wed.).

Estimates for Last Week

"It's About Time," (Brattle) (4th week) (460; $3.60-$4.20). Wound four week stint with $4,300.

"Member of the Wedding" (Colonial) (2d week) (1,500; $3.50). Second stanza picked up slightly with neat $25,050.

'CHARLEY' SRO $39,600, 'LIL' $20,000, FRISCO

San Francisco, April 10.

"Where's Charley?" with Ray Bolger and Allyn McLerie, initial offering on the Civic Light Opera's 12th season, hit a capacity $39,600 for its third frame at the 1,775-seat Curran, with house scaled to $4.80.

Mae West brought "Diamond Lil" into the 1,550-seat Geary Sunday April 1 to warm "welcome home" reviews, and chalked up an okay $20,000 for a first week gross. House was scaled to $4.20.

W. J. Zwissig, manager of the Curran, presented Ruth St. Denis in a Sunday afternoon concert (1) at the Curran, with house scaled to $3, and wound up with a fine $1,475.

'Guardsman' Fine $23,800 In Hershey, Wilmington

Wilmington, Del., April 10.

"The Guardsman," with Jeanette MacDonald and Gene Raymond, grossed a fine $23,800 in a week split between Hershey, Pa. (2-3) and here. In six performances (4-7) at the 1,223-seat Playhouse, show drew $14,400. Hershey take was $9,400.

Looks like windup of season here.

'Ghost' 12½G, D.C.

Washington, April 10.

The new Sarah Churchill starrer, "Gramercy Ghost," headed up to Boston Sunday (8) after doing a mild $12,500 for its one-week stand at the Gayety theatre. Play took some panning from the local critics, but the attraction of Winston Churchill's daughter in the top role had fair crowd appeal.

"The Guardsman," with Jeanette MacDonald and Gene Raymond, moved in at the Gayety last night (9) for a week.

Plays Out of Town

Flahooley

New Haven, April 10.

Cheryl Crawford, in association with E. Y. Harburg and Fred Saidy, production of musical in two acts (18 scenes), with book written and directed by Harburg and Saidy; lyrics by Harburg; music by Sammy Fain. Features Ernest Truex, Jerome Courtland, Edith Atwater, Irwin Corey, Bil Baird Marionettes, Yma Sumac. Dances and musical numbers staged by Helen Tamiris. Sets and lighting, Howard Bay; costumes, David Ffolkes; orchestrations, Ted Royal; musical director, Maurice Levine. At Shubert, New Haven, April 9, '51; $4.80 top.

March of Time Voice ... Edgar Thompson
Clyde ... Himself
Dizabelle ... Herself
Bundy ... Barbara Cook
Sylvester ... Jerome Courtland
Switchboard Operators ... Vicki Barrett, Jane Fischer, Laurel Shelby, Tafi Towers, Urylee Leonardos, Annaliese Widman
E. T. Pettigrew ... Edith Atwater
Board of Directors
Quimby ... Stanley Carlson
Peabody ... Ted Thurston
Evans ... Rowan Tudor
Fergusson ... Richard Temple
Lowenthal ... Andrew Aprea
Hastings ... Edgar Thompson
Gotschalk ... Fay DeWitt
Voice on the P.A. ... Tafi Towers
B. G. Bigelow ... Ernest Truex
Miss Buckley ... Marilyn Ross
Clayton Trowbridge ... Rowan Tudor
Yoora ... Nehemiah Persoff
El Akbar ... Louis Nye
Najla ... Yma Sumac
Buyers ... Lee Ballard, Ray Cook, Clifford Fearl, Franklin T. Syme, Laurel Shelby
Abou Ben Atom ... Irwin Corey
Elsa Bullinger ... Lulu Bates
Citizens of Capsulanti, Norval Tormsen, Ray Cook, Clifford Fearl, Sheldon Ossosky
Doctor Smith ... Franklin T. Syme
Nurse ... Laurel Shelby
Flahooley ... Elizabeth Logue

SINGERS

Vicki Barrett, Carol Dunn, Urylee Leonardos, Laurel Shelby, Lois Shearer, Tafi Towers, Andrew Aprea, John Anderson, Lewis Bolyard, Ray Cook, Clifford Fearl, Franklin T. Syme, Norval Tormsen, Edgar Thompson.

DANCERS

Sara Aman, Jane Fischer, Annaliese Widman, Normand Maxon, Joe Nash, Sheldon Ossosky, James M. Tarbutton.

Nothing quite like "Flahooley" has hit the musicomedy stage in several theatrical moons. This can be good or bad, according to the break in developments in the balance of its tryout period. Show can materialize as an exceedingly novel, appealing tune-and-dance concoction, or as an exceptionally beautiful flop. Former status has the edge in the betting, as of its premiere, and with sage polishing it should come through on the credit side.

Cheryl Crawford, whose "Brigadoon" and "Regina" have already stamped her as a traveler of untrodden byways, has again stepped off the beaten path for this one. Result is an unusual blending of the orthodox and unorthodox; modern and ancient, real and fantastic.

There were numerous deadly lulls in the opening performance Monday (9). Also, there were many highlights that punctuated the production at important sectors. The problem here is to liven up those lulls without disturbing the underlying charm and novelty of the overall setup.

Although "Flahooley" emphasizes fantasy to a degree, there is an overbalancing abundance of down-to-earthness that holds it within the orbit of general, or popular, entertainment rather than a specialized type with limited appeal.

Book concerns a young worker in a toy factory who creates "Flahooley," the only doll that laughs instead of cries. Lad is about to have his romantic plans come to a head, thanks to a promotion resulting from his creation, when the appearance on the market of a similar doll made by a rival manufacturer casts a double-cross suspicion on him and he finds himself back where he started.

Unwittingly rubbing a lamp which has been left by a delegation of Arab toy buyers, the youth produces a genie who proceeds to engineer the making of Flahooleys so the youngsters can be married. Situation gets out of hand when the genie can't stop producing, but everything comes out okay when they finally get him back in the lamp.

Score has a goodly share of hit tunes to its credit. These include "Here's To Your Illusions," "Flahooley," "Who Says There Ain't No Santa Claus," "He's Only Wonderful," "The World Is Your Balloon" and "The Springtime Cometh." Lyrics generally match the good quality of the cleffing.

There's opportunity here for clever dancing, and the overall choreography makes the most of it, primarily stressing the toy shop motif.

Cast talent hits an efficient level. Ernest Truex gestures his way through an amusing role as the toy tycoon. Jerome Courtland lends a pleasing personality to the proceedings. Edith Atwater fits nicely as a career woman and Irwin Corey impresses favorably in the comedy part of the genie. The Bil Baird marionettes come in for a good share of well-deserved applause. Yma Sumac's rendition of rituals, in her remarkable voice range, is a vocal highlight of the show.

Barbara Cook puts herself across nicely in vocal style and other good song selling is contributed by Marilyn Ross and Fay Dewitt. Lulu Bates fills adequately a supporting role, and Louis Nye and Nehemiah Persoff ditto. There's a good singing ensemble.

Among the dancers Elizabeth Logue, a talented bit of personality wrapped up in charm, scores heavily in her "Flahooley" number. Other worthy hoofers are Joe Nash, Annaliese Widman, James M. Tarbutton, Sheldon Ossosky, Sara Aman, John Anderson and Normand Maxon.

On scenery and lighting, Howard Bay has jigsawed the rainbow and reassembled it as some exceedingly beautiful settings. Costumes of David Ffolkes don't quite match the quality of the sets, although they are colorful.

E. Y. Harburg and Fred Saidy, doubling as authors and stagers, have produced a commendable joint effort, and a fine assist is given by the conducting of Maurice Levine. *Bone.*

Courtin' Time

Boston, April 10.

James Russo & Michael Ellis production of musical in two acts (nine scenes). Book by William Roos, based on Eden Phillpotts' play, "The Farmer's Wife"; lyrics and music by Jack Lawrence and Don Walker. Stars Lloyd Nolan; features Billie Worth, Carmen Mathews, Joseph Sweeney, Effie Afton, Gloria Hamilton, Gloria Patrice, Earl William, Katherine Anderson, Peter Conlow. Staged by Alfred Drake. Dances, George Balanchine; sets and lighting, Ralph Alswang; costumes, Saul Bolasni; choral director, Bill Jonson; musical director, Robert Zeller; music and vocal arrangements, Walker. At Shubert, Boston, April 9, '51.

Carl Stevens ... Theodore Uppman
Fred Lawson ... David E. Thomas
Cathy Rilling ... Gloria Hamilton
First Farmer ... Walter Brandin
Second Farmer ... Lawrence Weber
George Millins ... Peter Conlow
Samuel Rilling ... Lloyd Nolan
Nell Rilling ... Gloria Patrice
Harriet Hearn ... Effie Afton
Mr. Hearn ... Joseph Sweeney
Araminta ... Billie Worth
Thereon Tapper ... Carmen Mathews
Louisa Windeatt ... Katherine Anderson
Larry Walton ... Earl William
Polly ... May Muth
Sadie ... Rosemary Kuhlmann
Millie ... Theodosia Tavenner
Laura ... Mary O'Fallon
The Brat ... Patricia Poole

SINGING ENSEMBLE

Betty Jane Cocha, Peggy Govan, Glynn Hill, Joan Keenan, Rosemary Kuhlmann, May Muth, Mary O'Fallon, Theodosia Tavenner; Walter Brandin, Michael T. Carolan, John Michael King, Michael Kingsley, Charles Bale, Robert Strobel, John Taliaferro, Lawrence Weber.

DANCING ENSEMBLE

Patricia Casey, Audrey Keane, Mary Martinet, Patricia Poole, Frances Sorenson, Elsa Van Horne; Edward Andrews, Hubert Bland, Peter Deign, William Maguire, Lou Yetter, Charles Zalinski.

"Courtin' Time," a musical based on Eden Phillpotts' play, "The Farmer's Wife," as it now stands, needs plenty of tinkering before being assured of any measureable success on Broadway. While the principals are more than adequate and the lighting and sets are solid to sock, the pace necessary to hit anything resembling a topnotch musical is, at present, lacking.

Plot revolves around a middle-aged Maine farmer who suddenly decides he should marry again, and sets the date before proposing to any of the available widows and spinsters in his small community. That they should brush him off is unthinkable, but they do, and he finally realizes, with the help of his two daughters, that he's been in love with his housekeeper, and she with him, for many years. Situations such as this should produce more laughs than were forthcoming opening night, and undoubtedly will be altered during the three weeks here in order to grab them.

As for the first act, it crawled at a snail's pace with pruning shears definitely a must. Book needs tightening and brightening in order to hypo interest. In fact, as is, only the last scene of the first act, in a spinster's garden, that drew anything resembling yocks, with Carmen Matthews' portrayal a nifty bit of clowning, sufficient to practically stop the show.

The second act is immeasurably better, with the pace set by a solid ballet stint by Peter Conlow and Gloria Patrice, and the ensemble serving as a nifty curtain raiser. From then on, it's in the clear, with tempo holding to the finale.

Lloyd Nolan, whose vocalizing will never make him a candidate for Ezio Pinza's role in "South Pacific," nevertheless succeeds in putting across, a little self-consciously, several songs, and altogether shapes as a fairly plausible farmer. Billie Worth, as the overlooked housekeeper, is sock, her warm personality a tremendous asset. Miss Mathews, as the spinster, tabs herself as a nifty comedienne, with Effie Afton a close runnerup. Joseph Sweeney, as a curmudgeon Downeasterner, is also a click. Earl William rates neat response as the youthful lover of Nolan's attractive daughter, Gloria Hamilton.

The music is fairly tuneful but not outstanding, although "Masculinity," sung by the three proposees, is cute and slightly indigo tinged. "I Do, He Doesn't" and "The Sensible Thing to Do" shape up as outstanding musical numbers. *Elie.*

Play on Broadway

Night Music

ANTA (Robert Whitehead) presentation of Equity Library Theatre production of comedy in two acts (10 scenes) by Clifford Odets. Staged by Peter Kass; sets and lighting, Richard Burns; costumes, Ruth Morley. At ANTA Playhouse, N. Y., April 8, '51.

Lieutenant ... Mark Allen
Murph ... Paul Lambert
Steve Takis ... Leonard Barry
A. L. Rosenberger ... Rod Steiger
Fay Tucker ... Bette Grayson
Stagehand ... Paul Lambert
Beggar ... Michael V. Gazzo
A Girl ... Mildred Slavin
Gus ... Clarke Gordon
Sailor ... Joe Sargent
Mr. George ... Sidney Sherizer
Teddy ... Vincent Beck
Marty ... Stefan Gierasch
Dot ... Nance Robbins
Mr. Nichols ... Joe Baldor
Lily ... Joyce Barnett
Sleeping Man ... Michael V. Gazzo
Roy ... Herbert Gottlieb
Little Man ... Martin Greene
Al ... Michael Lewin
Mr. Tucker ... Hal Currier
Eddie Bellows ... Allan Derrick
Mr. Gilbert ... Clarke Gordon
Arnold ... Walter Landa

Clifford Odets' jangled mood piece, first done on Broadway briefly by the Group Theatre in 1940, and here presented by ANTA in a revival by the Equity Library Theatre, doesn't register any more strongly now than it apparently did then. This is a boy-and-girl romance in the Big City, with strong social overtones. There is sentiment and humor in the play, and some striking moments. The show is full of odd, challenging character bits and contains some good dramatic vignettes. But the dialog and incidents are overcrusted with false or phoney language and situations, to mar the effect completely. In other words, "Night Music" isn't convincing.

Play has a brash youngster from a Coast studio stranded in N. Y. over a weekend, and meeting a girl who's just lost her first stage job. A kindly old detective who first arrests them mistakenly in a street brawl now befriends them, and over the weekend helps them find themselves and each other. Despite the boy-and-girl draw, and the poignancy and humor in the situations, play doesn't click. Unsure dialog is accompanied here by uneven casting, and whole thing seems unreal. Revival was a worthy thing for an ELT presentation off-Broadway, but not here.

Leonard Barry is attractive but not always convincing as the stranded boy, although his peculiarly stylized performance has much gusto and appeal. Bette Grayson, Clifford Odets' wife who was understudy in the original Broadway production, is also quite winsome and winning as the girl, and yet not always convincing or forceful. Rod Steiger gives an ingratiating portrayal as the kindly old cop, even overcoming the handicap of some mighty strange speeches.

Supporting parts have some good talent, as particularly with Michael Lewin's performance as a lackadaisical cigar clerk. A couple of short bits are standout, such as Michael V. Gazzo's beggar and Nance Robbins' tramp. Peter Kass' direction is fluid and professional, while Richard Burns works wonders with bits of sets and hunks of lighting. *Bron.*

Leon Askin, who plays Judas in "Twentieth Century" (Fulton, N. Y.), celebrated his 25th anni in legit yesterday (Tues.). He's played 254 roles, and has directed over 50 plays.

Legit Bits

"Flahooley," new musical which **Cheryl Crawford** is producing, in association with **E. Y. Harburg** and **Fred Saidy**, opens with a March-of-Time style announcement describing various segments of the plot. Producer, in seeking clearance both from Time mag and MOT, was asked by Time's legal department to submit a script. Next day she got a phone call, giving the okay. Then the lawyer added, "Can we buy in?"

Hurd Hatfield, one of the leads in **William Miles'** current season with his Berkshire Players in Hamilton, Bermuda, planed back to N. Y. last week due to an emergency operation on his father. He plans to stay in N. Y. and do some TV work . . . **Jerome E. Rosenfeld** designing costumes for "The Man That Corrupted Hadleyburg." . . . **Phil Bloom**, legit p.a. who's handling publicity chores for the N. Y. City Ballet Co., went to Chicago last weekend in advance of the company. Troupe is making its first Chi appearance with a two-week stand at the Civic Opera House, starting April 23. Incidentally, **Janet Reed**, one of the troupe's lead ballerinas, won't be with the group for the Chi trip or its June season in N. Y. She wants to devote more time to her baby at home.

Robert Garland recovered from his illness and will have a Sunday column in the N. Y. Journal-American April 22. He goes back to daily play reviewing on that date . . . **Richard Harrity** and **William Matthews** postponing their new summer theatre operation at Hyde Park, N. Y., to the '52 season due to shortage on certain building materials . . . **Wolcott Gibbs** back last weekend after a month's rest in Key West, Fla. . . . **Jean Dalrymple** to act as director for the "ANTA Album," skedded for May 6 at the Ziegfeld, N. Y. . . . **Anthony Nelle** to stage dancing and musical numbers for the '51 St. Louis Municipal Opera season . . . **Margie Duncan**, professional dancer, to make debut as legiter in "The Man Who Corrupted Hadleyburg."

Tony Buttita, pressagenting the San Francisco Civic Light Opera season, invited all members of the Frisco Critics Circle to a champagne party honoring the CLO's 12th season, using the occasion also to welcome **Bill Hogan** as new Chronicle scribe, replacing the vet **John Hobart**.

Ernestine Perrie is staging the Equity Library Theatre production of **Jean Giraudoux's** "The Enchanted," being done at Lenox Hill Playhouse, N. Y., April 12-15. **David Perrie** is production manager . . . **Laughing Stock Co.'s** musical, "You Twisted My Arm," opening at Master Institute Theatre, N. Y., tomorrow (Thurs.) . . . **Ruth Simon** handling all benefits and theatre parties for "Gramercy Ghost," bowing at the Morosco, N. Y., April 26 . . . **Larry Gates** stepping out of "Bell, Book and Candle" (Barrymore, N. Y.) for two weeks, starting April 25, to play Christopher Sly in N. Y. City Theatre Co.'s "Taming of the Shrew." **Joseph Leon** will sub.

Yolande Donlan, U. S. actress now appearing in "To Dorothy a Son," at the Savoy, London, will come to America for two weeks in June on combined holiday and personal appearance tour in connection with the Douglas Fairbanks film, "Mr. Drake's Duck," in which she co-stars.

Stanley Phillips, recovered from a broken neck that kept him out of action over four years, will stage "See How They Run" tryout for the Trenton Civic Theatre, preeming April 17.

Producer **Leland Hayward**, with an infected toe, and **Mrs. Hayward**, just out of the hosp following an operation, took a suite in N. Y. at the St. Regis to minimize movement until they're better . . . Vet actress **Olive Templeton**, who's come out of retirement, is looking for a legit part, meantime trying TV. She's had a couple tele spots and has a bid for a 13-week serial. Her nephew, **David Masmackian**, whose play, "Spring Deceased," was tried out in California last year, is now working on a revue.

Theron Bamberger has set June 8 for opening of his Bucks County Playhouse, New Hope, Pa., season. No actors or director set yet. This will mark his 11th year at the strawhat . . . "Billy Budd" at the Biltmore, N. Y., to date has had four company managers. First was **Paul Groll**, who left to join "Make a Wish." Second was **Harry Shapiro**, who left to go with the City Center. Third, **Eddie O'Keefe**, fell backstage, hit his head on iron bar, and was hospitalized. Present incumbent is **Irving Becker** . . . **Leighton Brill**, who was in charge of the Coast office of Rodgers & Hammerstein, is now cast to produce musicals for **Theron Bamberger's** tent circus . . . **Marshall Flaum** replaced **Karl Light** as Balthazar in "Romeo and Juliet" (Broadhurst, N. Y.) . . . Designer **Boris Aronson** off on six-month European study trip . . . **Maurice Abravanel**, whose last Broadway stint was conducting early weeks of "Regina," left N. Y. last weekend for Salt Lake City, where he conducts the Utah Symphony Orchestra.

Ben Washer has abandoned plans for an operetta tent theatre on the North Shore of Boston this summer . . . **Philip Langner**, who returned last week from Nassau after establishing an eight-week season of the new Bahama Playhouse, will be business manager this summer for the Westport (Conn.) Country Playhouse . . . **Martin Manulis**, who co-produced the Nassau season with Langner, will have a leave of absence from Westport this summer as resident director, due to his current CBS television directorial chores. However, he'll direct two plays at Westport during the season . . . **Billy Matthews** has been signed again by **Maurice Evans** to act as production manager for the spring season of the N. Y. City Theatre Co., opening April 25, at City Center, N. Y.

Robert W. Dowling has donated 10 house seats for every evening performance of the film, "Tales of Hoffman," at the Bijou, N. Y., to the ANTA drive . . . **Walter L. Boughton**, of the Yale Graduate School of Drama, has been appointed director of the Keuka College Playhouse summer season in Penn Yan, N. Y., as successor to **D. Garth Detrick**, now with NBC television.

Gaye Jordan, ingenue with **Malcolm Atterbury's** Playhouse in Albany for a time last season, has returned to appear in "Death of a Salesman" for two weeks, starting today (Wed.). She has been touring. **Kermit Kegley**, who did Biff with the national troupe, is also in the cast. Other additions are **Dalton Dearborn**, who appeared in "Yellow Jack" at the Playhouse last season; **Boris Segal** and **Louise Woodruff**. The opening was delayed for a day, to permit installation of the original Broadway setting by **Jo Mielziner**.

Equity Ups

Continued from page 57

cast percentages. In the past, no little theatre production was permitted to use more than 40% professional actors. New pact establishes a floor under actors rather than a ceiling over them.

Heretofore, little theatre productions have carried a weekly scale of $40 for senior Equity members, $25 for juniors and $10 for non-Equity 4A's members. No rehearsal expense was included. New pact stipulates a $10 weekly rehearsal expense and treats all professional actors equally insofar as pay is concerned. Theatres with a potential gross of up to $1,800 weekly must employ a minimum of three professional actors at a salary of $40 each. Houses which can gross up to $2,500 must employ five professional thesps at $45 each and houses which can gross up to $4,500 weekly must cast seven professional actors at $50 each. Potential gross is figured on the basis of seven performances weekly at normal ticket scale.

Most-used small-seaters in town, the Century, Ivar and Las Palmas, are automatically placed in the commercial theatre category since the weekly gross in each is around $7,000.

Pianist Claudio Arrau will make a three-week tour of Israel under auspices of the Israel Philharmonic Orchestra beginning May 15.

Theatre in the Round

Partner wanted to take a managerial and financial interest in a summer tent theatre in Massachusetts; wonderful proposition for a financial success; principals only. Box 538, Variety, 154 W. 46th St., New York City.

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Plays Abroad

Keep Your Head

Hamilton, Bermuda, April 9.

Bermuda Junior Service League presentation of comedy-drama in three acts by P. G. Wodehouse and E. P. Conkle. Stars John Loder; features Howard Whitfield, John W. Austin. Staged by William Miles. Settings by Cleon Throckmorton. At Bermudiana Theatre Club, Hamilton, Bermuda, April 8, '51, $3.50 top.

High Priest .... John Loder
Azim .... John W. Austin
Kitty .... Deirdre Owens
Flurry Cassa .... Robert Snook
Connors .... Howard Whitfield
Pop .... Bryan Doyle
Joe Morgan .... Howard Erskine
Delia Tankerdine .... Barbara Brady
Constable Harrity .... Kendall Clark

New P. G. Wodehouse-E. P. Conkle play which world-preemed last night (9) isn't howlingly funny nor does it lay an egg. Nevertheless a capacity first-night audience received it warmly, but with mixed reaction to the handling of roles. Lead played by John Loder isn't a strong role. Parts of Azim, the prime minister, and Connors, the phrenologist, are also the principal characters in the story and therein lies a distinct departure from previous Wodehouse plays. Play is sub-par Wodehouse.

Plot centers around an Eton-educated Rajah from Borneo who doesn't relish the job of carrying out his ancestral duties of head-hunting. Caught in a conspiracy between his prime minister who seeks his throne and a phrenologist who is after money, the reluctant rajah travels from Borneo to Ireland to cut off the head of a pretty Irish innkeeper whose head is the only type missing from the tribal collection. Through a series of humorous situations, the rajah contrives to save the innkeeper's head while he does away with the prime minister and returns to his native country with the head of the phrenologist to the satisfaction of the tribal gods.

Play opens in the rajah's palace, but after the first scene the action takes place in a well-executed setting of an Irish country inn by Cleon Throckmorton. There is some clever dialog throughout the play, which starts at a fast pace but tends to drag during second act, which might have been better condensed into the final act.

Loder is too nonchalant and not particularly convincing as the wisecracking rajah. Both Howard Whitfield as the phrenologist Connors and veteran actor John W. Austin as the prime minister Azim capably handle their roles. Bryan Doyle turns in a good performance as a prize-fighter trainer and father of the innkeeper as does Kendall Clark as an Irish cop. Barbara Brady as Delia the innkeeper, whose head is sought, tends to fall out of character. William Miles' direction is creditable.

While the play is hardly good enough for Broadway, it looks like excellent material for summer stock. Settings and costumes are few and simple, but effective. Production costs would run from $1,000 to $3,000 weekly for summer stock. Arthur Sircom, of Dennis, Mass., and Martin Manulis, of the Westport, Conn., Country Playhouse, have both read the script, and pending outcome of the Bermuda tryout are considering it for further tryouts this summer with Loder. Miles is also considering including it at his summer Berkshire Playhouse, Stockbridge, Mass.

Who Goes There?

London, April 5.

Henry Sherek production of new comedy in three acts by John Dighton. Directed by John Counsell. At Vaudeville theatre, London, April 4, '51; [illegible] top.

Alex Cornwall .... Frances Rowe
Miles Cornwall .... Nigel Patrick
Sir Hugh Cornwall .... H. G. Stoker
Christina Deed .... Geraldine McEwan
Guy Ashley .... Anthony Sharp
Arthur Crisp .... Victor Adams
Langley .... Trevor Reid

What this play lacks in dramatic action it makes up for in charm, but it is a slender thread on which to spin out an evening's entertainment. Written by the author of the successful farce, "Happiest Days of Your Life," this one depends more on the human characters, so ably depicted by the cast, than the adroitly contrived situations of the former. Recruited from the Windsor Repertory company, the play's main attraction is unknown 18-year-old Geraldine McEwan whom Henry Sherek insisted on retaining in the leading role when he bought the play for the West End. She has a refreshing personality that made her an instant hit, and what success the play achieves will be in no small measure due to her.

The plot circles faintly around the love life of a guardsman on sentry duty outside St. James' Palace. His infatuation for an unknown face behind the window of one of the private apartments on his patrol causes him to break his engagement to a hotel maid in Dublin. She comes rushing after him for an explanation, faints from a twisted ankle and finds herself within the sacred precincts.

She is found by the son of the household who succumbs to her naivety and plans to take her to the West Indies instead of flying to Canada on a diplomatic mission. A little gentle blackmail all around tidies up the odd ends—the girl stays on as housemaid, the boy goes off on his official assignment, the sentry returns to his beat and his first love and "the face at the window" assumes its right proportion.

Miss McEwan brings more than a charming accent to the role of the little servant girl; and her every movement is a real delight. Victor Adams, as her truant lover, has little to do but mumble in spluttering embarrassment, and he does it well. Frances Rowe makes a graceful, understanding figure of the diplomat's sister. Anthony Sharp is a duly stolid patient wooer, and H. G. Stoker a dignified father. Nigel Patrick shares the evening's honors with the newcomer as her aristocratic suitor who can't resist a pretty face. Play is crisply directed by John Counsell.

Clem.

Occupe-Toi D'Mon Minimum

(Give Me My Minimum)

Paris, March 27.

Jean de Letraz production of farce in three acts by Paul Van Stalle. Directed by de Letraz. Setting by Claude Bouxin. At Theatre du Palais Royale, Paris.

Daphne Joubert .... Noelle Norman
Colette .... Christiane Sertilange
Hortensia .... Simone Max
Edouard Joubert .... Jacques Tarride
Mercedes Durand-Latour .... Nathalie Nattier
Octave Durand-Latour .... Jean-Pierre Vaguer
Seraphin Bonvisage .... Daniel Clerice

The Palais Royal has a long established rep for rowdy, sexy farces, with people jumping in and out of beds, girls with as few clothes on in some scenes as the law permits, etc. There is also a certain similarity in the plots of nearly all the plays, following a tradition that was set up years ago and one that has proved successful commercially. This latest in the series follows the tradition.

Current show has the familiar double and even single meaning lines, chases through bedrooms plus more than usual emphasis on the sex angle.

The pace is fast with lots of falling in and out of bed. Miss Norman has both beauty and a certain dignity. Miss Max overacts. Nathalie Nattier is attractive as the blonde and over-sexed gal while Daniel Clerice is the traditional juvenile. The setting is bright but the dialog, with its double entendre, lacks sparkle.

Mosk.

Count Your Blessings

London, March 27.

Stanley French and Andrew Melville production of comedy in two acts by Ronald Jeans. Directed by Charles Hickman. At Wyndhams, London.

Gay Butterworth .... Joyce Redman
Pelham Butterworth .... Naunton Wayne
Marion Butterworth .... Ambrosine Phillpotts
Theodore Maich .... Harold Long
Juliet Frost .... Patricia Dainton
Thelma Crossington .... Viola Lyel
Hubert Batt .... Gordon Bell
Mrs. Compton Chamberlain .... Margot Lister
Mrs. Withers .... Eileen Way

Another sparkling comedy by the author of "Young Wives' Tale," which is likely to prove just as successful, being same tried mixture and consequently what the public wants. There are some amusing situations and snappy dialog superbly handled by all the characters, which gives credence to an improbable story—and spells entertainment. Written around the engaging personalities of the stars, its appeal is inevitably more localized.

Joyce Redman and Naunton Wayne play an extravagant young couple who decide to rent portions of their house to lodgers to keep pace with rising expenditure. An expected inheritance does not materialize, but the wife discovers that she can claim half her legacy if she divorces her husband for infidelity. Hubby reluctantly agrees and proceeds to set the stage with an obliging co-respondent, but he is caught with the wrong woman which nearly wrecks the connubial peace. Curtain falls on the practical husband's suggestion that they should postpone their remarriage, after the split-up, since by living together unwed they can save on their income tax.

Much of the humor derives from the varied types of tenants with their contrasting idiosyncrasies and irritating effect on the remainder of the household. Of these, Viola Lyel is outstanding as an arch, fluttering dance hostess and Patricia Dainton as a cute little blonde.

Clem.

Legit Followup

King's Rhapsody

(PALACE, LONDON)

London, April 3.

Following the recent, sudden death of Ivor Novello, Jack Buchanan has stepped in as the royal exile in "King's Rhapsody," making his first non-singing appearance in a musical. His taking over of the role had been discussed during the author-actor's lifetime, and it was Novello's confidence in his ability, Buchanan said in a curtain speech, that was instrumental in his undertaking "this unenviable assignment." Nervous tension eased after the first act and Buchanan got into his customary easy stride, handling with nonchalance the character created by the author for his own personality. He underplayed the part with a modest assurance that won the audience.

Clem.

Brattleboro, Vt., Barn Maps Its 13th Season

Albany, April 10.

Harry L. Young, director of the Playhouse Co. in Albany will open his 13th season as operator of the Brattleboro, Vt., Summer Theatre July 11. Season will run seven weeks, performances being given in Brattleboro Wednesday through Saturday, and in the Victoria theatre, Greenfield, Mass., Monday and Tuesday of the following week. The two-town plan has been followed since 1949.

Among Young's troupe will be Malcolm Atterbury and his wife, Ellen Hardies, owners of The Playhouse; Pitt Herbert and Mary Farrell (Mrs. Young) also of the Playhouse company; Bert Whitney, who appeared at Brattleboro two years ago, and Anna Minot.

Plays haven't been selected yet, but Young expects to do "Charley's Aunt," "The Silver Whistle" and "Three Men on a Horse," among others. He doesn't usually feature stars, but has made no decision on this for 1951.

Vet Cape May Strawhat Gets New Management

Cape May, N. J., April 10.

Cape Theatre here, 27-year-old strawhat that's been managed by T. C. Upham for the last dozen seasons, will have a new management this summer. Theatre has been taken over by Boris Sagal and Leslie Charlow, who plan a 10-week season of stock, with an all-Equity resident company, starting last week in June.

Sagal, who's produced some off-Broadway shows in N. Y., is now on tour as an actor in "Death of a Salesman." Charlow, who's worked in strawhats, is now at the Yale Drama School, working on his master's degree. Sagal will act as general manager, with Charlow as associate. They'll divide the staging chores between them. Tharun Musser, connected with Y.W.H.A. in N. Y., will be biz manager and John F. Dwight, who does promotion in N. Y. on campus year books, will handle publicity.

Road 'Madam'

Continued from page 57

"The play's a classic now," says Hayward; "the film will be better as we wait." Play has been doing very well on the road, although the producer claims that the progress of the cold and hot wars changes its effect and draw. Upbeat in the war news in recent weeks has aided it. On the other hand, Hayward never saw any changes in "South Pacific" because of the war situation.

Producer is rather proud of the priority mailing list he's built up. He started it with "Roberts," and it now contains 35,000 names. Persons on the list get memos on all his shows before any mail order ads appear. As result, there was $250,000 in for "Madam" before the first mail order ad appeared. List is constantly refined as disinterested people drop off or diggers are exposed, but it's steadily growing, and represents something of a steady, surefire clientele, preceding and being augmented by advance mail order sale, to insure a production. The theatre has no continuity as it is, says Hayward, but his list is one staple that offsets the hazards.

Expanded Setup for Chi Strawhat; 16 Weeks Set

Chicago, April 10.

Herb Rogers will launch a fourth season of his Tenthouse Theatre, Highland Park, Ill., June 1. Stock season, which runs 16 weeks, will open with "The Heiress." Principals will include David Bruce, Marian Walters and Barnard Hughes. Rogers, who heads H. M. Rogers Productions, says that the seating capacity of his Tenthouse would be increased from 900 to 1,300. Last year the shows ran 90% of capacity.

Rogers also runs the Palm Springs (Cal.) Playhouse and the Stars-in-the-Round at the Heidelberg hotel, Baton Rouge, La. The 15-week desert season closes April 22. Biz this year was 50% better than last year's run, which was Rogers' first try at the resort town. Playhouse has 450 seats.

Baton Rouge season will start in the fall. Rogers operated a stock company for 10 weeks last year. He produces during three seasons of the year and lays off during the winter. Plays are directed by Michael Ferrall.

Preston Sturges

Continued from page 57

formance and since nothing was expected to go right, no one was too disappointed — although the paying customers were visibly restless at several stages of the game.

The theatre itself is a large room off the upstairs bar, but so constructed that the sipping stag or the tete-a-teteing twosome can't see what's going on without paying the admission rates and venturing into the theatre proper. Stage occupies the north wall and the balcony seats, built along the other three walls, are all at tables. Orchestra seats are comfortably padded benches, each equipped with a serving tray. After the performance, the orchestra benches slide into the wall under the balcony seats and the entire orchestra area becomes a dance floor. There's an extra bite for patrons who remain for dancing, with Red Nichols and his Five Pennies (temporarily dubbed the Disasters of 1951), dispensing the Dixieland beat. Combo also handles the overture and the between-acts interludes. Opening dress rehearsal stint was more lengthy, since the curtain was delayed some 45 minutes past the announced 8:30 starting time and the customers had to be kept happy.

A Little Off-Beat

Opening bill of "Barbershop Blues," "The Monkey's Paw," "The Boor" and "Hello Out There" apparently is pretty representative of what Sturges hopes to accomplish. He, of course, directs and cast members are drawn from the ranks of character actors around town. Inclusion of the Chekhov short is a little off-beat, unless Sturges figures it will help draw the vodka and caviar crowd.

The motto "Esse Quam Videri" inscribed on the curtain was being variously misinterpreted at the preview, but since most customers had thoughtlessly concentrated more on a pony of brandy than a Latin pony, its actual meaning was obscured. Best front-row guesses ranged from "Eat Rather Than Look" to "Ease The Qualms of Television."

Despite the intimate front-stage atmosphere, there's nothing dollhouse-like about the backstage. Sturges has overseen the construction with loving care and the technical appurtenances are sufficient to handle half-a-dozen one-acters. Sets also get painstaking attention and are several cuts above what might be expected under the circumstances.

It will probably take some time for audiences to realize that the productions aren't intended to be on a burlesque level. When the idea penetrates, however, there will be an end to the idle table chatter, glass-clinking and seat-shuffling. Whether it will also bring about an abatement in ordering will be Sturges' principal problem. Meanwhile, the idea is bringing a fresh taste of legit to the town in addition to providing work for actors and a topic for conversation.

Noel Coward's "South Sea Bubble" to be preemed at Westport (Conn.) Country Playhouse this summer. Barn opens 15-week season June 4.

Pinza Concert Tour Plans Shelved Till Next Fall To Avoid Hassle With Studio

Concert tour for Ezio Pinza, originally planned for late spring in a five-week cross-country jaunt, has been put over to next season by the singer and his concert manager, Marks Levine, prez of National Concert & Artists Corp. Tour plans had first been broached last fall, to follow on completion of Pinza's first two pix for Metro, and first announcement had brought several inquiries from prominent local concert managers. Metro, however, reportedly wasn't too happy about a concert tour before Pinza's pix went into circulation, and the basso halted NCAC's plans to avoid any friction with the studio.

The former Met Opera star, who went to the Coast last summer after a sock year as lead in the Broadway legiter, "South Pacific," finished his first pic, "Mr. Imperium," last fall. Camera work on the second, "Strictly Dishonorable," has just been completed. "Mr. Imperium" is on the national release sked for June 15, and will be sneak-previewed starting about May 1. Studio reports indicate that "Dishonorable" shapes up as a stronger Pinza pic than "Mr. Imperium," and there's talk of moving up the second film, possibly releasing it first.

Renewal of Pinza's M-G contract comes up in May. He's now on a weekly basis, but new agreement calls for a per-pic basis, with basso to make not more than two pix during 40 weeks of a 52-week year. It's expected that Pinza will ask for time out for a tour during pact renewal talks. Levine feels he has a hot concert property in Pinza, due to the Met and "South Pacific" backgrounds, as well as the new film tie, and can book him quickly, on short notice. He'll play him strictly on percentage, at 65-70-75%, depending on location. A tour this fall is likeliest prospect.

Merrill Firing

Continued from page 58

among its stars, and rushed it out before Columbia's.

Promised for Tour

To return to Merrill, the baritone had been in Hollywood the past few weeks making his first film, "Aaron Slick From Punkin Crick," for Paramount. He has sung at the Met 19 times this season, last time being in "Don Carlo" Feb. 23. He was due to report back at the Met April 2 for rehearsals of "The Barber of Seville," in which he was to sing Saturday (7), last day of the N. Y. season. Merrill was also pacted for 11 performances on the current spring tour which started Monday (9).

According to the Met, when Merrill didn't show up for rehearsals April 2, Bing tried to reach him unsuccessfully in Hollywood, and couldn't contact Merrill's agent, Moe Gale, in N. Y., until last Thursday (5), when Bing was told that the baritone couldn't appear for his dates. Whereupon Bing ordered his press department to release word that "because of Merrill's failure to honor his contractual obligations, management has severed its connection and Merrill is no longer a member of the company." Bing says he had promised that Merrill would appear in various tour cities. "I deeply regret the incident," said Bing, "but I was faced with the alternative of either admitting that Metropolitan contracts were meaningless, or losing a fine artist. We are expected to live up to our obligations. An artist must do the same."

From Hollywood, Merrill said he was "stunned" by the "misunderstanding." He claimed Bing knew all about the Coast pic stint and "had wonderful plans for me next season." Gale, Merrill's manager, tried to talk Bing out of precipitate action. Bing and other Met execs left N. Y. Monday with the Company, to start the spring tour. Late yesterday afternoon (Tues.) formal complaint against Merrill was filed by the Met with the talent union, American Guild of Musical Artists. AGMA's board will study the charges, to see if there is basis for a hearing, and will then decide on action.

Literati

Cosmo's 'Paid Sampling' Plan

Cosmopolitan mag is using a "paid sampling" plan, reducing its price from 35c to 25c for periods of one month in various markets. Idea is that the temporary price slash brings in new readers who will stick with the publication after the price returns to its established 35c. Tests with the technique were made in five cities last July and in five cities in August, and on a broader scale of most parts of 25 states last year. Result of the campaign has been a 40% increase in newsstand sales during the months when the price is lowered. Reduced-price inducement will be used once or twice a year.

Cosmo publisher Harry M. Dunlap said that the 25c March price was not due to television inroads or to regain "lost readership." He said that studies of circulation in widely scattered TV areas reveal no pattern of loss of sales due to video, but that there have been gains in strong TV markets and losses in non-TV cities.

Bantam's Show Biz Tome

Bantam Books is readying an unusual tome, to be published between Sept. 15-Oct. 15, intended to arouse interest in the forthcoming entertainment season, including pix, theatre, radio, tele, books, magazines, art exhibits, concert, ballet and legit tours, etc. Book won't give adverse criticism, but will be descriptive, with the idea of whetting the public's appetite.

Gilbert Seldes, author of "The Great Audience" and "The Seven Lively Arts," will head up the project. Bantam is circularizing the various networks, studios, producers, talent agencies and booking agencies to get the advance info on the 1951-52 season. About a month before publication date all the material will be rechecked, in case of changes in plans.

Marian Spitzer's Confession

Marian Spitzer has authored a revealing book, "I Took It Lying Down" (Random House; $2.75) which is an interesting personal document about an almost four-times-loser in her battle with TB. The newspaperwoman turned Hollywood story editor (first for Paramount where her husband, Harlan Thompson, was a producer, and on other major lots), wife and mother details her travail with tuberculosis from the days she left VARIETY, where she was on the New York staff for a time, and throughout most of Hollywood life.

It's an intelligent inner searching that, after it's all said and done, despite the new medicating cure, intelligent relations with medicos, nurses, family and friends, a real rest remains the No. 1 panacea. And you can't cheat on that, no matter how active your mind, how bristling with creative ideas which one feels must be put to paper, and the like.

Miss Spitzer's intimate associations with names that have made news through two decades gives the book a bounce and color all its own. She doesn't preach, nor does she self-pity herself for the enforced long stretches of idleness. She was a gay gadabout, playing as hard as when she worked on a newspaper or in a studio. Just as energetic were her domestic pursuits, with attendant "causes"; and when the blow about her condition came she thought she could outsmart science and medication. She couldn't; when she did rest she became cured, despite the various setbacks when she sought to "make up for lost time" (as a bedded invalid). It's a gay, grim memoir. *Abel.*

'Circus Doctor' Comes to Town

Are you a buy who gets excited when you smell popcorn and elephants? Does your blood pressure go up when you hear a circus band and hear the roar of lions? Well, "Circus Doctor," by J. Y. Henderson as told to Richard Taplinger (Little, Brown; $3.50) is for you.

Doc Henderson is the chief veterinarian of the Ringling-Barnum & Bailey Circus and certainly is an authority on animals. He tells what he knows to press agent Richard Taplinger who knows just how to put it down in "Circus Doctor." He tells it simply, with no technical names to confuse one.

I'm an old circus fan, and yet every page told me something I never knew before. Did you ever know that "a gun isn't carried by anyone in the organization of the Ringlings . . . unless the pay wagon?" Alfred Court, (one of the greatest wild animal trainers) said, "What would you do with a gun? With an audience completely surrounding you, if you missed the animal you would undoubtedly hit one or more spectators; and your chances of missing the animal would be excellent. His attack is sudden. He is coming at you. He is moving. He is in the middle of a leap. He is diving. Once you have come to the point of realizing that a stick can hold him off, he is on you. You fire at a quickly moving target. The chances of hitting him with one shot out of one try is negligible. Even if you are lucky enough to do that, you probably won't save yourself because he continues his leap which he has started. He probably won't die instantaneously because you can't be that good on a moving target and you'll still get hurt or killed."

Did you know that "elephants have very tender skins; they love a firm hard slap but a fly or a tickle will drive 'em crazy. They toss hay and dirt on their back. The hay and dirt are insulation against pricks and tickles of flies, and mosquitoes are elephant's worst enemies."

Elephants bite each other's tails, partly out of nervousness and partly that's the way elephants are; tails get infected and have to be treated. And here is a great brand new one, "Nearly all animal men agree that elephants forget!"

Did you know that horses are hypochrondriacs? That trainers like jungle animals, not bottle-fed animals which are no good because they never get punished? That no animal trainer ever said that another animal saved his life when attacked by another animal?

These are just a few of the things in this book, told by an expert to an expert writer. Every page is fascinating reading. If you wanna go to the circus and be a smartie to your kids or even to your wife by being able to tell 'em all about the animals and the circus in general, or if you just wanna learn something yourself, buy "Circus Doctor." *Sex*

Joe Laurie, Jr.

Jimmy Cannon's Newie

Jimmy (N.Y. Post) Cannon has whipped up a highly readable, al fresco autobiog, "Nobody Asked Me" (Dial, $3). Although the vet Broadway and sports reporter would probably refute the autobiographical part, it is an engagingly intimate mirroring of the divers things he has covered in a young albeit rich career. Just turned 40, Cannon is not one for memoirs, but such is the nature of good reportage that the immediacy of the reporter perforce gets tangled up with what's he's covering. Between book covers, where there is no necessity to be completely devoid of the personal pronoun as on a big city newspaper, it permits for greater latitude.

Thus, he runs the gamut from the Korean war coverage—the publisher's flap-word tells that Dial purposely deferred publication until Cannon got back from the Far East—to sports, show biz personalities, bachelorhood and the Big Town. In between are some purely personal Cannonesque aphorisms, subtitled, "Nobody Asked Me, But . . .". It's the kind of a book that the average newspaper mugg will wonder why didn't somebody else think of such easily patterned a formula for recording the passing scene. Or putting down on paper the many likes, dislikes and observations Cannon makes so patly. If anybody asks, Cannon's book is a goodie. *Abel.*

CHATTER

Samuel W. Taylor is coming out with another novel, "Family Kingdom," dealing with life in Utah.

Gene Fowler finished "Schnozzola," his biography of Jimmy Durante, for publication by Viking.

Rudolph Field will publish pictorial biog of Gen. Douglas MacArthur by Gene Schoor on April 17.

Scully's "Best of Fun in Bed" comes out in two editions under Simon & Schuster imprint next month.

King Features cartoonist Bob Dunn flies to Hollywood tomorrow (12), registered at the Beverly Wilshire.

Betty Shaaker, former publicity director of Seventeen mag, joined Fawcett Publications sales promotion staff.

Alfred G. Jackson, editor of Wilton, Conn., Country Press, which has folded, now editing the Westport Town Crier.

Pierre Le Mure, who authored "Moulin Rouge" for Random House publication, prepping a dramatic version of the work.

U. S. Anderssen, Hollywood advertising agent, authored his first novel, "The Smoldering Sea," for May publication by Didier of N. Y.

Arthur Hale resigned as advertising and promotion director and art editor of Bantam Books to join Mershaw Pub. Corp. as executive v.p.

H. L. Mencken, recuperating at his home in Baltimore, since his long hospitalization, expects to be back at work by the end of summer.

Eddie Dowling in as co-publisher of Theatre Arts with John MacArthur. Eileen Tighe is new editor, replacing Sally Deutsch.

Alice S. Venezky's "Pageantry on the Shakespearean Stage" to be issued by Twayne Publishers April 23. Author is on ANTA's N. Y. staff.

Boston Symphony Orchesta, in connection with its current 70th anniversary celebration, has just published a short illustrated history of the orchestra.

Louis Untermeyer and Ralph E. Shikes' "Best Humor Annual," to be published by Henry Holt in September, will include selections from VARIETY's annl issue.

Playwright - author Mary Orr, who wrote the original story for the "All About Eve" (20th) pic, has sold a sequel, "More About Eve," to Cosmopolitan for June.

Percival Wilde's "Craftsmanship of the One-Act Play," revised after 28 years, due from Crown presses Friday (13). It includes a chapter on the one-acter for TV

William R. Smith, publisher of Newport, N. H., Argus-Champion, and John W. Franks, of NBC sales promotion, have bought the Milford, Conn., News from Capt. Goddon A. Goldsmith.

Ralph Daigh, editorial director of Fawcett Publications, appointed Richard Carroll, novelist and editor, to the staff of Gold Medal Books as assistant to William C. Lengel, editor-in-chief.

Donald Gelb new art editor of Bantam Books. He has been assistant art ed since 1948. Prior to joining Bantam Books he was an assistant account executive of Foote, Cone & Belding.

Dore Schary's "Case History of a Movie" adopted by the University of California and New York University as a textbook for their drama classes. He's veepee in charge of production for Metro.

Stuart Barnes, author of "All Things Human," is really George Sylvester Viereck and was written while he was serving a stretch in a Federal pen during World War II for failure to register as an agent of a foreign power.

Paul and Jill Capron have sold their weekly paper in Belair, Md., and are visiting in N. Y. She's the former Jill Stern, actress-daughter of Philadelphia publisher J. David Stern, who toured in "Shadow and Substance" as well as playing summer stock.

Ben H. Reese, managing editor of the St. Louis Post-Dispatch for the last 13 years, will retire June 1. Reese, 62, has been on the paper for 28 years, 25 years of which was as city editor. Raymond L. Crowley, city editor for past 13 years, will succeed Reese.

Joining the national movement begun by the National Press Club in Washington for a day of mourning for the closing of La Prensa by the Argentine government, the three St. Louis dailies, Star-Times, Globe-Democrat and Post-Dispatch flew flags on their buildings at half-mast Friday (6).

Frank Scully's "Behind the Flying Saucers" has gone into a 25c edition under imprint of Popular Library and also into French edition, "Collection Galaxie" of Mondiales. Saucerian saga has also gone into Swedish, Danish and Spanish editions as well as Gollancz's British edition.

S. O. Shapiro, circulation manager and veepee of Cowles Magazines, named national chairman of the publishers, newsdealers and distributors division of the 1951 United Jewish Appeal. Conclave is scheduled to be held next Mon. (16) at the Hotel Commodore, N. Y. to launch the UJA drive in the industry.

Jane Winton, former film actress and nitery singer, will bow as a novelist May 15 when Frederick Fell publishes her "Park Avenue Doctor." She's been inactive in show biz since her marriage to Michael T. Gottlieb, hotel owner and former captain of the Four Aces bridge team, except for some voluntary war work.

Stanley Fink, executive editor of the Bethlehem, Pa., Globe - Times for the past eight years has been named editor of the Atlantic City (N. J.) Press-Union. Fink succeeded Francis K. Croasdale, for 32 years veepee and managing editor of the paper, sold last December to Rolland L. Adams, owner of the Pennsylvania properties.

Carson McCuller's "The Ballad of the Sad Cafe," will be published by Houghton Mifflin May 24. It contains three novels, "Reflections in a Golden Eye," "The Heart Is a Lonely Hunter" and "The Member of the Wedding," a short novel, "The Ballad of the Sad Cafe," and some short stories. It's the May selection of the Book Find Club.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, April 6.

Every spring, when hired hands around Bedside Manor begin cleaning house and interrupting my work with cracks like, "Can I throw this out?" I say, "The word is 'may' and in any case the answer is 'no'."

Then I take a look at what they want to throw out. Very often it's something that would make a fortune for almost any studio if most of them weren't too discouraged by the onesidedness of the Academy Awards and just don't feel like making pictures any longer.

My heart bleeds whenever confronted by situations like this. So instead of throwing these things out I believe I will release them, free and clear, to any studio wanting them—barring, of course, 20th-Fox-Mankiewicz.

All other profit-hungry producers, however, may consider these scripts as now in the public domain:

Old Title	New Title
"Sextet of Lucre"	"Sextet"

This is a full-length feature to be made of six short stories by Winterset Lawn. The picture can be made cheaply with four actors, two chairs, a loveseat, a pack of slow-burning cigarets and a bottle of Corsican Eau De Vie. By making the actors play with affected Oxford accents, the men can play women's parts and vice versa. These stories can be tied together with sausage skins or dried out parts of old Yawn himself. He will be glad to shill for "Sextet," as he is short of Yanqui doughias.

Old Title	New Title
"Cerealism"	"Goodbye, My Nancy"

Slim Reed, a congresswoman whose real name before she joined a Shubert chorus was Nancy Hanks, tried for a seat in the Senate. Her legs made it but her seat didn't. After a hard campaign Slim ended defeated and up to her highly photogenic ears in debt. Bogged down with low-cut evening gowns, she turned to TV to recoup her lost fortune. Fair and 50, she admitted to 39 and really didn't look a day over 40—especially not when Crank Lovelock photographed her. Crank was crazy about her and for 20 years had learned to handle graphlexes, eyemos, newsreels and TV cameras just to be near her.

Some people thought she should have married him when he got that Warner offer to sub for Sol Polito when Sol got injured. But she didn't, so Crank refused the studio job, though it meant $2,500 a week on a year's contract with options.

Slim's eye was on an old flame, Stacy Young, who was head of a breakfast food "famous for purity the world over." When she was at Barnard and he was at Columbia they stayed out till 11:30 one night. They sat through a double feature at the Nemo and some gossip said they held hands during the second feature. This remained a secret between them, however, and for 20 years they remained secretly in love with each other. They kept the secret so well that neither of them knew about it either. Or should that be, "either of them knew about it neither?"

Well, anyway, Slim's afternoon serial is considered just right for Young's breakfast cereal, and a deal is all set when a rival, Sawdust Malone, gets wind of that night. He hints that Young's product may be "famous for purity the world over" but Young himself could stand a little triple-action cleansing. And Sawdust says he is just the guy to take him to the cleaners.

Rather than ruin Young, Slim Reed pulls out her daytime serial. Crank Lovelock reconsiders and takes the Warner offer. They in turn are so pleased with his camera work ("He can make a kineo look like a cameo") that they sign Slim as well.

On the promise that he would never try to sneak a peek until she had made up each morning, Slim agrees to marry Crank.

It was a typical Hollywood marriage—one year, with options. When the options were dropped the whole deal went with it.

By now Stacy Young was in the picture again. He had sold the "purity" slogan to Sawdust Malone. Now he was calling his breakfast food "Hormo, the cereal with sex appeal."

He and Slim married and their first breakfast was their happiest. "I could just eat you up," he said.

"Eat your cereal," she ordered. "I'm not a breakfast food."

"Even so," said Stay, "with cold cream I'll bet you'd taste good."

They laughed so hard they couldn't even hear Don McNeill shilling for Kix over ABC and when the bell rang they thought it was the front door.

"You go," said Slim. "I'm not dressed."

He kissed her first, then spat out some cold cream.

At the door there stood Crank Lovelock with a still camera, flashlight and bag of bulbs.

"I'm with Life now," he said, "and they want a layout of you and your lovenest.

All agreed that the twist was pretty nauseating.

"But maybe Hollywood will buy it," said Crank as he opened his case.

Old Title	New Title
"The Stevedore Story"	"All About Heave"

This is a pip of a he-man plot—full of salty dialog straight from a ship chandler's hokechest. It concerns Harry Britches, a stevedore, who is cock of the walkout. Every time he doesn't like the color of the cargo he pulls a strike. For years he was against red, then white, then blue, then yellow. The only one who could restore him to sweet reasonableness was Angelle Hawser, Hap Hawser's daughter. Hap owned the steamship piers, wharves and pubs. "Ankles," as the splinter group of the stevedores called Angelle, pretended to be pro-labor though actually she was merely bored with society boys. The splinter group was headed by young handsome lad named Oslo ("Thatsa") Lye.

Lye, a Potash blonde Viking, inveigles himself into the good graces and (braces) of Britches by practicing hero-worship which he cribs from Thomas Carlisle's book on the same subject. He imitates every mannerism of Britches. He waits on Ankles Hawser hand and foot—all for the greater glory of Britches. Then one day when he figures Britches has run out of colors to strike against, Lye comes on a cargo of spectroscopes, which reveal a new batch of colors. Britches, feeling secure and in control, finds that Lye has whipped most of the stevedores into an ultra-violet frenzy against colors far to the left of the spectrum. Britches says, "Don't be fooled. Those colors don't exist. They're a hoax, and Lye is a liar."

Lye hooks up a portable battery job and throws an ultra-violet lamp on her. Sure enough the bathing suit is on her. The membership gives Britches the heave. Ankles goes to Lye for a clinch and as he does so a Haddie named Finn begins fawning around Lye, buttering him up, hero-worshipping and casting furtive ogling eyes on Ankles Hawser. You can see the shadow of a noose over Lye's head as the picture ends. Shadows of Finn and Britches are pulling on it to blot out the closeup of Lye and Ankles in their final clinch.

Strikebreakers, water rats and burners of loyalty oaths will eat this one up.

Old Title	New Title
"The Deadhead and the Cowgirl"	"The Sting"

This is a western about a gatecrasher who finally gets lost in the wide-open spaces. After that there's nothing to crash. A playful cowgirl needles him to ride her horse. She puts a bee under the saddle.

The rest of the picture is a chase. He's riding because he can't stop, she's in hot pursuit yelling, "Horsethief!"

The gatecrasher tears into the rodeo grounds and wins the quarter horserace without even knowing he was in it. The prize is a free marriage. He's hooked but he takes his revenge by first putting the bee in the preacher's pants and later in his bride's sleeping bag.

Keepers of B's will be heartened by this one.

Broadway

How they're talking of a book on Josephine Baker.

Loew's veepee and general counsel Leopold Friedman vacationing in Nassau.

Lee Kaufman, of the Margaret Ettinger office, in New York for a week from the Coast.

Butrers Neilson, RKO foreign publicity director, made life member of Circus Saints & Sinners.

Tony Martin back from the Coast to rehearse this Sunday's Colgate Comedy Hour on NBC-TV.

Norton V. Ritchey, prez of Monogram International, back from a six-week tour of the Latin American market.

Don Mullen, comedian, into the Army, now stationed at Ft. Bragg, N. C. He is doing weekly shows during his basic training.

Maurice Chevalier, whose latest French film, "Ma Pomme," preems locally in May, due to arrive from France to attend the opening.

Following her current Hotel Pierre Cotillion Room date, Rosalind Courtright to meet mate, Hernando, in Honolulu for vacation.

James Mulvey, president of Samuel Goldwyn Productions, due back in N. Y. on Monday (16) after vacationing six weeks in Florida.

Miami Beach's boniface, Walter Jacobs of the Hotel Lord Tarleton, due in April 26 for a return guestser on Robert Q. Lewis' TV show.

Eddie Cantor staging his one-man show at Grossinger's April 25 for the Damon Runyon Cancer Fund, with $15,000 in pledges already received.

After summering for 30 years at Seacliff, L. I., on a rental basis, theatrical attorney L. Arnold Weissberger has finally built a summer home there.

What may be a straw-in-the-wind is the Army's takeover of Miami's Fleetwood hotel (on Biscayne Bay) May 1, with the guests moved to the two lower floors.

Comedian-dancer Tony Farrar takes entertainers out to Camp Kilmer, N. J., every Monday to entertain GI's. He's seeking others to join his "GI Follies."

Robert R. Young, head of Pathe Industries, interrupted his fall-to-spring Florida stay for a one-day hop to N. Y. Monday (9) in connection with his railroad interests.

Florence Marly, star of RKO's Breakston-Stahl production, "Tokyo File 212," returned to the Coast over the weekend after attending the recent Uruguayan film festival.

Illona Knight, 52nd St. stripteuse, to be chairlady of hostesses at April 14 opening of new Al Jolson Free Servicemen's Canteen, operated by King's County VFW in Brooklyn.

Stan Laurel, who recently completed "Atoll-K" for Franco-London Films, due in from France April 19 on the Queen Elizabeth. Co-star Oliver Hardy remains in Paris for a while.

Ben Feiner, Jr., who just settled his pact wtih Metro, in from the Coast to set up an agency to produce TV package shows. Feiner's last chore for Metro was as associate producer on "Show Boat."

Irving (Avon Comedy Four) Kaufman, long ailing because of a heart condition, pronounced by his physician to be much better but not yet able to work. Kaufman has been wintering in Florida.

Arch Oboler, who produced, directed and scripted his first independent pic, "Five," is coming east next week for the Broadway preem at the Holiday theatre (nee Gotham). Pic opens April 24. Columbia is releasing.

Executive Committee of the United Jewish Appeal's Amusement Division holding a luncheon at the Hotel Astor May 3 in honor of the past and present chairmen of the industry's UJA drives. No funds will be solicited or accepted.

Cristo (John &), longtime boniface at the Pavilion Royal, Merrick roadhouse, and latterly with Trommer's Beer, now maitre d' at Nick Blair's new eatery. Bert Lahr put up some of the financing for the restaurant (formerly the Leslie House) but most of it is Billy Rose coin.

Havana

Cab Calloway set for Montmarrte April 19.

Pedro Vargas ending a three-week run at Montmartre nitery April 15.

Serge Koussevitsky forced to cancel two concerts with the Havana Philharmonic because of illness.

Rolland Gerbeau, French tenor who came here with Josephine Baker and Jo Bouillon, is playing the Warner Bros. cinema.

Harry James in for a short stay at the Nacional. Ditto Gary Cooper, Patricia Neal and Ray Milland, who left immediately for Varadero Beach.

Xavier Cugat and Abby Lane orch opened at Tropicana nitery Sunday (8) and will double at the Warner Bros. cinema starting April 11.

The Blanquita cinema, which reputedly has 300 more seats than N. Y. Music Hall, found that films plus vaudeville didn't pay off; it is now for rent.

Luis Mariano left solid biz in Quebec's Cinema de Paris to star in Carlyle's Sans Souci Revue. Also in the show is Divena, the underwater stripper.

Carmen Torres starts in the Cabalgata revue which has been a solid draw at the Encanto cinema for five weeks. The company will stay at least another month.

Simonne Clair, French chanteuse who made her first hit in this hemisphere at the Montmartre here, starting this week at the Hotel del Prado's Versailles, Mexico City.

Miami Beach

By Lary Solloway

Jack Robbins at the Lord Tarleton.

Milton Berle and writers at the Saxony hotel.

Music circus closed Sunday (8) with "Desert Song."

Al Bernie playing a week's date at the Sans Souci Blue Sails Room.

Freddie Stewart added to Copa City Lounge show, which features Guy Rennie.

Kitty Davis, who operated own spot here for years, goes into Sea Gull hotel's "21 Room" as manager-hostess.

Coton Club shuttered; also Papa Bouche's on Palm Island. Bouche won't be back next year, spot reverting to E. M. Loew, owner.

Nautilus hotel's Driftwood Room newest addition to the cafe circuit here, with Mary Small, Buddy Hackett and Buddy Walker featured.

Ted Shapiro, Sophie Tucker's accompanist, in town to take care of real estate holdings before returning north for Soph's video date with Durante April 18.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Transportation strike ended, and biz perking.

Lucy Kastner to Rome to confer with Gregor Rabinovitch.

Bardy's "Nouvelle Eve" strip nitery turning them away.

Elias Lapisere on quickie trip to Germany before going to Egypt.

Homeoffices instructing newsreels here to cut down drastically on overhead.

Jean Benoit Levy due in soon to make 13 TV shorts on ballet for March of Time.

Elena Imas to give Spanish dance recital at Salle Pleyel on May 7 under Dandelot aegis.

The Jock Lawrences offered the apartment made vacant by Charles David when he left for Germany.

Lester Fuller now scripting the new Ray Ventura picture, "Baby beats the Band" slated to start rolling on the Riviera in May.

Sam Marx working on a production written by Paul Gallico and scripted by John Lee Mahin tetatively called "Paris Edition."

Maurice Lancaster landing here briefly before flying on to Persia where he will stay about five weeks to shoot a March of Time subject.

Bernard Hilda and his orch now at plush "Drap d'Or" nitery with sister Irene, who doubles between the cabaret and the studios where she is currently dubbing the Doris Day role (French lyrics) in Warners' "No, No Nanette."

Pittsburgh

By Hal Cohen

Bill Beal rushed to Presbyterian Hospital for emergency operation.

Frank Johnson upped from head waiter to manager of the Monte Carlo.

Emily Barnes, Tech drama graduate in '49, understudying Jean Arthur in "Peter Pan."

Ted Blake off for month of nitery engagements in Sioux City, Omaha and Des Moines.

Tony Antin has left Carnegie Tech public relations department to go with Ketchum, Inc.

John Harrises moving from Royal York penthouse to old family home in Crafton upon their return to town.

Dave Shanahan going into business so Leo Carlin will succeed him as treasurer for summer opera company.

Bernie Sarlin in from WB office in New York to work on world preem of "I Was a Communist for the F. B. I." at Stanley.

London

Ben Henry planning a trip to South Africa next month.

Henry Caldwell to Paris next week on the prowl for TV sets.

Charles Graves completing a biography of C. B. Cochran which will be published in June.

Kay Thompson bowed in at the Cafe de Paris, her second engagement there in nine months.

Robert Drake due here in June for Cabaret at Churchill's Club and vaude date at the empire.

Bernard Delfont off to N. Y. next month on a routine look-see trip in search for talent and material.

Nijinsky, the ballet dancer who died here last year, left $85, according to his will published last week.

Bette Davis and Gary Merrill heavily photographed when attending preem of three Shaw one-acters at St. Martin's theatre.

Walter Gifford, U. S. Ambassador in Britain, attending Royal preem of "Captain Horatio Hornblower" at the Warner theatre.

Bill Pisor, veepee of Lippert Productions, huddling with James Carreras of Exclusive Films on their next co-production venture.

Sir Henry L. French, director-general of British Film Producers Assn., quit his unpaid post as chairman of the Festival of Britain Pleasure Gardens, following House of Commons criticism of exceeding budget by nearly $3,000,000.

Bermuda

Mieke Duberta and Harold Berden back to N. Y. after concert tour here.

John Loder playing lead in new P. G. Wodehouse play, "Keep Your Head," in final bill of Stockbridge Players season at Bermudiana theatre.

Trudy Goth and ballet troupe from Choreographers Workshop of New York will bring ballet here for first time in a week's engagement at Prospect Garrison.

The House of Assembly last week voted down an amendment to the liquor law which would have permitted legitimate theatres to maintain bars during performance hours.

Bermuda Repertory Co. joining forces with Canadian Theatre Series, operated by Bruce York and Michael Sadlier, in 36-week run of stock at Bermudiana theatre, opening with "Harvey" April 23.

By popular request, London Operatic Quartet gave extra concert over two scheduled performances here last week. Directed by Maestro Uriel Nespoli, group included Louise Verna, Virginia Ahlstrom, Ettore Ponno and Frank Palumbo.

Chicago

Gertrude Bromberg in ahead of "Moon Is Blue" at Harris, April 30.

Emerie Pressburger in for opening of "Tales of Hoffmann" at Ziegfeld theatre.

Film producer Maya Deren set for lecture at Institute of Design of Illinois, April 12.

Maxine Lewis, booker for Flamingo Hotel, Las Vegas, in town to look over talent.

Joan McCracken replaces Jean Arthur in "Peter Pan" at Civic Opera House, April 15.

Herb Rogers in from Palm Springs, prepping fourth season of Tenthouse Theatre, opening June 1.

Helen Gahagan Douglas addressed kickoff rally for women's division of Combined Jewish Appeal yesterday (10).

Judy Holliday joins Bob Hope for date at Great Lakes Naval Training Station Tuesday (10), then both follow at Tobacco Convention in Chi.

Las Vegas

By Bill Willard

Judy Canova and hubby Phillip Rivero holidaying at Desert Inn.

Jimmy Wakely heading show at Last Frontier, with Patricia Bright on bill.

Buster Burnell, tapster-emcee at El Rancho Vegas held over four weeks.

Vic Damone opens tonight (11) at El Rancho Vegas for two week frame followed by Joe E. Lewis.

Eddie Cole's Three Loose Nuts and a Bolt currently at Club Bingo with Tondalayo and Vivian Dandridge.

John Carroll, Harmonica Rascals, Ted & Phyllis Rodrigues set for Flamingo following Danny Thomas.

Janis Paige opens tomorrow night (12) at Hotel Thunderbird for two weeks, with comic Alan Carney supporting.

Dan Fowler of Look mag stopping at Last Frontier doing "grass-roots" coverage of Las Vegas on national issues.

Wilbur Clark's Desert Inn prepping for the big first annl April 24, with magico Blackstone show due in previous week.

Dick Chevillat, Phil Harris accepter, resting at the Flamingo. Brighton Kay now much owner with many acres near town.

Margaret O'Brien and mother shaken up in auto crash outside of San Berdoo on return from Las Vegas to Hollywood last week.

Frank Hoefus, Earl Carroll boniface at Desert Inn to catch "China Doll Revue" as possible followup to current "Latin Quarter Revue" at his Hollywood nitery.

Washington

By Florence S. Lowe

Eddie Cantor here for preliminary rally of UJA.

Victor Borge here past week for a Constitutional Hall date.

Ilka Chase due in tomorrow to highlight femme luncheon on United Jewish Appeal.

Myrna Loy, screen star turned UNESCO delegate, recuperating from minor surgery in her D. C. home.

Hillbilly chantoosey Hank Fort sharing spotlight with crime buster Sen. Kefauver at Tennessee State Society party.

Florence Marley, here to tub thump for "Tokyo File," merging into town's "Cherry Blossom Festival" by p.a.'ing in Japanese costume and rickshaw.

Corinne Griffith Marshall, ex-screen star now married to owner of Washington Redskins Football club, slated to tell Washington Real Estate Board about her own land parlay in Hollywood.

San Francisco

By Ted Friend

Virginia Davis here for concert stint.

Errol Garner and trio at the Blackhawk.

Monte Proser in for confabs with Mae West.

Jon and Sandra Steele into the Peacock Court of the Mark Hopkins.

Mountain Play Assn. to present "A Thousand Years Ago" on Mt. Tamalpais as 38th annual pageant on May 20.

Arthur Fiedler and Gordon MacRae in for Tombola Show Boat, Frisco Symphony three-day hoopla at the Auditorium.

Philadelphia

By Jerry Gaghan

Sally Rand into the Click, April 19.

Lew Di Leo, former Utica, N. Y., sportscaster, has opened a theatrical agency here.

Fred Waring will be saluted Friday (13) at the Academy of Music as Penn State's honor-man-of-the-year.

Gen. David Sarnoff will receive the annual award of the Kenneseth Israel congregation, Sunday, April 15. Rise Stevens will sing at the ceremonies.

Eugene Ormandy, conductor of the Philadelphia Orchestra, will direct two performances at the Sibelius Festival, to be held in June in Helsinki, Finland.

Plans to put a roof over Robin Hood Dell, the al fresco symphony concert spot, were dropped when it was learned the roof would require 35 tons of aluminum now on the critical war materials list.

The City Business Club will honor WFIL-TV for its "distinguished contribution to people in the Philadelphia area," in revising its daytime scheduling to bring in the recent hearings of the Kefauver Senate Investigating Committee.

Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "Dulcy."

Jose Iturbi here for one-nighter at Auditorium.

Hazel Scott into Lyceum for concert April 15.

St. Paul Civic Opera Co. offering "Show Boat."

Fred Cuneo back with "Barber of Seville" at Lyceum.

Prom Ballroom has Jimmy Palmer orchestra for three nights.

The Weavers underlined for the Hotel Nicollet Minnesota Terrace.

Steve Condos & Jerry Brandow and Jody Miller into Hotel Radisson Flame Room.

Howard Newman here ahead of "Kiss Me, Kate," playing return Lyceum engagement.

Flame nitery has Ray Wencil, Mitzi Ray, Katherine Leight, Bob Franson and the Glorianna Dancers.

Minneapolis Symphony orchestra, concluding 1950-51 season, had final concert televised over WTCN-TV.

Clark Dennis replaced Dick Contino at Hotel Nicollet Minnesota Terrace when latter was called to California by his draft board.

Hollywood

Walter Pidgeon planed in from N. Y.

John Wildberg in town to gander talent.

Alan Bood recovered after major surgery.

John Payne hospitalized for surgery.

Alan Hale, Jr., bedded by lobar pneumonia.

Joe Pasternak to Honolulu for a two-week siesta.

Jack Norworth back in town after a TV whirl in N. Y.

Florence Marly returned from the film festival in Uruguay.

Adolph Zukor to Tucson for the world premiere of "The Last Outpost."

Milton Gordon in from Chicago for financial huddles with Arthur Krim.

Douglas Fairbanks, Jr., in town for a week before setting out for England.

Boris Morros returned from Europe with a print of "A Tale of Five Cities."

Sabu's lawyer is suing him for $50,000 for legal services in a paternity suit.

Roy Rogers and Dale Evans to Des Moines for the Iowa-Nebraska Theatre Owners convention.

Mitzi Gaynor laid up with a fractured toe, causing a postponement of 20th-Fox's "Golden Girl."

Joseph I. Breen returned to his desk after two weeks of huddles about the Production Code in N. Y.

Horace Heidt lining up a 13-week world tour to entertain U. S. Army and Air bases starting next week.

George Jessel delivered an oration at the rededication of the Haym Salomon monument in MacArthur Park.

Lou Holtz will be guest of honor at a roastmaster dinner by the Friars in their new home at the Hollywood Athletic Club.

Al Jolson's widow received a posthumous award of merit from the Los Angeles County Council of the American Legion.

Mercedes McCambridge will narrate the "Thomas Jefferson Oratorio" at the Jefferson-Jackson Day Dinner at the Biltmore.

Richard Murphy appointed secretary of the Screen Writers Guild, replacing George Oppenheimer who will be busy in the east for the rest of the year.

Honolulu

By Mabel Thomas

Advance crew here for "Voice of America."

Jennifer Jones and her two sons house guests of Doris Duke at Kaalawai.

Duke Kahanamoku showing the full-length film of Arthur Godfrey's vacation while in Hawaii.

"Go For Broke" (M-G) will preem here May 4 at the Waikiki, with Van Johnson due here for opening night.

Lloyd Pantages is doing regular shows at Tripler general hospital for returning wounded from Korea, never missing a week.

"Bird of Paradise" doing excellent business here naturally, being only pic to go two weeks at the Waikiki since "Gone With Wind."

Ottawa

Carlos Ramirez into Standish Hall after Lionel Hampton band's two-week stay.

Leopold Stokowski conducting Montreal Symphony in a one-night booking at the Auditorium.

Mary Pickford due here April 22 for annual Canadian Film Awards which has 35 entries.

Crawley Films, Ltd., film producers of Ottawa, opened Montreal office with Alasdair Fraser in charge.

J. A. Ouimet, TV coordinator for Canadian Broadcasting Corp., says CBC is mulling a video net between Montreal, Ottawa and Toronto. CBC tele is due late this year with Montreal and Toronto as tie-off points.

Vienna

By Emil W. Maass

American soprano Naomi Ornest gave concert in Brahmssaal.

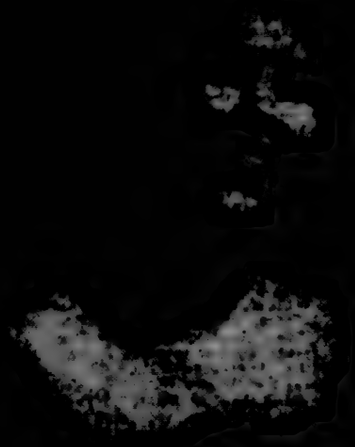
Mizzi Guenther, operetta star, received Golden Ring of Vienna.

"Salzburg Olympics for Music" called off, but may be held in 1952.

The City theatre stage in St. Poelten (Lower Austria) broke down, injuring 15 seriously.

Menotti's opera "Consul" broadcast by American-sponsored Red White Red net and Austrian Ravag system.

British film director Arthur Crabtree and Danielle Darrieux working in Tuersee, Tyrol, on a two-language picture.



Evelyn Knight

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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RADIO'S FIGHT FOR SURVIVAL

Radio-TV Coverage on MacArthur To Out-Kefauver Crime Probe

Coverage of the return of General Douglas MacArthur to the U. S., on the heels of his controversy-provoking dismissal by President Truman, is building into a radio-television marathon that is expected to surpass the Kefauver hearings in its impact on the nation.

Significantly, although AM allowed TV to swipe the ball from it in beaming the Senate crime probe, this time AM is in there slugging—and with its greater electronic flexibility has scored some impressive scoops from overseas, such as the description of the MacArthur motorcade from Tokyo to Haneda Airport on Sunday (15).

TV nevertheless gave the MacArthur story full treatment and is lining up coverage which may well rack up for the general the largest audience in the medium's history. All video networks will join in full camera reporting of his return. Plans call for pooled telecasts of the general's arrival, skedded for tonight (Wed.) at National Airport in D. C., his appearance tomorrow (Thurs.) before a joint meeting of Congress, a possible parade to or from the Capitol, a reception of the city at the Monument grounds and a civic luncheon and dinner.

Both radio and tele mapped plans for all-out coverage of MacArthur's arrival at Idlewild Airport, N. Y., tomorrow (Thurs.) at 5:30 p.m. and for the events on Friday. Latter will include the civic celebration at City Hall, the parade up Broadway and the luncheon at the Waldorf-Astoria. Multiple batteries of TV cameras and AM mikes will be used.

The general's arrival in Washington will be his first live TV appearance for viewers in the east

(Continued on page 24)

Amusements 16th Among Nation's Industries In Stock Exchange Report

Overall amusement trade placed 16th in the New York Stock Exchange report on market values of stock shares listed by the nation's various industries.

As of last March 31 amusement firms had issues listed on the Exchange totaling $1,088,830,670 in market value. Average price for the shares was $17.62. Bond issues for the amusement corporations were put at $6,983,930, at an average price of $97.

Topping all industries, on the basis of market value, was the petroleum and natural gas field, which had stock shares listed in the total amount of $15,143,369,361. This was followed by the chemical industry, at $13,908,022,429, and automotive at $7,508,708,549.

Amusement business was ahead of aircraft, leather and its products, office equipment, real estate, rubber and shipbuilding and operating.

Contino Faces Jail, Fine On Draft Evasion Rap

Hollywood, April 17.

Dick Contino, young accordionist who was catapulted to a four-figure salary in theatres from an amateur start with Horace Heidt, faces a five-year jail term and a $10,000 fine if he doesn't show up immediately to start his military stretch at Ford Ord. He has been missing since last Thursday, when he was to have been inducted at the California camp.

Contino had appealed decision of his Burbank, Cal., draft board on grounds that he was sole support of his parents, sister and two younger brothers, but the board overruled him unanimously. Draft board is preparing to turn over the case to the U. S. attorney.

Mull Israel-U.S. Legit Exchange

Hollywood, April 17.

Plans for an exchange of legit troupes between the U. S. and Israel will be discussed next week by Robert Breen, exec secretary of American National Theatre & Academy, and Yoseph Yadin of Israel's Chamber Theatre legit group. Clarence Derwent, Equity proxy and a member of the ANTA board, already has paved the way for the talks with a letter to Breen, outlining the scheme.

Yadin, one of Israel's best-known actor-directors, is in the U. S. for a brief vacation after finishing a costarring assignment with Viveca Lindfors and Ralph Meeker in the Praesens' film, "Four Guys in a Jeep," which preemed in Switzerland last week.

Yadin huddled with Derwent here before heading east again, outlining his plan for a cultural-commercial interchange. His talk with Breen will be to enlist ANTA sponsorship for the idea.

Basic scheme, as loosely discussed here, calls for the trip here of the Chamber Theatre group to

(Continued on page 75)

Ovation for Truman Attending the Theatre

Washington, April 17.

Despite l'affaire Douglas MacArthur, President Truman hasn't lost all his popularity in these parts. He quietly attended the Jeanette MacDonald-Gene Raymond version of "The Guardsman" at the Gayety the other night.

The President was recognized and given a standing ovation. After the performance, he went backstage to greet the cast. It was the third occasion on which President Truman had gone to the Gayety since it switched to legit.

INDUSTRY IRATE AT CBS 'STAB'

By GEORGE ROSEN

Chicago, April 17.

In what was conceded by many of the nation's broadcasters as a "battle for radio's survival," an overwhelming wave of protests over CBS' rate cut slash of 10 to 15% has snowballed into a stampede.

With some charging that CBS was "selling radio down the river" and turning a legitimate, dignified industry into "a cut-rate bargain operation," delegates to the annual convention of the National Assn. of Radio-Television Broadcasters mobilized their forces in a bid to stem the CBS rate slash maneuver. It was apparent from the opening gavel rap that Columbia's action would take precedence over all other items on the NARTB agenda, and through the opening days of the convention resentment and bitterness mounted as broadcasters geared for what threatened to be the most tempestuous session in association annals.

An indication as to whether or not CBS will be halted in its tracks in its inauguration of a new pattern for radio time sales may come out of an extraordinary extra-curricular session of broadcasters called for tomorrow (Wed.) morning at Chicago's Stevens hotel, convention headquarters. Since the rump move is independent of the NARTB

(Continued on page 50)

Kefauver's Bango Vs. Bingo Gives Theatres a Hypo

Privately-sponsored bingo games and lotteries, long since fought by exhibitors as unfair competition, were seen on the way out this week as a result of the Kefauver crime investigation.

National circuit execs relate communities across the country are clamping down on the bingo sessions as a result of the public indignation aroused toward gambling in any form.

Bingo as a casualty of the probe comes as a helpful consequence for theatremen. Since the game was played for the benefit of churches and community groups, the exhibs had to exercise care in voicing objections. It's known in small towns a bingo fest in a school auditorium could kill theatre business on any given night.

In the past several days seven New York counties outlawed all lotteries, and similar action was taken in Ohio. In addition to this, the point made by circuit toppers was that towns which have had laws against bingo now are undertaking to enforce them.

Arrest Sought for 9 Hollywooders Charged With Ducking Red Probe

By HERMAN A. LOWE

Washington, April 17.

The House of Representatives will probably be asked next week to issue warrants for the arrest of nine Hollywooders charged with deliberately ducking subpoenas of the House Un-American Activities Committee.

The "Reluctant Nine," some of whom are reported to have fled to Mexico, are Karen Morley, Fred Rinaldo, Lew Solomon, Michael Uris, Georgia Backus Alexander, Jack Berry, Hugo Butler, Leonardo Bercovici and Edward Huebsch.

Indication that the House Committee intends to ask for the warrants came at the end of today's (Tues.) hearings, at which actress Anne Revere, radio writer Sam Moore and screen writer Harold Buchman took refuge behind the Fifth Amendment and refused to answer questions "on grounds of self-incrimination."

Following the testimony of the trio, William A. Wheeler, one of the Un-American Activities Committee investigators, was called to the stand. Wheeler had been in Hollywood on two occasions to serve subpoenas. He gave a blow-by-blow description of the glorified runaround he said had been received from the nine by himself, another committee investigator and by the office of the U. S. Marshal in L. A. He said every effort had been made to reach the nine many times without success. He tried to serve Karen Morley on no fewer than 20 occasions, he told the committee.

Following his testimony, the committee went into executive session to consider the situation. Rep. John S. Wood (D., Ga.), committee chairman, admitted afterward that

(Continued on page 18)

North's ASCAP Yen; 3 Songs Into Circus Pic

Circus showman John Ringling North is extending his new-found songwriting penchant with three songs which he co-authored with E. Ray Goetz, veteran songsmith and an old friend, this past winter during the show's Sarasota (Fla.) winter headquartering. The three numbers go into Paramount's forthcoming "The Greatest Show on Earth," the Cecil B. DeMille spec built around the Ringling Bros.-Barnum & Bailey Circus.

North and Goetz did one original number for the circus itself, currently at Madison Square Garden, N. Y., titled "Lovely Luswana Lady." Incidentally, Goetz, who has been ailing, is continuing to recuperate at the Ringling family's Florida residence.

Sees TV Likely To Remain East

Sylvester L. (Pat) Weaver, NBC television exec veepee, voiced the conviction this week that Hollywood would never assume as important a role in TV programming as it has in radio. While most of the web's top-name comedy stars are expected to head back for California as soon as coast-to-coast networking facilities are completed, because "they want to play golf every day," Weaver said that other programs, including the dramatic shows, will remain in New York.

NBC exec, predicting the networks will continue to absorb cable costs, scotched reports that the webs might balk at airing programs live from N. Y. to L. A. because of networking charges. Actually, he pointed out, the percentage of a show's total budget allocated to cable costs will be less, even on a transcontinental basis, than it was in the early days of radio. (Other industry toppers have suggested that the wide area of stationless country—Salt Lake City will be the

(Continued on page 75)

Life Backing Hour's Mac Documentary

Life mag is picking up the tab for an hour telecast documentary on the political implications of General MacArthur's dismissal on the ABC-TV network Thursday (19).

Titled "Background for Judgment," airer will feature Life editors and correspondents. It will probably be skedded in two segments, 45 minutes before the pooled coverage of the general in Washington and 15 minutes afterwards. Life's sister publication, Time, bankrolled the Kefauver crime probe hearings on ABC-TV.

Mistinguett Loves to Work And Loves Money, So She's Still Getting Both at 80

Mistinguett will keep on working as long as she can for two reason—she loves to work and she loves money. Working, she explains, keeps her youthful, and without money life is not so enjoyable—food does not taste as well and no comfort and security are possible. Them's her sentiments.

She's apparently still looking ahead. Estimates of her age run to 84 years, and she envisions that she'll add quite a few more. Mistinguett says that, during her career, she's seen improvident artists amass huge sums of money only to know poverty in later years. Nothing like that will happen to her, she says.

As it is, Mistinguett at her first U. S. cafe date at La Martinique, N. Y., shows enough social security during her turn to relieve her of the necessity of continuing her

(Continued on page 66)

GI's Sore at 'Roberts' Nix Due to Prudish General's Wife; Logan Claims Gab 'Mild'

Heidelberg, April 17.

Banning of an all-GI production of "Mister Roberts" here last week has disgusted Army personnel, including both officers and men, thousands of whom had looked forward to seeing it during its scheduled two-month tour of service installations in Germany and Austria. Although no official confirmation has been forthcoming, the nix reportedly resulted from a general's wife objecting to the play's salty language. She attended a performance in Heidelberg with her 21-year-old daughter.

Odd angle of the situation is that the program for the show carried a highly laudatory introduction under the byline of Lt. Gen. Manton S. Eddy, Seventh Army Commander, so it's figured that whoever issued the ban order must be an officer who ranks him, presumably the Commander-in-Chief of the European Command, Gen. Thomas T. Handy. When word of the nix was first received the general belief was that Army chaplains were responsible, but the Chief of Chaplains' office at Heidelberg denied this, and it was subsequently learned from embarrassed and frightened public relations offi-

(Continued on page 75)

Hope, Maxwell Among Show People to Europe

Bob Hope and Marilyn Maxwell, who are scheduled to open a vaude stand at the Prince of Wales theatre, London, April 23, sailed from New York Saturday (14) on the Queen Mary. Also passengers were singer Pearl Bailey and legit producers J. J. Shubert and Irene Selznick. Latter reportedly will confer with British impresario Hugh Beaumont in connection with a possible London opening of her Broadway success, "Bell, Book and Candle."

Among others aboard were three members of an Italian picture industry delegation who recently came to the U. S. in an attempt to negotiate an Italo-U. S. film agreement with the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers. Trio included Dr. Eitel Monaco, head of ANICA, the Italo counterpart of MPAA; Dr. Francesco Penotti, pres of the Italian distributors' association, and M. Lauria, another Italo industry official.

$1,500,000 to Cancer From Exhib J. W. Black's Estate

Mobile, April 17.

A $1,500,000 fund for charitable treatment of cancer has been made available to two eastern hospitals by Alfred S. Black, Hattiesburg oilman, and Charles R. Hardin of Newark, N. J., trustees of the Black-Stevenson Cancer Foundation. The money is being divided equally between the Memorial Centre for Cancer and Allied Diseases of New York and the Presbyterian hospital, Newark. Each hospital will set up a separate 20-year endowment to be designated the Black-Stevenson Memorial Fund.

The money is the residue of the estate of the late John W. Black, brother of Alfred, who owned a chain of picture theatres in the

(Continued on page 75)

Cantor's Racial Kudo

Eddie Cantor will be kudosed for his efforts to foster mutual understanding among all peoples at a $100-per-plate dinner for the benefit of the New York U. Chair of Hebrew Culture and Education.

Affair will be held May 3 at the Waldorf-Astoria hotel, N. Y. Among show biz figures active in the drive to support Hebraic studies at N.Y.U. are Simon H. Fabian, prexy of Fabian Theatres, and Ira H. Hirschmann, prexy of WABF, N. Y.

SHOW BIZ UNIONS SET FOR BLOOD-BANK GALA

All show business unions in New York are gearing to cooperate with the blood bank drive for the American Red Cross which will wind up in an all-star gala at the Center theatre in Rockefeller Center, May 29. Production for the benefit show is being supervised by George Heller, Television Authority head, and Solly Pernick, head of stagehands Local 1, together with RCA artists relations vice-prexy Manie Sacks and Mario Lewis, CBS-TV producer, who is taking charge of the talent.

Show will be broadcast over the four major radio webs plus coverage by several video outlets. Admission price to the theatre is one pint of blood.

Many Notables Attend Cannes Film Festival

Cannes, April 17.

Cannes Film Festival, which closes Friday (20), was well organized and fully served the purpose of bringing nations together to promote goodwill in the international motion picture industry. Scores of celebrities attended the fete including Sir Alexander Korda, British producer.

Particularly cooperative among the festival delegates were Antonio Petrucci, director of the Venice Film Festival, and Nicola Depiro, director general of the amusement branch of the Italian government. Meanwhile, there is no indication what pix will cop awards as yet.

Melton's Personal NBC-TV Dressing Room at Int'l

James Melton not only sold Henry Ford II on the idea of buying his "Ford Festival" package for NBC-TV—he also sold NBC on the idea of reserving a special dressing-room for him at the International Theatre, N. Y., where the show originates Thursday nights. Melton had the backstage quarters repainted and recarpeted at his own expense, and also moved in some of his own furniture.

Room is locked when Melton is not using it. However, because of the tight space situation, NBC has reserved the right to use it for other talent when necessary. Kate Smith and Ted Collins, incidentally, also have a suite reserved for their exclusive use backstage at the Hudson theatre, N. Y., from where their cross-the-board NBC-TV daytime series is aired.

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17½G TV Guester Bid to Chevalier

Maurice Chevalier, who is scheduled to arrive in the U. S. in June for a series of one-man concerts and a Paramount picture, has been offered $17,500 per show by NBC television for a series of three guest shots. While some of NBC's name comedians get more than that per show, the fee is believed the highest ever offered an entertainer for a guest appearance.

CBS is understood to have made Chevalier the first bid for video, when web execs learned that he was coming to the U. S. from Paris. That web had several huddles with him via trans-Atlantic phone. When NBC came up with its peak bid, however, CBS bowed out of the negotiations at that price. It's believed still possible that Chevalier may consent to do some shows for CBS if he can work them into his schedule.

French performer arrives in Canada April 29, where he's been booked into His Majesty's theatre, Montreal, for two weeks or longer. He then sets out on a concert tour through Canada, getting to N. Y. about June 6. He's expected to make a personal appearance with the N. Y. opening of his latest French film, "Ma Pomme" ("My Apple"), which is being distributed in the U. S. by Discina International. Chevalier heads for the Coast about mid-July to star in "New Kind of Love," which will be produced by Billy Wilder for Par.

RED PROBERS MAY GANDER RADIO-TV

Washington, April 17.

House Un-American Activities Committee may extend its probe of Communism in the entertainment biz well into May and take a good look at the radio-TV field. It will find considerable support for its looksee into "ether" entertainment from Roy Brewer, board chairman of the Motion Picture Alliance and topper in Hollywood of the International Alliance of Theatrical Stage Employees.

Preliminary to Committee's radio-TV probe occurred today (Tues.) when it queried radio writer Sam Moore. He refused to answer questions on his affiliations.

Speaking before the Women's National Democratic Club last week, Brewer asserted that the Communist influence is "dominant" in radio, television and even in Broadway legit, although he says Hollywood has finally licked the Red invasion of pictures. With him on the program was Joyce O'Hara, acting president of Motion Picture Assn. of America, who declared that "Hollywood has made it crystal-clear that it supports the House Un-American Activities Committee

(Continued on page 75)

M-G-M DISKS SNAGS NYPE

M-G-M Records inked Russell Nype, featured juve singer in the legit musical, "Call Me Madam," to a term pact.

Diskery will wax platters of the special material used by Nype in TV and nitery appearances.

MacArthur to Folsom

RCA prexy Frank M. Folsom was Navy procurement officer during World War II, and frequently made trips to the Far East, with result that he and General Douglas MacArthur became friends. They exchanged correspondence on occasion; and only recently Folsom got a letter from the general, quoting the following from Abraham Lincoln, which, in the light of the past week's events, has perhaps historic significance:

"I do the very best I know how—the very best I can; and I mean to keep doing so until the end. If the end brings me out all right, what is said against me won't amount to anything; if the end brings me out wrong, 10 angels swearing I was right would make no difference."

This bit of Lincolniana, of course, might well apply to President Truman—or for any other crisis where two points of view are involved.

The Last Radio

By LOU DERMAN

Radio was dead, to begin with. There was no doubt whatever about that. The register of its burial was signed by Hooper, Nielsen & Trendex. Berle signed it. And Berle's name was good upon Broadway, for anything he chose to put his hand to.

Old radio was as dead as vaudeville.

Thus might Charles Dickens have summed up the situation, were he alive in the summer of 1981—the year our tale begins.

Yes, radio was dead; yet the two major networks had stubbornly refused to give up the ghost. Bravely they continued to broadcast to the one radio set left in America—

John Fink's.

Fink was a retired Quiz Kid, and lived alone on a little farm just outside of Zumbrota, Minn. (1,386 pop.). The quaint little man doted on soap operas, singing commercials, chimes and old Bing Crosby records. He had never seen television, had no desire to. Radio, well, that was different. Radio exercised a man's imagination. Also, if something went wrong, a man could fix it himself. But television ... bah! If you wanted to see movies, you went to a movie.

So Fink obstinately held on to his radio set and basked in the attention which the networks showered upon him, day and night.

And what attention!

Since he was the only listener, all radio contests were won by Fink. He was Queen for a Day more times than he could remember. Every time his phone rang and he picked it up, he won a refrigerator, a fur coat, a deep freeze, or a blind date with a glamorous movie star, all expenses paid to Hawaii and return.

It was strange, yet wonderful.

In a country that had long since gone for television—hook, line and antenna—Fink was an anachronism. If you peeped through his window of a summer's eve, you would see him hunched up in his favorite armchair, pipe in mouth, eyes half-shut, a contented, defiant smile hovering around his lips, as a cute radio trio trilled the commercial:

"Buy Star Soap,
Mr. Fink,
Otherwise, you're gonna
Stink."

Bored, Fink would reach out, flip the dial and hear:

"And now, Mr. Fink, we bring you another episode in the true life story of Selma Cotzlow—a girl to whom love meant more than money, diamonds and yachts, simply because she was too ugly to attract a man who could give her these things. Now light up your pipe, Finkie, while we go on with yesterday's story. . . ."

And Fink would light up and listen.

So it went.

But, alas—Fink's bliss was to be short-lived. Gradually, nobody could tell you just how and when it began, but people began to grumble about Fink. It seemed every day, after school, the neighbors' kids—who had never seen or heard a radio before—would fly from their television sets and gather around Fink's radio.

And why not?

That old box fairly jumped with howling sirens, police whistles, machine guns, screams in the night, and averaged one fresh-killed corpse every four minutes. (In television, two corpses per half-hour was par.)

The kids were fascinated by this new medium, and that meant only one thing—pester the Old Man 'til he got a radio in the house. In vain did the older folks try to convince Junior that radio was a relic, a hoary leftover from a bygone era—like an old appendix. But no soap. Fink had it, they wanted it. And the kids hung on with the determination that is universal in every normal, red-blooded, vicious pre-adolescent.

Things developed quickly, and at a Monday morning meeting of the Zumbrota Parent-Teachers Association, a motion was made and carried, that a committee should visit Fink and urge him to junk his radio, for the good of the community. Appeal to his civic instinct, that was the keynote. At the next meeting, the committee reported that Fink did not care to part with his radio—and would be happy to continue the discussion when he returned from his free trip to Kentucky. (Sponsored by a radio show that offered a lifetime supply of uranium to the lucky listener who could fich a gold ingot from Fort Knox.)

As the months dragged by, and the kids became more obstreperous, more attempts were made to bring Fink to his senses. In vain did Zumbrotans, singly and in groups, attempt to reason with the man—but to no avail.

Finally, when a 12-year-old, out of sheer spite, set fire to the family television set—the good people of Zumbrota decided to take drastic action. A Citizens Vigilante Committee was formed and one day, just before dawn, they marched on Fink.

The old fellow hastily barricaded himself behind a newly-won refrigerator, and refused to budge. The voices outside mounted in tension.

"Tar and feather the dope!"

"Chase him outta town!"

"Hang him!"

"Molder da bum!"

The last, from Widder Anderson's nephew, born and raised in Brooklyn.

Terrified, Fink phoned the police and was told he'd find them outside the house, leading the mob. Cops had kids, too.

Things might have gone very badly with Fink, had he not pleaded for his life and agreed to undergo a mental examination the following day, at county expense. The next day three of the most prominent psychiatrists in the country flew to Zumbrota with their couches and got to work on Fink.

Their report, duly published in the American Medical Journal, said, in part:

"Fink suffers from a psychoneurotic maladjustment due to a hereditary malfunctioning of his fibbermcgee glands."

The newspapers carried a full account of the entire incident, and the nation's press, sensing a scoop, began edging ace reporters into Zumbrota. There was no longer any doubt. Fink had gained national stature.

Alarmed, The American Society of Television Artists met in Chicago

(Continued on page 44)

PIC HARMONY CONTINUES ELUSIVE

Goldenson Blasts 'New Run' Policies As Trimming Exhib, Distrib Profits

Numerous departures from traditional trade practices in the past several years have proved detrimental to film companies and exhibitors alike, Leonard H. Goldenson, president of United Paramount Theatres, told stockholders in his annual report this week.

As a result of the vast changes in film availabilities and runs, a picture is not in release long enough to "derive the full benefit of its exploitation and advertising program or to gain buoyancy from word-of-mouth praise by patrons," he declared.

Goldenson based his observation on the large number of theatres which have moved up to first-run or first subsequent-run policies. This, of course, served to decrease the number of houses on subsequent-run.

"The effect has been to reduce the aggregate film rentals to producers and boxoffice returns to exhibitors," UPT prexy asserted.

Goldenson reported both producers and exhibs are faced with the problem of revising film buying and booking practices as a means of drawing maximum b.o. returns. "These changes are now in progress and undoubtedly they will in time stabilize in some competitive pattern which is consistent with the public and the Sherman Antitrust Act," he declared.

Chain topper informed stockholders that theatre business continued on the decline in 1950, and the drop manifested itself in non-television as well as television areas. TV was a competitive factor but the overall continued drop-off is "primarily economic in nature."

Unbilled Laugh

Washington, April 17.

Sole laugh in a quiet, almost dull session of the House Un-American Activities Committee this morning (Tues.) came when radio writer Sam Moore, after consulting with his lawyer, Martin Popper, before answering a question, finally admitted:

"My counsel has just given me some legal advice I don't understand."

Studios Rocketing Out of World Via Scientifiction Pix

By WHITNEY WILLIAMS

Hollywood, April 17.

Eerieness of Howard Hawks' RKO production, "The Thing," and its shocker possibilities as a smash boxoffice hit, has majority of picture companies going all out in search of similar science-fiction and pseudo-scientific subjects.

This latest story trend, which found such smash fulfillment in "Thing," actually got its start with George Pal's "Destination Moon" and Robert Lippert's "Rocketship X-M," both turned out and released last year. "Moon" was announced some time ago by then-Eagle Lion Classics prexy William C. MacMillen, Jr., as slated to be biggest grosser of the year for ELC, and Lippert mopped up with his "Rocketship." Success of the two immediately set in motion plans for further such celluloid expeditions into the upper regions, as well as visitations by life from another planet, which is motivation for "Thing."

Latter premise was enlarged upon in "The Man from Planet X," produced by indies Aubrey Wisberg

(Continued on page 25)

No B.O. Reaction One Way or T'other On H'wood Red Probers' Pix

House Un-American Activities Committee hearings have yet to produce any boxoffice repercussions although Howard da Silva and Karen Morley, both of whom have figured in the investigation, appear in two films now in release. Films featuring others cited in the probe similarly are not causing any unfavorable commotion.

Da Silva refused to answer the House group's questions on grounds of self-incrimination. In testimony last week, actor Sterling Hayden said Miss Morley asked him to rejoin the Communist party in 1947.

Da Silva has a top spot in "Three Husbands," I. G. Goldsmith production being released by United Artists. Film has played numerous dates within the past few weeks with a complete absence of abnormal reaction.

Both da Silva and Miss Morley

(Continued on page 20)

PROD. GETS NO JOY OUT OF 'ECSTASY'

Three suits involving the Hedy Lamarr starrer, "Ecstasy," are finally scheduled to go to trial in New York Federal Court this week to bring a possible end to years of litigation. On hand for the legal bout will be Gustav Machaty, who planed in from Munich especially to testify before the court. Although producer of the 19-year-old Czech-made film, he claims he never received any money from its earnings.

Machaty, who won a Czech court decision in 1946 affirming his ownership of "Ecstasy," is suing Astra Films, which distributed the picture in the U. S. upon various occasions. Action charges Astra released the film illegally and seeks an accounting of all booking contracts.

Machaty's suit against Astra is similar to a N. Y. Supreme court action the producer has been pressing against a Czech film firm, Elekta-Film, A.G., and Joseph Auerbach, company head until he

(Continued on page 16)

Poland Joins Russia In Posing Puzzler; Extends U. S. Pix Pact

Multifarious enigmas of the Iron Curtain include, for U. S. film men, why Poland continues to play Hollywood's product. Closest to the Soviet both geographically and probably ideologically, the Poles were disclosed this week to have extended recently their contract with the Motion Picture Export Assn., American co-op which services the orbit countries.

As far as can be determined by Irving Maas, MPEA v.p. and general manager, the Warsaw government has not been tampering with the contents of the pix. They're being played as sold by the Yanks from a selected list of Hollywood product that would best present the American way of life and that would offer minimum opportunity for reverse propaganda interpretations.

Russia itself also provides something of an enigma so far as films are concerned, as revealed by Maas last week. Four American pix are known being exhibited there, with none of them of the type that could be converted to the Soviet's own propaganda ends. They are all being shown illegally, however, without rights having been obtained by the Russians.

Maas opines that Russe theatres are so lacking in entertaining product from their own sources, the Hollywood pix are being provided as sugarcoating on the standard propaganda pill being turned out by Soviet studios. Possibly the same explanation applies in Poland, although American pix have

(Continued on page 22)

N.Y. CO-OP PLAN SEEN WEAKENING

Industry harmony on any project designed to benefit the entire trade, nationally or even regionally, is continuing as an elusive goal.

Latest move for a cooperative program which has lost favor is the recently projected institutional public relations campaign in the N. Y. area. This was to be a local endeavor which, if successful, could be duplicated in other regions across the country. Idea isn't dead yet but support for it was visibly weakening this week.

Traditional indifference on the part of some industryites toward cooperative projects is, of course, further shown in the matter of the Council of Motion Picture Organizations. It's clear COMPO has a long way to go if it's ever to achieve the goal of complete unanimity within the trade.

Similarly, bringing the distributors and exhibitors under the same roof on a system of industry arbitration represents a herculean task now far from being accomplished. This is being offered as a means of cutting down on the court rows between industry components but there aren't sufficient takers at present to warrant further work on the idea at this time. Development of an arbitration system must await the endorsement of Allied States

(Continued on page 16)

Holliday Nay Cued Col's 'Blondes' Out

Judy Holliday's refusal to play the Lorelei Lee role in "Gentlemen Prefer Blondes" is understood to have been the reason for Columbia dropping its deal last week for purchase of screen rights to the hit Broadway musical. Actress has flatly informed Col prexy Harry Cohn that she won't appear in the picture.

Reports that Col passed up the property because of mention of Miss Holliday by the House Un-American Activities Committee probing Communism in Hollywood are untrue. That's indicated by the fact that the studio is now deep in efforts to find other story properties for the star.

Miss Holliday's objection to

(Continued on page 20)

Coston-Hoffman Dicker to Buy Out WB Theatres Stalls; Both Resign

Two top Warner Bros. Circuit execs resigned this week, reportedly as an aftermath to an effort by the Warner freres to sell the theatre chain to a syndicate composed of their various zone managers. The men who quit, both veteran theatre operators, are James Coston, Chicago-Milwaukee zone manager, and I. J. Hoffman, New Haven zone manager.

It is understood that Warners proposed some months ago to Coston and Hoffman that they set up the syndicate to take over the circuit. Company has entered into an anti-trust divorcement decree under which it must part with the chain by 1953.

Coston and Hoffman are understood to have attempted to put a deal together in which the participants would have been Ted Schlanger, Philly zone manager, and other top circuit execs. Reportedly, Coston and Hoffman couldn't sell the idea to their colleagues on the terms the Warners desired for their stock, which gives them management control of the chain.

Resultant recriminations wound up with Coston and Hoffman both submitting their resignations. Both

(Continued on page 22)

Those Charity Drives

The number of concurrent charity drives has top showmen bothered by the demands on their time and pocketbooks, to the degree that Columbia Pictures v.p. Jack Cohn is sparking a movement for a sort of "community chest," single-donation system to be apportioned among all charities.

He cites seven drives concurrently under way, all worthy and all mentored by responsible and, what's worse, personal friends, each intent that their pet charity "should not be overlooked."

Interest in Film Stocks Subsides After Brief Boom

Indifference of Wall St. and the public to film stocks is again evident after the considerable interest evidenced a few months ago.

Film stocks have been pretty much floundering in recent weeks, showing no tendency to move up or down. In general, however, they haven't held up quite as well as the market as a whole.

High interest early in the year was generated by more optimistic boxoffice reports and indications that earnings would hold up pretty well, despite last year's downtrend. This resulted in many Wall St. houses sending out analysis letters recommending film shares as a good speculative buy. It was pointed out that they were selling far below the price justified by earnings and dividends, not having

(Continued on page 75)

Carr Out as GFD Director

London, April 17.

J. Arthur Rank is terminating E. T. Carr's contract as managing director of General Film Distributors.

Carr's future plans are undisclosed.

S. Skouras-Crowther Vs. Capp-Emerson On 'Are Movies Better?'

Boston, April 17.

A four-member panel discussion re "Are Movies Better Than Ever?" sponsored by Harvard Law School Forum, pulled a capacity crowd into the spacious auditorium at Cambridge High School, Friday (13), and developed into a lively debate between the pros, Spyros Skouras and Bosley Crowther, and the cons, Faye Emerson and Al Capp. Result was an highly entertaining and somewhat informative session.

Cartoonist Capp took a few roundhouse swings at Hollywood,

(Continued on page 16)

National Boxoffice Survey

Trade Still Very Spotty; 'Dividend' Finishes No. 1, 'Up Front' Close Second, 'Valentino' Third

Biz continues uneven this session but there is evidence of a slight pickup in several midwest key cities where new, stronger product has been launched. In fact, many keys around the country shape comparatively better than N. Y., which had to battle spring-like weather and state income tax deadline. In some locations, it was a case of the big pictures doing okay but there not being enough of them to go around.

"Father's Little Dividend" (M-G) and "Up Front" (U) are fighting it out for top laurels, former nosing out the upcoming war comedy. "Up Front," which was fourth last round, is finishing a strong second with some 16 playdates in keys covered by VARIETY this week, and earning the rep of being one of the few films around to be doing really big biz.

"Valentino" (Col) which has been slow in getting under way, is copping third money while "Only the Valiant" (WB), new this stanza, is landing in fourth. "The Thing" (RKO) is taking over fifth position and seems likely to be heard from even stronger in the future.

Sixth place goes to "Mating Season" (Par), same as last round. "Born Yesterday" (Col) again is seventh while "Lemon Drop Kid" (Par), third last session, is sliding to eighth. "Royal Wedding" (M-G) and "Lullaby of Broadway" (WB) round out the Big 10 list in that order.

"Samson & Delilah" (Par), "Cyrano" (UA), "Payment on Demand" (RKO) and "Raton Pass" (WB) are runner-up films, in that sequence. "Bird of Paradise" (20th) slipped out of this category, with fair to weak showings in big majority of dates.

Aside from "Valiant," "Thing" and "Dividend," new this week, there are few promising fresh entries. "Get It Wholesale" (20th) shapes light in Detroit, thin in Philadelphia and mild in N. Y. "Tales of Hoffmann" (Indie), playing so far in smaller houses, looms as a boxoffice winner, however, as does "Kon-Tiki" (RKO), a documentary-type pic with short running time in its favor. "Circle of Danger" (EL) is weak in Frisco.

"Got Me Covered"-"Up In Arms," RKO reissue combo, is doing okay in Minneapolis and very big in N. Y. "Rawhide" (20th) looks fair in three cities this frame. "Air Cadet" (U) is okay in Minneapolis.

"14 Hours" (20th), oke in Baltimore, is lightweight in N. Y. "Tomahawk" (U) shapes great in St. Louis. "3 Guys Named Mike" (M-G) looms good in Boston.

(Complete Boxoffice Reports on Pages 8-9)

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DAILY VARIETY
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$15 a Year $20 Foreign

$101,714,082 Total Income Revealed By UPT in 1st Year of Indie Setup

United Paramount Theatres had total income of $101,714,082 in its first year of independent operation, ended last Dec. 29. This compared with $93,583,194 in 1949. Of this, theatre receipts and rentals were listed at $97,127,938, against $89,825,383 in '49.

However, the handsome rise was not reflected in net earnings, it was shown in the annual report issued yesterday (Tues.) by Leonard H. Goldenson, UPT president. Profit for the year dropped to $12,351,000, from the '49 total of $17,762,698. Previous year's figures were taken from UPT pro forma statements, released earlier, which reported on the chain's financial operations as apart from the then-affiliated Paramount production-distribution.

Accounting for the boost in total income but drop in net take is the overhauling of UPT's theatre properties during the last year. Gross business was up because UPT had a greater interest in a larger number of theatres over the year. In that period, Goldenson disclosed, UPT broke with its partners in the joint operation of 457 theatres, many of which were taken over by UPT on a 100% basis. Additionally, the corporation dropped 241 houses in which it owned a partial interest. Total of 34 wholly-owned theatres also were dropped during the year. A higher tax rate also cut the net take.

New year's earnings included dividends from affiliated companies of $1,420,000, net capital gains of $2,140,000, and $209,000 which represents UPT's direct and indirect share of undistributed earnings of partly-owned, non-consolidated subsidiaries. Total net equalled $3.79 per share on the 3,261,287 UPT shares outstanding at the year-end.

Book value of the stock increased from $45,888,000, or $14.06 per share, to $52,873,000, or $16.21 per share. Of this increase, $5,619,000 represents the amount of consolidated earnings for the year in excess of dividends paid on the stock.

Consolidated balance sheet lists total current assets at $27,341,894, against total current liabilities of $12,290,592.

Meeting of UPT stockholders has been set for May 15 in N. Y. for a vote on increasing the directorate from seven to 13 members, and for the elections.

Goldenson, Counsel Walter W. Gross and Treasurer Robert H. O'Brien already are set to continue on the board until 1952 under UPT's certificate of incorporation. Other four incumbents, now slated for reelection, are John A. Coleman, E. Chester Gersten, William T. Kilborn and Walter P. Marshall.

Additional nominees include the presidents of three UPT chain subsids, including Robert B. Wilby, North Carolina Theatres and Alabama Theatres; John Balaban, Balaban & Katz, and A. H. Blank, Tri-States Theatre Corp. Others named are Herbert Schwartz, president of City Stores, Inc.; Charles T. Fisher, Jr., president of Burlington Mills Detroit, and Robert L. Huffines, Jr., president of Burlington Mills Corp.

Greshler Has 5-Pic Deal With Martin & Lewis In Settlement of MCA Snarl

Hollywood, April 17.

Abner J. Greshler's long hassle with Dean Martin and Jerry Lewis has been settled via signing of a new contract under which he will produce five pix starring the team over a five-year period. Pact is non-exclusive and has no connection with any jobs the comics may do for Hal Wallis.

Feud started when Martin and Lewis quit Greshler, their agent, last July, and joined Music Corp. of America.

Under the new setup, MCA remains as the team's agent. However, Greshler and MCA will split commissions on jobs obtained for the pair by MCA since the break with Greshler, but none after the date of the newly-concocted deal. Greshler's payoff is the five-pic commitment.

Greshler will produce under the York Pictures banner, in which Martin & Lewis are partners. He is lining up a script for the first pic under the new deal, but no release deal has been set.

Schaefer Trip Delayed

George J. Schaefer, sales chief for Stanley Kramer Productions, has delayed his departure for Europe until next weekend. He was slated to leave last week on a trip to set deals in England and France.

Planning of general release for "Cyrano" caused the postponement. Schaefer hopes to be back in the U. S. in time for "Cyrano Day" at United Artists convention May 5.

$4,350,000 Cut From Pic Costs In '50 by Par

Paramount Pictures lopped off an additional $4,350,000 from its amortization and other relative film costs in 1950, corporation discloses in its annual report.

Lensing and print expenditure amortization was carried at $30,053,410, as compared with $34,405,572 in 1949. In the previous year, '48, this was listed at $39,404,483.

As previously reported, Par's net profit for '50 amounted to $6,565,041, representing $2.87 per share on the 2,455,200 shares outstanding and held by the public on Dec. 30, '50.

Consolidated balance sheet, released this week, shows total current assets of $73,890,688 and current liabilities of $9,401,891, leaving a net working capital of $64,488,797.

As of last Dec. 30, Par had $18,406,424 invested in completed productions which have yet to swing into release. This compares with $15,632,716 in the previous year. Total inventory, including the finished but unreleased pix, those released at cost less amortization, films now in production, etc., reached a total of $39,796,125. This is up from $37,349,778 a year ago.

Par prez Barney Balaban told stockholders there has been some improvement in the matter of foreign economic conditions although the devaluation of currencies abroad continues to have an adverse effect.

Unfilmed 'Portrait,' Once Sold for 100G, Ready for Sale Again

Hollywood, April 17.

Ben Roberts and Ivan Goff wrote a legit play, "Portrait in Black," about five years ago and sold the screen rights for $100,000. Now the play is back in their possession, ready for a second buyer.

After brief runs in London and N. Y., the drama was sold to Skirball-Manning, then at UI. In addition to $100,000 in cash, plus a percentage, the contract stated screen rights would return to the authors if it were not filmed by June 30, 1950. Legal technicalities were recently straightened out, and now the property is back where it started—plus $100,000.

ARTHUR LUBIN SUED BY JAFFE AGCY. ON PACT

Hollywood, April 17.

Claiming unlawful discharge, suit has been filed in Superior Court by the Sam Jaffe talent agency against Arthur Lubin, Agency, which had director on a seven-year pact expiring in 1954, wants commission on Lubin's salary until contract expires.

Lubin several months ago switched to Famous Artists, using as his "out" the standard 120-day clause which gives a client the right to fire his agent if latter has not secured him work during a four-month period. Agency, however, claims negotiations for Lubin to direct "Queen For a Day" were started during that interval. Technicality in time element is involved as to exact date director finished work on his prior film, UI's "Francis Goes to the Races."

FA Sues Curtiz

Los Angeles, April 17.

Michael Curtiz, screen director, was sued in Superior Court for $151,515 by Famous Artists Agency, Inc., charging breach of contract.

Agency declares it succeeded the Charles K. Feldman Corp. as Curtiz' representative under a contract signed in 1943.

del Giudice Asks 300G In Retaliatory N.Y. Suit, 100G in Companion Rap

In a retaliation to a New York Supreme Court suit brought against him by Franco-London Film Export Corp. and Universalia Films of Rome, onetime J. Arthur Rank producer Filippo del Giudice this week filed answers and counterclaims which seek a total of $300,000 in damages. Film-maker, in a companion New York Federal Court action, also asks another $100,000 from Cinema Export Corp., an American affiliate of Franco-London.

F-L and Universalia suit against del Giudice wants the court to issue an order preventing the producer from claiming any rights to the Italian film, "Prima Communione" (First Communion), and a French picture, "Beaute du Diable" (Beauty of the Devil). Plaintiffs won a default judgment last month, but Justice Aaron J. Levy set it aside last week upon motion by del Giudice's attorney, Max Chopnick.

Del Giudice, who is counterclaiming for $200,000 from Universalia, charges that the Italian film firm hired him as its representative to arrange sale and distribution of "Communion" and "Devil" in the U. S. and Britain under a deal made last summer.

F-L's conduct was "malicious and deceitful," del Giudice alleges in his counterclaim against that outfit, "in order to influence Universalia not to fulfill its contract" with him and in consequence deprived him of earning commissions, etc. For these grievances the producer wants $100,000 balm.

Federal Court suit, which del Giudice leveled against Cinema Export Corp., charges "malicious interference" with his dealings with Universalia. Moreover, he also contends that CEC injured his "good name and standing in the motion picture business."

Van Dee to Quit Post In Europe for MPAA

Eugene Van Dee, assistant European chief for the Motion Picture Assn. of America, is planning to retire from that post in June. He submitted his resignation a month or so ago, but has agreed to stay on at the Paris headquarters while his boss, Gerald Mayer, vacations in the U. S.

Mayer is due in New York in May for his annual leave. Van Dee plans to come to the States when he winds up in Paris. He has announced no new plans as yet.

Calvert Into Hospital

Lowell V. Calvert, special Howard Hughes representative at the RKO homeoffice, has entered Lawrence Hospital, Bronxville for a minor operation.

He'll be away from his office for a month, with a two-week hospital stay to be followed by two weeks at home.

N. Y. to L. A.

Jack Bertell
David Diamond
Barney Gerard
Robert L. Joseph
Frank Liberman
Jack McCoy
Norman H. Moray
Don Prince
Howard St. John
Jessica Tandy
Evelyn Varden

Europe to N. Y.

Constance Bennett
Hoagy Carmichael
Peggy Cass
Rene Clair
Gus S. Eyssell
Raoul W. Feignoux
C. J. Latta
Jean LeDue
Goodman Miller
Saint Subber

Indie Producers to Resist Demands Of SWG for Cut of Video Revenue

Hollywood, April 17.

Independent producers will resist demands of the Screen Writers Guild for a writer cut of 5% on gross video revenue when theatrical features are later sold for television. This stand of the Independent Motion Picture Producers Assn. will call for a showdown between the two groups when negotiators meet Thursday (19) to discuss a new basic contract.

"Small producers will not be used as a guinea pig by the Guild to secure participation in TV rights," one indie declared. If the demands were met, he pointed out, "all small producers would be forced out of business overnight." Further, he stated that the Guild demands that the 15% participation be retroactive to include all pictures made by IMPAA members since 1946.

At Thursday's session, the Guild will be told that demands for TV coin are impossible, and facts and figures will be presented to include, currently, 95% of indie-made films lose money, and revenue from TV must be available to make up some of those losses. Market for low-budget pictures dropped more than 30%; the former revenue from 16m home and Red Cross rentals has completely disappeared due to television, and small houses which were best customers for product are closing in wholesale numbers.

Producer pointed out that 151 theatres in Southern California area had either closed, been converted to TV shows, or turned into art houses during the past two years. Of these, 120 were regular customers of the indie producers, his survey showed. Checkup also was revealing on inroads of British-made films in the local area.

During the year prior to last April 1, 57 English features were used as second half of the dual bill, while two years previously, only three were booked in that manner. This move-in of British product is replacing indie films, and if it continues, there will be no market for indie pictures to justify costs. Rise of the English pix, he commented, was partly due to extensive use of the latter on TV, with audiences coming to accept the dialect, slow-tempo, and players in the features.

Hutton Gets 'Somebody'

Hollywood, April 17.

William Perlberg and George Seaton added "Somebody Loves Me," a Betty Hutton starrer, to their 1951 production, making a total of four for their first year at Paramount.

Others are "Rhubarb," recently completed; "Aaron Slick of Punkin Crick," currently in work, and "Anything Can Happen," slated for a June start. "Somebody will roll in September.

B&K 'Cautiously Optimistic' About Biz: John Balaban

Chicago, April 17.

John Balaban, at a Balaban & Katz annual stockholders meeting today (Tues.), said he was "cautiously optimistic" over the future but named the circuit's losing court battle to modify the Jackson Park decree and the impact of teevee as last year's biggest biz deterrents.

Since Balaban was unable to attend the meeting because of his recent illness, his report was read instead. He said that with WBKB, the circuit-owned tele station, showing a profit for the first time in its operation the outlook looked hopeful. Spokesman David Wallerstein, veepee and general manager, added that if "Hollywood comes through, there'll be a healthy level of business in the future."

Circuit chief's optimism is not borne out by either last year's or

(Continued on page 20)

MPAA's McCarthy Meets With Argentine Foreign Minister on Restrictions

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, met last week with Argentine Foreign Minister Hipolito Jesus Paz. Paz was in the U. S. for sessions of Latin American foreign ministers, and McCarthy took the occasion to confab with him on restrictions against film imports and coin remittances in Argentina.

Agreement drawn up with the Argentines a year ago is still awaiting activation by the government. Paz promised action.

McCarthy, accompanied by his wife, Lillie, sails Friday (21) on the Queen Elizabeth for France. He'll work on a reopening of the present Franco-U. S. film pact. He'll also go to Madrid, Frankfort and possibly Rome during the month overseas.

N. Y. to Europe

Hy Aberback
Vaughn Anthony
Lex Barker
Hans Bartsch
Irene Palasty-Bartsch
Van Wyck Brooks
Al Capstaff
Donald Crisp
Arlene Dahl
Hugh Davis
Douglas Fairbanks, Jr.
Larry Gelbart
Bob Hope
M. Lauria
Charles Lee
Arthur Loew
Arthur Lubin
Irvin Mark
Larry Marks
Marilyn Maxwell
John G. McCarthy
Dr. Eitel Monaco
Johnny Pawlek
Dr. Francesco Penotti
Phil Reisman
Mrs. Irene Selznick
J. J. Shubert
Louis Shurr
Margaret Speaks
Leopold Stokowski
Norman Sullivan
Michael Wilding
Charles Yates

Naughty 'Sons'

Hollywood, April 17.

Gene Autry starrer, "Sons of New Mexico," will be released in Great Britain by Columbia as "The Brat."

Studio's theory is that New Mexico doesn't mean a thing to film customers in England.

L. A. to N. Y.

Ben Babb
Larry Barton
Joan Bennett
A. Pam Blumenthal
William Boyd
Yakima Canutt
Joan Crawford
Pat De Cicco
Sam Dembow, Jr.
Armand Deutsch
Howard Dimsdale
Margaret Ettinger
Douglas Fairbanks, Jr.
Anthony B. Farrell
I. G. Goldsmith
Kathryn Grayson
Henry Gris
Tito Guizar
Dashiell Hammett
Gladys Hurlbut
James Robertson Justice
Herbert T. Kalmus
Joe Kaufman
Elia Kazan
Arthur B. Krim
Abe Lastfogel
Gordon Levoy
Parke Levy
Jerry Lewis
Dean Martin
Mercedes McCambridge
Ken McEldowney
Helen O'Connell
Jean Peters
Virginia Sale
Edward Small
Jack Smith
Jan Sterling
Danny Thomas
Sonny Tufts
Hal Wallis
Joseph J. Walsh
Walter Wanger
Jack L. Warner
Margaret Whiting
Michael Wilding

SCRAMBLE FOR ELC'S MARKET

Most Distribs Continue to Duck Summer Releases of Top Product

While exhibs may find some answer this year to their annual demand for "big" pix to meet the b.o. dive brought on by hot weather, most distribs are sticking to the normal pattern of ducking summer release of their top product.

Boxoffice graphs have been so well established over the years that few distributors are inclined to buck the call of the open road and the lure of sun, surf and outdoor sports. Result is an effort to get product well into release by the time the first hot spell strikes or to hold it back until August and September.

Time-honored pattern of theatre-going habits finds May, June and July the really rough months on exhibs. Initial warm, sunny streak of the season tees off the decline and it continues until about the beginning of August. By that time, the charm of the outdoors apparently begins to wear thin and by Aug. 10-15 there's normally a decided upswing.

On that basis, this year, as in the past, mid-August will find a flock of what are hoped to be heavyweight grossers will hit the screens of the nation. They will be in early runs so that the bulk of their dates will come during September, when the boxoffice is normally riding high.

Feeling by distribs, of course, is that pix can't hit their top potential when the interest of the public

(Continued on page 20)

What Next?

With takeover of Eagle Lion Classics by United Artists last week, Edwin Van Pelt, v.p. of the Chemical Bank & Trust, N. Y., is wondering where the progression is going to end for the bank.

As leading backer of low and medium-budget pix, institution had a financial interest in some 20 to 25 indie films being distributed by Film Classics when it was involved in a merger with Eagle Lion last year. Now the same pix, plus some others which Chemical financed for ELC indies in the interim, go to UA. Van Pelt is not unhappy. All he wants to know is "What happens next?"

Oboler Making Films With Eye to Eventual Release on Television

Indie producer Arch Oboler plans to make all future pictures with an eye to their eventual release on television, following completion of their theatrical run. In New York from the Coast for huddles with United Artists and Columbia on future release plans, and for the opening of his new film, "Five," Oboler said he would lens all future pix in color on the assumption that color TV will be here soon.

"Five," being released by Col. preems next Tuesday (24) at the new Holiday theatre on Broadway (formerly Brandt's Gotham). Oboler said his subsequent films would follow the general pattern of "Five," which deals with the last survivors on earth of an atomic dust sweeping across the world. In other words, he said, the films will be designed for today's market as "unusual, shopping-type pictures."

He has set up Arch Oboler Productions for his future film-making activities and, during his stay in N. Y. will huddle with United Artists prez Arthur B. Krim about financing his films and with both UA and Col execs about distribution plans.

Next picture on his schedule is "Male and Female," an original story which he scripted and which is to be lensed in Hollywood and N. Y. Cast has not been set, he said.

HITCHCOCK-BERNSTEIN DUE FOR REACTIVATING

Transatlantic Pictures, the Alfred Hitchcock-Sidney L. Bernstein indie unit, will probably be reactivated in the fall, Bernstein said in New York last week. Setup's last pic was "Under Capricorn," released in September, 1949. It made one other entry, "Rope" distributed a year earlier.

Bernstein said that he and Hitchcock are now considering various scripts. They have temporarily set aside, because of religious angles, a film they were planning to make in Canada.

Bernstein is head of the Granada Circuit in England. He arrived in N. Y. about three weeks ago and returns to London next week. He's been vacationing in the Carribbean part of the time.

Report MacMillen Skedded to Head Pathe Industries

William C. MacMillen, Jr., president of Eagle Lion Classics until its purchase by United Artists last week, is slated shortly to take over management of Pathe Industries, Inc., it was reported in top trade circles this week. He's now a board member and vice-president of Pathe, which had been ELC's parent corporation.

MacMillen also heads Eagle Lion Studios, Inc., which remains unchanged as a Pathe subsid, and is associated with Pathe topper Robert R. Young in several of the latter's railroad interests.

Entry of ELC into the UA fold is resulting in sweeping personnel changes. It's estimated about 100 of ELC's total of 750 employes will switch to UA, including numerous field men and key domestic sales execs at the homeoffice.

Department heads who have yet to chart future courses include Sam Seidelman, in charge of ELC's foreign operations; Howard Le Sieur, advertising-publicity director; Winston Frost, counsel; Ted Lazarus, ad head, and Bernard Kamber, publicity chief.

Seidelman was offered a UA post but turned it down. He promised to go to UA for a few weeks, however, to assist the distrib in straightening out the foreign deals to which ELC is a party. Frost de-

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KRANZE LOSES SUIT ON CINECOLOR PAY

Bernard Kranze, Eagle Lion Classics' sales chief, who moves in this week as executive assistant to United Artists distribution head William Heineman, on Friday (13) lost his New York Federal Court suit to recover back salary allegedly owed him by Cinecolor Corp. In dismissing the two-month-old action, Judge John F. X. McGohey held that there were no triable issues involved.

Kranze claimed that Cinecolor, as parent firm of the defunct Film Classics, guaranteed his compensation when he served as FC general sales manager. Under a three-year deal, according to the complaint, $28,450 remained unpaid while an additional $81,000 assertedly was owed on an extension of the pact.

Judge McGohey, who granted Cinecolor summary judgment, thus wiping out the suit, ruled that there was no ambiguity in the contract and FC alone was obligated under its terms. Court added that the defendant's only obligation in connection with the agreement was a stock option privilege under which Kranze could acquire 10,000 shares in Cinecolor.

REPORT NEW COS. IN THE MAKING

Absorption of Eagle Lion Classics by United Artists is looked upon by some industry observers as a starting signal for other indie distribs to hypo activities in order to move into the spot left open by the exit of ELC from the active market. Current indie outlets are narrowed down to Monogram-Allied Artists and Lippert Productions, but rumors are running to effect that new producing-distributing companies are in the making.

Banking groups have indicated that feelers are being put out by indie producers for financing of some important producing-distributing projects. While these feelers were started before the UA-ELC deal, there's some basis for the opinion that negotiations will be speeded up.

Both Lippert and Mono-AA have their own national network of exchanges, owned outright or by franchise-holders. This gives them the advantage of a headstart on expanded programs, unless a new outfit should move in and take over the established ELC branches and their leases. Both companies, too, have announced plans for higher-budgeted pix, with eyes on "A" playing time.

Steve Broidy, Mono-AA prexy, said in New York last week that his companies' potentialities could be increased by the UA-ELC action. UA's buyout, he said, hiked his companies' opportunities to get a still higher class of pictures from

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UA's ELC Buy Nips Complete Change Of N.Y. Practices

Purchase of Eagle Lion Classics by United Artists removed the threat of a complete overhauling of distrib-exhibitor practices in New York's metropolitan area in addition to extensive changes in theatre ownerships in the territory.

These were ELC's demands in its monopoly suit vs. the RKO and Loew's chains and eight distributors. Plaintiff, which was joined in the action by Pathe Industries, ELC parent until the UA buy, also asked damages of $15,000,000 from the Loew's and RKO circuits.

To be pursued is that part of the action in which the $15,000,000 damages is sought. ELC is to assign its claim for the coin to Pathe, with the latter to press the issue.

However, strong likelihood is that the portion of the original complaint dealing with injunctive relief will be dropped. This is the part of the suit in which the sweeping changes in distrib-exhib busi-

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FROMKESS TO MCA TO HANDLE TELEVISION

Hollywood, April 17.

Leon Fromkess checked into Music Corp of America yesterday (Mon.) to handle television.

New chore follows his windup as production chief for Samuel Goldwyn, a post he held for six years. Prior to that, he was prexy and production topper at PRC, which was reorganized to become Eagle Lion in 1945. He had also been Monogram treasurer and handled financing for Columbia.

Sears Getting Checked

Grad Sears, United Artists v.p., is in White Plains hospital, White Plains, N. Y., for a checkup. He entered the institution the end of last week and is slated for discharge today (Wed.).

It is understood that the medicos have been studying a stomach ailment.

R.R. Young Probes Possibilities Of Buying Out Another Major Co. After His Sale of ELC to UA

New Studio Use

It's been suggested that if film biz declines, theatres may be converted into garages. It took a group of men in the Bronx, N. Y., however, to figure out a use for a former studio. They put a still into the old Biograph lot and were turning out about 1,000 gallons a day of 185-proof alcohol.

All they failed to do was get a Government permit. Federal Alcohol Tax Unit raided the studio last week and jammed the bootleggers in the clink.

Having parted with Eagle Lion Classics in a whirlwind sale to United Artists, Robert R. Young is now investigating the possibilities of taking over another national film corporation. He controls Pathe Industries, Inc., which was ELC's parent.

Such a new acquisition admittedly has yet to go beyond the exploratory stages.

Young's reps are known, however, to have investigated various film companies with the express view of purchasing control of whichever one appears a likely commercial enterprise and is, of course, available. Curiously, RKO, believed the most accessible of purchase, was said to be the only firm which hadn't been looked into.

Pathe topper's agents were said to have narrowed their sights down to two companies. But beyond the report these two outfits were "bigger than ELC," there was no inkling as to their identity.

Stunning Coup

While the ELC absorption was generally regarded as a stunning business coup for the new Arthur B. Krim regime at UA, the sale also was seen as a "good deal" for Pathe.

Taking ELC into its fold means the immediate prospect of profitable operation for UA. Krim group, since it took over the helm last Feb. 19, has been unable to stem losses averages close to $40,000 per week. On the basis of this, the company will have dropped about $400,000 by April 28 when

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ELC Insists On Sharing 'Twist' Coin in UA Buy

Unusual angle of the United Artists-Eagle Lion Classics deal last week is that ELC insisted on receiving a portion of UA's fee for distributing J. Arthur Rank's "Oliver Twist." UA acceded to the demand, which will likely have the effect of forcing the company to release the controversial film, despite the known antipathy of UA execs to it.

"Twist" was the only one of more than 100 pix involved in UA's buyout of ELC that the latter insisted on sharing in the future. Robert R. Young's Pathe Industries, ELC's parent, will continue to have a percentage interest in a number of other pix involved in the deal, but that is a result of shares it previously held over and beyond its distribution fee.

Why Young insisted on the chunk of "Twist" is a matter of speculation. One thought is that he believes the Dickens pic—which has its first opening April 26—will be a smash hit and figures he'll get considerable coin through sharing in its distribution revenue.

He spent a sizable sum in his fight to release the picture over the objection of Jewish groups, which feel it is anti-Semitic, and of the Motion Picture Assn. of America, which originally refused it a Production Code Administration seal. Young has consistently stated his belief that it is not anti-Semitic. His expenditure included

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DELAYED PRICING BRINGS WARNING IN JERSEY

Practice of distribs pricing a pic to indie subsequent-runs after determining its potential gross in the early runs is new gripe of Allied Theatre Owners of New Jersey. Allied unit wants film companies to speed up their pricing so that exhibs can buy sooner and be able to take advantage of an availability.

Wilbur Snaper, N. J. Allied prexy is warning his members to play on availability and to make the distrib use good judgment on pictures as to prices. Anyone can say a film merits top terms, he said, but a good distributor should be able to evaluate a picture without waiting two months for final designation.

Snaper said unit would call on branch managers to speed up pic pricing claiming that "we no longer can wait for what they call 'experiences' on a picture before they know what they can do with it." He warned exhibs not to fall asleep on this issue or they would find themselves playing last run in the territory.

H'wood Benefits, TV Squeezed by Plugging Of Rawstock Leakage

Washington, April 17.

Hollywood will benefit, and TV will be squeezed, by a leak in the rawstock situation which was plugged up yesterday (Mon.) by the National Production Authority. Fear was being expressed over the uneven drain on raw film via use of the DO-97 defense order ratings.

By use of these orders for "maintenance, repair and operating supplies, some users of film were obtaining far more than their 1950 consumption from the film manufacturers. Nathan D. Golden, head of the NPA motion picture-photographic supplies division, was responsible for getting the new exemption to the DO-97 orders. Under the amendment announced yesterday, the DO orders cannot be used by commercial firms. Instead, the raw film manufacturers will be able to distribut. their production in orderly fashion, on the basis of the 1950 consumption of the various firms.

A check here indicates that some of the television companies were getting the big gains in raw film while some of the motion picture producers were being cut down to less than their last year's use of rawstock. This situation will be rectified.

SID GARFIELD HEADING GOLDWYN BALLY IN EAST

Sid Garfield, publicist at the Warner Bros. homeoffice for the past eight years, is slated to switch to Samuel Goldwyn Productions in N. Y. on May 7 as publicity-exploitation director. He'll headquarter in N. Y. Prior to the WB association, he was with Paramount.

Garfield made a quick hop to the Coast last weekend with Alfred Crown, sales chief, to visit Goldwyn, at which time the agreement was reached. Following an initial week at the Goldwyn office in N. Y., Garfield will return to the Coast for a three-week stay to familiarize himself with studio operations.

The Great Caruso
(COLOR—SONGS)

Metro release of Joe Pasternak (Jesse L. Lasky) production. Stars Mario Lanza, Ann Blyth; features Dorothy Kirsten, Jarmila Novotna, Richard Hageman, Carl Benton Reid. Directed by Richard Thorpe. Screenplay by Sonya Levien, William Ludwig, suggested by Dorothy Caruso's book of her husband; music by Verdi, Leoncavallo, Tosti, Rossini, Donizetti, d'Hardelot, Puccini, Mascagni, Bach-Gounod, Ponchielli, von Flotow, Herbert, de Curtis; song, "The Loveliest Night of the Year," with lyrics by Paul Francis Webster, music adaptation by Irving Aaronson; operatic numbers staged and conducted by Peter Herman Adler; musical supervision and background score by Johnny Green; camera (Technicolor), Joseph Ruttenberg; editor, Gene Ruggiero. Tradeshown in N. Y. April 11, '51. Running time, 109 MINS.

Enrico Caruso .... Mario Lanza
Dorothy Benjamin .... Ann Blyth
Louise Heggar .... Dorothy Kirsten
Maria Selka .... Jarmila Novotna
Carlo Santi .... Richard Hageman
Park Benjamin .... Carl Benton Reid
Giulio Gatti-Casazza .... Eduard Franz
Alfredo Brazzi .... Ludwig Donath
Jean de Reszke .... Alan Napier
Antonio Scotti .... Paul Javor
Gino .... Carl Milletaire
Fucito .... Shepard Menken
Tullio .... Vincent Renno
Egisto Barretto .... Nestor Paiva
Caruso (as boy) .... Peter Edward Price
Papa Caruso .... Mario Siletti
Mama Caruso .... Angela Clarke
Hutchins .... Ian Wolfe
Musetta .... Yvette Duguay
Mrs. Barretto .... Argentina Brunetti

Also: Blanche Thebom, Teresa Celli, Nicola Moscona, Giuseppe Valdengo, Lucine Amara, Marina Koshetz.

This highly fictionalized, sentimental biog of the late, great Metropolitan Opera tenor, Enrico Caruso, looks like good boxoffice. Handsomely mounted in Technicolor, it has a lot of popular ingredients, including a boy-and-girl-vs.-disapproving-parent romance, the draw of Caruso's rep, glamor of the Met, a host of surefire, familiar operatic arias, and the pull of Mario Lanza via his recent pix, disks and current sock concert tour. The gifted young tenor is definitely on the rise as a popular concert idol. The pic will increase his rep, while conversely enjoying the fruits of it. It will also help sell a lot of Lanza disks.

Otherwise, the film is a superficial pic, bearing little relationship to Caruso's actual story, which was a much more dramatic one than emerges here. There are strong omissions and some falsifications. The story line is light, at times seeming little more than a device to string out a long series of arias. Sometimes the arias follow too fast, one on top of the other, with no attempt at story break between them.

The scripting emphasizes sentimental situations with some very corny dialog, and in the main is mawkish and trite. Film starts on an obvious note with the birth of the Caruso bambino in Naples, and immediately follows with a tear-jerking episode of his mother's death. Film's final shot, showing a few admirers gazing up at the Caruso bust in the lobby of the Met Opera House, is very banal and contrived.

Story is a casual recital of part of Caruso's career, with a few, brief scenes of him as a young Neapolitan cafe singer, then his quick rise as tenor in Milan, London, and other European music capitals, and his triumphs at the N. Y. Met. The film centers early on Caruso's romance with Dorothy Benjamin, his difficulty with her father and their happy marriage. It shows him in some of his Met successes and touches briefly on his breakdown and death.

There is nothing in the film to hint that Miss Benjamin was Caruso's second wife; that he had grown children and was middle-aged when he married her. All this part of his life (and it's a sizable chunk) is omitted. Caruso is pictured as a young man courting Miss Benjamin, when in reality he was much older than she. Such shifts of emphasis may well cause howls of protest.

Lanza, for many reasons, was a wise choice for the role and captures some of the Caruso gusto. But there is little in the script to convey Caruso's exuberance and zest for life, his sense of humor and turn for practical jokes, etc. There is one unbelievable but amusing scene when, during the singing of the Sextet from "Lucia" at the Met, word is brought Caruso, on a blackboard held up in the wings, of the birth of a daughter. While the extended aria is being sung, Caruso passes the word along to the other singers, and to the prompter, who notifies the conductor, who tells the musicians, and so it passes on to the audience in the orchestra and boxes and up through the balconies to the top gallery—with no interruption to the Sextet. Actually, Caruso was given to such ad libs and interpolations in his singing, as well as to other disconcerting stage bits during a performance.

Saving grace of "The Great Caruso" is its music. The arias are well-chosen and high-spotted, so that there is no drag or dull spots. They're well staged, excellently sung and neatly recorded. Lanza, of course, sings the major share the operatic arias, like "La Donna e Mobile" from "Rigoletto," "Celeste Aida," "Che Gelida Manina" from "La Boheme," "E Lucevan le Stelle" from "Tosca," "Vesti la Giubba" from "Pagliacci," "M'Appari" from "Martha," and others; the Bach-Gounod "Ave Maria"; folksongs like "Mattinata" and pop songs like "Because," as well as joining in a "Rigoletto" Quartet, "Lucia" Sextet, and the finales from "Aida" and "Martha." Met soprano Dorothy Kirsten sings the "Numi, Pieta" from Aida" and Victor Herbert's "Sweethearts," as well as a couple of ensembles. They're household arias, of great popular appeal, and sure to draw.

Surprisingly, selections from "La Juive" (Caruso's favorite opera) and "The Pearl Fishers" (the runnerup) are omitted, but it's conceivable that they'd be included in what looks like this film's natural sequel, a sort of "Caruso Sings Again." For Metro has a natural in Lanza. He's handsome, personable and has a brilliant voice. He's a lyric tenor, like Caruso; has his stocky build (he's put on weight since his last pic), his Italianate quality and some of his flair. His acting conveys something of the simple peasant Caruso essentially was, while his singing is easy, rich, musical and strong. Undoubtedly Hollywood amplification builds up a voice, but Lanza's talent is obvious, of high artistic calibre and quite stirring. The top notes are clear, sonorous and ringing. Musically, he's a treat.

Dorothy Kirsten, who plays a Met soprano befriending Caruso and Miss Benjamin, is a good actress as well as a gifted singer. Makeup and camera-work on her in the "Aida" scene are unflattering, but otherwise she comes through strongly in a good supporting role. Ann Blyth, as Miss Benjamin, is winsome and winning and pulls a switch towards the film's end by singing a song herself.

Carl Benton Reid plays the stern parent with conviction. Eduard Franz has appeal in the brief role of the onetime Met manager, Gatti-Casazza. For some strange reason, Met mezzo-soprano Jarmila Novotna, used in an early sequence as an opera star, doesn't sing. But she plays well a brief bit as an imperious diva. Several other prominent Met singers are used for various opera bits, with Blanche Thebom especially standout in the "Aida" finale.

Peter Herman Adler, wellknown in operatic circles, has staged and conducted the song numbers with authority. Johnny Green's musical supervision and background score are also expert. Film has good pace under Richard Thorpe's direction, and evidences care and a lavish hand in Joe Pasternak's production.
Bron.

The Brave Bulls
Hollywood, April 17.

Columbia release of Robert Rossen production. Stars Mel Ferrer; features Anthony Quinn, Miroslava, Eugene Iglesias, Jose Torvay, Charlita. Directed by Rossen. Screenplay, John Bright, based on novel by Tom Lea; camera, Floyd Crosby, James Wong Howe; editor, Henry Batista. Previewed April 13, '51. Running time, 106 MINS.

Luis Bello .... Mel Ferrer
Linda de Calderon .... Miroslava
Raul Fuentes .... Anthony Quinn
Pepe Bello .... Eugene Iglesias
Eladio Gomez .... Jose Torvay
Raquelita .... Charlita
Yank Delgado .... Jose Luis Vasquez
Loco Ruiz .... Alfonso Alvirez
Pancho Perez .... Alfredo Aguilar
Monkey Garcia .... Francisco Balderas
Jackdaw .... Felipe Mota
Enrique .... Pepe Lopez
Little White .... Jose Meza
Cuco Salinas .... Vicente Cardenas
Abundio de la O .... Manuel Orozco
Tacho .... Esteban Dominguez
Policarpo Cana .... Silviano Sanchez
Lara .... Francisco Reiguera
Don Alberto Iriarte .... E. Arozamena
Golfino Vega .... Luis Corona
Nena Bello .... Esther Luquin
Chona .... M. du P. Castillo
Alfredo Bello .... Juan Assael
Tutis .... Delfino Morales
Lola .... Rita Conde
Don Tiburcio Balbuena .... Ramon D. Mena
Plumacita .... Fanny Schiller
Don Felix Aldemas .... Fernando Del Valle

Columbia has a distinctive, offbeat picture in this treatment of Tom Lea's bestseller novel, with great attention to detail and a good deal of authenticity. Retaining a major share of the tome's hard reality, "The Brave Bulls" rates and will respond to strong key selling, and returns may well be predicated on the type of tub-thumping used to launch it.

Film treatment has action, drama and sex, the ingredients of so-called "popular" entertainment, but it still does not fit into that category. There's nothing routine in the way it has been filmed, producer-director Robert Rossen apparently preferring to sacrifice some commercial values in favor of an adult handling of the story of a Mexican matador and life and death in the bull arena.

For U. S. audiences unacquainted with the national art of Mexico and some other Latin countries, the bullfight sequences have a shocker quality that will repel while fascinating. In a way this is a tribute to the honesty of the filming and, certainly, the arena scenes are the closest approach to actuality yet lensed by north-of-the-border cameras. In fact, the entire production concept adheres to the lines of Lea's book wherever possible without breaching Hollywood's own Production Code or offending the SPCA. Where restrictions prevent full portrayal of several sequences that helped make the Lea tome a bestseller, the picture still remains on an adult level by effective, inoffensive suggestion.

The John Bright script is a very successful screenwriting job. It deals with a matador who rose to the fleeting status of public idol from a peasant beginning. At the top of his popularity he encounters mental confusion and fear because he doubts his real ability and believes his success comes from the mentoring of his manager-friend. He proves himself, however, during the climactic man-bull duel that highlighted the book's descriptive passages. On film this particular sequence does not have the vivid reality of the novel but is still sock filming.

Rossen's direction and the camera work by Floyd Crosby and James Wong Howe are alive with the real flavor of Mexico, its bright, hard lights and shadows, and the love of its people for their favorite art expression—the plaza of the bulls on Sunday afternoon. It's real Mexico, and the bullfights, the multitude of people in the cast and the music all reflect the honesty of scene captured on film.

Particularly noteworthy is the stirring "La Virgen de la Macarena," with its piercing trumpet passages, that signals the entry into the arena of the brave bulls. The tune is used repeatedly in the background score. Other arena tune is "Diana," played to signal approval of some outstanding interpretation of the bullfighting art by a matador.

Cast-wise, Mel Ferrer seems to have been the perfect choice to portray the very human matador. He has practically all of the footage and story emphasis, and dominates every bit of it with a compelling, standout performance. The introduction of Miroslava is interesting, both for the caressing way the camera and lights hover on her and for her performance as the girl who bewitches the matador and then precipitates his mental upset when she dies in an auto crash with his manager, Anthony Quinn, after a romantic weekend.

Character casting shows careful selection by Rossen. There are a number of gems among the performances. Included in the more noteworthy (of which Quinn is one) are Eugene Iglesias, as Ferrer's younger brother; Jose Torvay, the pinch-penny impresario of a small-town bull plaza where the climactic fight is staged, and Charlita, the cafe hostess who is forced to be the matador's companion while he drinks away the grief of his betrayal by manager and girl. Additionally, there are any number of fine type characters excellently done by the large cast of Mexican players.

As propaganda for better insight into Mexico's national art of bullfighting—it is carefully established that it is not a sport—the film is as effective as the book. At the same time it is unusual, offbeat screen entertainment for the seeker after something away from the regular run of pic stories.
Brog.

Dream Ballerina

"Dream Ballerina," French import which opened at the Little Carnegie, N. Y., Saturday (14), was reviewed at last year's Venice film festival by VARIETY under the picture's original title, "Ballerina." Writing in the Oct. 4, 1950, issue, Mosk opined that the entry "should do well because of recent public interest in ballet."

Directed and written by Ludwig Berger, the story concerns a young ballerina who devotes herself to the dance after a disappointing romance. Reviewer described Violette Verday, who has the title role, as "excellent in both the dance and the thesping departments." Berger was praised for his "tasteful" direction. A.F.E. Corp. is distributing in the U. S.

Miniature Reviews

"The Great Caruso" (M-G). Romantic musical biog of the late great Metopera tenor, with Mario Lanza. Good boxoffice.

"The Brave Bulls" (Col). Authentic screen treatment of best-selling novel. Offbeat, exploitable booking for key cities.

"Appointment With Danger" (Par). Good Alan Ladd action melodrama with okay b.o. prospects.

"Smuggler's Island" (Color) (U). China Seas melodrama; okay escapism with average b.o. outlook.

"Captain Horatio Hornblower" (British; Color) (WB). Gregory Peck, Virginia Mayo in British naval thriller; sure of b.o. success in U. S.

"Night Without Stars" (British) (GFD). David Farrar, Nadia Gray in crook meller; not likely for U. S. market.

"Thunder in God's Country" (Songs) (Rep). Rex Allen in okay program western.

"Cavalry Scout" (Color) (Mono). Good adventure yarn which should please action fans.

"Travellers Joy" (GFD). Lightweight British-made yarn about penniless tourists. For duals.

Appointment With Danger
Hollywood, April 17.

Paramount release of Robert Fellows production. Stars Alan Ladd, Phyllis Calvert; features Paul Stewart, Jan Sterling, Jack Webb. Directed by Lewis Allen. Written by Richard Breen and Warren Duff; camera, John F. Seitz; editor, LeRoy Stone; music, Victor Young. Tradeshown April 2, '51. Running time, 89 MINS.

Al Goddard .... Alan Ladd
Sister Augustine .... Phyllis Calvert
Earl Boettiger .... Paul Stewart
Dodie .... Jan Sterling
Joe Regas .... Jack Webb
Paul Ferrar .... Stacy Harris
George Soderquist .... Henry Morgan
David Goodman .... David Wolfe
Maury Ahearn .... Dan Riss
Taylor (Postmaster) .... Harry Antrim
Mother Ambrose .... Geraldine Wall
Leo Cronin .... George J. Lewis
Gene Gomez .... Paul Lees

Exploits of the Postal Inspection Service furnish Alan Ladd with a good cops-and-robbers actioner. It has a tough flavor, interesting plot and tight pace to see it through to profitable business in the keys and elsewhere.

Film deals with Government detectives tracking down the killers of a fellow postal inspector and preventing a million-dollar mail robbery. Ladd is right at home as the tightlipped, tough inspector assigned to the case, and his fans will like the performance.

Lewis Allen's direction points up the hardboiled qualities of the Richard Breen-Warren Duff yarn. Also, there is a neat contrasting byplay in the nun character done by Phyllis Calvert as costar, which adds an offbeat note to the meller plot.

While investigating the murder of an inspector, Ladd comes across a plot to loot the mails of a large cash shipment during transfer from one railway station to another. He sets himself up as a cop who can be bribed by demanding money from the gang on threat of spilling the robbery plans. In this role, Ladd has a number of close brushes with mayhem as he allows the gang to go ahead with the robbery so an airtight case can be had against the heavies. Finale finds him inadvertently exposed and shooting it out with the bad boys for a happy ending.

Miss Calvert's character figures importantly as she is the only witness who can tie the gang to the original murder. Her calm faith and philosophy are also used to soften the skeptic qualities of Ladd's role, and she supplies some of the suspense through constantly being hunted by the heavies.

Paul Stewart dominates the crooks, with capable assists on menace from Jack Webb, Stacy Harris and Henry Morgan. Jan Sterling supplies the s.a. on the wrong side of the law as Stewart's moll. Other players, including David Wolfe, Dan Riss and Harry Antrim, round out the excellent casting.

Robert Fellows has given the picture sound values all along the line to back up the story, and the John F. Seitz lensing aids pace and mood, as does the Victor Young score. Editing is tight.
Brog.

Minne

"Minne," French import which opened at the Paris theatre, N. Y., Monday (16), was reviewed in VARIETY from Paris under its original title of "Minne, L'Ingenue Libertine" (Minne, the Simple Wanton). Writing in the issue of June 28, 1950, Mosk noted that the film "deals in the world of love. Though it delves deeply into the sex habits of the gilded set, never gets lewd . . . if cleverly hypoed, it might stand on its own in the U. S."

Adapted from a novel by Colette, "Minne" stars Daniele Delorme as a romantic young girl who marries her cousin, and is disillusioned on her wedding night. She later goes through a series of affairs looking for love and its benevolent consequences. Miss Delorme is "delightful in her wide-eyed role" and Frank Villard "scores as the doting husband." But the reviewer called Jacqueline Audry's direction "static."

Robert Hakim is distributing in the U. S.

Smuggler's Island
(COLOR)
Hollywood, April 13.

Universal release of Ted Richmond production. Stars Jeff Chandler, Evelyn Keyes; features Philip Friend. Directed by Edward Ludwig. Screenplay, Leonard Lee; story and adaptation, Herbert Margolis, Louis Morheim; camera (Technicolor), Maury Gertsman; editor, Ted J. Kent. Previewed April 10, '51. Running time, 75 MINS.

Steve Kent .... Jeff Chandler
Vivian Craig .... Evelyn Keyes
Allan Craig .... Philip Friend
Bok Ying .... Marvin Miller
Kai Lun .... Ducky Louie
Lorca .... David Wolfe
Espinosa .... Jay Novello
Cheng .... H. T. Tsiang

Okay escapist values shape "Smuggler's Island" as an acceptable entry for the general action market. Motivation in the pulp fiction plot is treated too obscurely, but footage generates enough exciting moments to carry off the 75 minutes. Technicolor hues will be an added factor in the market.

Jeff Chandler, plays a Navy veteran, an independent diver headquartering at Macao, gold-smuggling port off the central coast of China. Just as he is losing his small sloop to a mortgage-holding banker, Evelyn Keyes appears, bails him out so he can do a diving job for her to recover $200,000 in illegal gold.

Chandler takes on the job reluctantly, mainly because he falls for Miss Keyes. He still goes through with it when he discovers she has a husband, Philip Friend. There's a lot of skullduggery, suspicious actions and lurking figures involved to keep the suspense up as the trio readies to sail the loot to Hong Kong for disposal.

Into the plot comes a notorious pirate, played with a sinister leer by Marvin Miller. He wants a share of the gold in return for protecting the sloop on its Hong Kong passage. Another angle has the Macao police figuring on using Chandler's voyage as bait to smoke out Miller. Climax explodes loudly when the hero's sloop, loaded with firecrackers as cargo to conceal the gold, is set afire by Friend in a doublecross attempt on Chandler. Friend is killed and Chandler gets the girl.

Trouping by the cast is up to the light demands of the Leonard Lee script, based on a story by Herbert Margolies and Louis Morheim. There are several good character touches in the motley gang that peoples the waterfront locale. Among these are Ducky Louie, Chandler's boat boy; David Wolfe, the banker, and H. T. Tsiang, another gold smuggler.

Edward Ludwig's direction keeps the story unfolding fast enough to glide over the story holes. Ted Richmond's production dressing is excellent and the climactic explosion of a Chinese junk and the fireworks display on Chandler's sloop are highspots in the action. Maury Gertsman used his cameras smartly.
Brog.

Captain Horatio Hornblower
(BRITISH)
(Color)
London, April 10.

WB release of Warner Brothers-First National production. Stars Gregory Peck, Virginia Mayo. Directed by Raoul Walsh. Screenplay, Ivan Goff, Ben Roberts, Aeneas Mackenzie; adapted by C. S. Forester from his novel; camera, Guy Green; editor, Jack Harris; Technicolor adviser, Joan Bridge; music, Robert Farnon. At Warner theatre, London. Running time, 116 MINS.

Capt. Horatio Hornblower .... Gregory Peck
Lady Barbara Wellesley .... Virginia Mayo
Lieut. William Bush .... Robert Beatty
Lieut. Gerard .... Terence Morgan
Lieut. Crystal .... Moultrie Kelsall
Mr. Midshipman Longley .... James Kenney
Quist .... James Robertson Justice
Polwheal .... Richard Hearne
Gundarson .... Michael Dolan
Mr. Harrison .... Stanley Baker
Seaman Gaggin .... Sam Kydd
Macrae .... Richard Johnson
Don Julian .... Alec Mango

The exploits of one of Britain's greatest fictional naval adventurers have been filmed by Warner Bros. with spectacular success. "Captain Horatio Hornblower" has been brought to the screen as effervescent entertainment with action all the way. There are enough incidents for two pictures. Its boxoffice success on both sides of the Atlantic is beyond question, with marquee names of Gregory Peck and Virginia Mayo to carry it along.

Three C. S. Forester's stories provide the basis for the pic, and the author, in preparing his own adaptation, has selected the best material from these. It is an incisive study of a man who is dispassionate, aloof and remote, yet often capable of finer feelings.

In his interpretation of the title role, Gregory Peck stands out as

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EYE REVOLT VS. SALES METHODS

Italo Delegation Agrees to May 15 Deadline on Answer to U.S. Terms

Italian delegation which left New York Saturday (14) for Rome after negotiations on a new film pact with American distribs has agreed to a May 15 deadline for giving them an answer on acceptance of terms. Yanks, in turn, have agreed to signify their final acceptance within 15 days of receiving the Italian reply.

Part the Rome group worked out with reps of the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers would run two years. It would free a large amount of American companies' currency now frozen in Italy and allow convertibility over the next two years.

Four-man delegation represented the Italian industry. It must take up the agreement with the government and win its acceptance before the arrangement can become official. MPAA board okayed Friday (13) what had been done to date by the American negotiating team, but its final approval must await official Italian acceptance of terms.

Major point on which the Rome contingent agreed to allow unfreezing of U. S. funds was the offer by Americans to make two loans to Italian producers. One would be short-term and one long-term. They'd represent an equivalent of the differential between "free market" and official rates of ex-

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Rennahan Heads ASC

Hollywood, April 17.

American Society of Cinematographers re-elected Ray Rennahan president, along with Fred W. Jackman as executive v.p., John Boyle as secretary and Charles Rosher as sergeant-at-arms.

William V. Skall was elected treasurer and Hal Mohr, Arthur Edeson and Charles G. Clark as first, second and third veepees.

Asks 3 Changes For Limitations On Trust Laws

Washington, April 17.

Three changes in the bill to create a uniform statute of limitations under the Federal antitrust statutes were recommended last Friday (13) by former Secretary of the Army Kenneth C. Royall. Royall appeared on behalf of the major film companies before a House Judiciary Committee studying the bill sponsored by Rep. Kenneth Keating (R., N. Y.). Royall completed testimony begun two days before at which time he pointed out that motion picture companies were being sued for millions of dollars for doing things which were considered legal by the courts when they were done.

The three proposed changes in the bill:

1. In place of the present mandatory treble damage provision for civil antitrust suits, the amount to be recovered over and above actual damages and attorneys' fees should be left to the discretion of the courts.

2. The bill's proposed six-year statute of limitations should be reduced to three years.

3. The retroactive provisions of the bill should be removed. Its provisions should be effective only for violations of the laws after the effective date of the measure.

In his testimony last Wednesday, Royall told the Judiciary Committee that "Private treble-damage

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Distribs, 7 Circuits Sued for $573,000 By Chi Nabe House

Chicago, April 17.

Major distribs and seven circuits were rapped with an anti-trust suit in Chi Federal Court last week by the Alex Theatre Corp., operating a nabe first sub-run house.

Indie theatre charges distribs had conspired with circuits to impose "uniform, unreasonable and arbitrary clearances," a block-booking system and fixed minimum admission prices from period 1938 to 1948. Alex, a 990-seater under joint operatorship of Nick Deluca and Eugene M. Sullivan, claims it could play pix no earlier than 80 days after completion of their Loop run, and alleges further that distribs allowed deductions on dualed pix and generally gave more favorable rental terms to exhib defendants.

Complaint, filed by attorney John Sullivan, asks $573,000 triple damages to cover the alleged 10-year injuries, and names Balaban & Katz, Great States, Warner Theatres, Warner Circuit Management Corp., Greater Chicago Theatres Corp. (division of Essaness circuit), Kedzie Amus. Corp., and Savoy Theatre Corp. Distribs named are RKO, 20th, Warners, Columbia, Universal, UA and Paramount.

Harry Arthur Cues Cal. Congressman's Rap on Trust Laws

Washington, April 17.

Weakness of the Justice Department in enforcing the antitrust laws was charged last week by Rep. Carl Hinshaw, of California, based on a detailed letter of complaint against the large film companies. Letter was sent to him by Harry C. Arthur, Jr., president of the Fanchon & Marco theatre chain, who charged that the Antitrust Division had "abused" the anti-monopoly laws and had failed to enforce them.

The Arthur letter was aimed largely at the Fox and Paramount chains. In one instance, he said, monopoly control of product compelled him to surrender a new theatre to the Fox chain at Inglewood, Cal. This was before the Supreme Court ruled in the big antitrust case. Since then, he complained, the indies have not been given proper opportunities under the decrees to recover their former properties.

Of the 1948 Supreme Court decision, Arthur wrote: ". . . the rule laid down in that decision was that every acquisition made by unlawful methods and practices by the defendants was subject to divestiture. The Supreme Court sent the case back to the trial court with instructions to ascertain what theatres had been acquired by such

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MULL 'TALES' CUTS TO GIVE IT MORE SPEED

Cuts in "Tales of Hoffmann," to speed it up and reduce its present 138-minute running time, are being considered by the U. S. distribs and producers in England. Some slices have already been made in the London version, which opens there today (Wed.).

Final decision is up to Michael Powell and Emeric Pressburger, who produced the Technicolored version of the Offenbach opera. Lopert Films is distributing in the U. S.

Advance sale at the Bijou, N. Y., continues heavy, now running about $75,000, a highly unusual figure for a film. First week of the run at the Majestic, Boston, ended last night with about $14,000, exceeding the "Red Shoes" figure at the house by $8,000. Ziegfeld, Chi, opened with it last night, and Playhouse, Washington, is slated for preem tonight. Arcadia, Philly, run starts April 26. They're all two-a-day.

ALLEGE TOO-HIGH PRICES OF FILMS

Lower boxoffice grosses and sales policies which the exhibs claim are out of line with current conditions are resulting in proposals for new methods of pic selling. Alleged excessive terms asked by sales departments, in view of a shrinking market, are regarded by some exhib groups as the justified basis for a "revolt" against present sales formulae.

Recent statement by Abram F. Myers, general counsel and board chairman of Allied States Assn., to the effect that there had been no real innovation in film selling for 40 years, has cued the formulating of a number of proposals for radical selling plans. Exhibs charge that film biz is in direct contrast to other lines of industry. They point to sliding scales in which the percentage goes up as the gross increases on a picture, so that the theatre actually pays a penalty when the take tops a certain figure. A few years ago, Pacific Coast Conference of Independent Theatre Owners drew a plan which would standardize sliding scales and guard against penalty selling, but the distribs were cool to the proposal.

A radical proposal now has been advanced by Allied Independent Theatre Owners of Indiana which, the organization claims, will eliminate many present headaches and create new incentives for all concerned. Allied unit would segre-

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Salesmen Reject Pay Hike of $4

Minneapolis, April 17.

Negotiations between committees representing the Colosseum of Motion Picture Salesmen of America and the major distributors over terms of a new contract, started in New York March 19 and recessed there, also hit a deadlock here where they were resumed. Following four days of meeting, the committees failed to reach an agreement and adjourned. They may meet later in New York again in a further effort to reach a compromise settlement.

Colosseum negotiators flatly rejected the distributors' offer of a $4 across-the-board weekly pay increase on a two-year contract. The distributors' offer countered that of the film salesmen for a 10% boost with an understanding that 15% additional could be sought later if permitted under wage stabilization regulations. The salesmen originally had demanded a flat 25% raise and other benefits.

Robert Hall of the Federal Labor Conciliator's office conferred with the negotiators here. The matter had been referred to him after failure of the negotiations in New York. The distributors' committee here comprised Arthur Israel, Charles O'Brien, Clarence Hill, Bernard Goodman, Joe McMahon, Henry Kaugman, August Schubert and Tom Murray. Colosseum was represented by President Harris Wynn, attorney David Beznor, N. Provencher, F. Klingensmith, G. James, H. Zeltner, R. Kniffer and P. Fine.

Straight % Deal for RKO On 'Lovely' Distribution

"Happy Go Lovely," British-made musical produced by Marcel Hellman, will be released through RKO on a straight distribution percentage deal. Music Corp. of America, which represents N. Peter Rathvon on the pic, earlier had been angling for other arrangements, including outright sales of distribution rights for a flat sum.

Film, in which Rathvon has a financial participation, stars David Niven, Vera-Ellen and Cesar Romero.

See No Shortage of Good Scripts, PCA Reveals in Annual Report

Hollywood faces no shortage of good story material for feature films, according to the annual report of the 1950 activities of the Production Code Administration, film industry's voluntary system of self-regulation. Prepared by PCA chief Joseph I. Breen, the report shows a substantial increase in the number of new scripts submitted to his office last year for preliminary approval.

PCA staff throughout 1950 surveyed some 510 scripts and story treatments, which represents a 23% boost over the total of 414 scanned the preceding year. Report also points out that in 1950 PCA Certificates of Approval were awarded 429 feature pix. This was a slight increase over the 1949 aggregate of 421 and compared favorably with the average number of Code seals issued over the past seven years.

Of the 429 films approved last year, 50 were of foreign origin. This is well above the postwar annual average of 40 for imported features. In addition, the report discloses that 78 feature story scripts which were found unacceptable when first submitted were later revised and approved following consultations between the PCA staff and the respective producers.

TOA's %age Plan

Flat percentage terms for each successive run of a picture may be proposed as a possible sales plan by Theatre Owners of America. TOA toppers believe that the distrib who inaugurates such a system would win kudos of exhibs.

As an example of how the plan would work, first run price tag might be X%, second run, X minus 5%, third run X minus 10%, and so on down to last run. Exhib then could decide the run he wanted by the percentage he was willing to pay.

'Exhib Victory' On TV Clarified By FCC's Coy

Wayne Coy's clarification last week of the Federal Communications Commission's report on relationship of film companies to television was a "10 strike victory" for exhibs, Gael Sullivan, executive director of Theatre Owners of America, said in N. Y. Monday (16). Coy, chairman of the FCC, told a TOA delegation in Washington that the FCC report was not intended to have any connection with theatre TV.

In effect, the FCC report had stated that eligibility of a film company for a TV broadcasting license could depend on whether the studio would make its pix and talent available for video. Exhibs planning theatre TV had interpreted the report as including theatres, especially a segment of the report which threatened restrictions on any company involved in an anti-trust action.

Sullivan said that exhibs around the country were "jubilant" over the clarification, judging by the letters and telegrams received at TOA's N. Y. headquarters. Tone of the messages indicated belief that the way for theatre TV had been cleared by Coy's statements.

Further stating FCC's position, Coy said practices of pix companies referred to in Paragraph 20 of the report was not intended to, and did not in fact, have any reference to practices of exhibitors. He asserted that the paragraph had no relationship to any television

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Territorial Releases To Offset Print Dearth Gets 20th Heave-O

Plan mulled by 20th-Fox whereby pix would be released territorially as a means of offsetting print shortages has been discarded. Project had been set tentatively to get under way this month after a three-month preliminary study.

Under the proposed method, a picture would be held back from release in two sales divisions until after it had played other sales territories. This would assure all areas of having sufficient prints to supply the demand.

Reason for calling off the idea was not given, but it's reported there were squawks from exhibs who felt a picture should be made available while it's fresh in the public's mind. Holding back, it's believed, would reduce a pic's drawing power due to national advertising having been played out. Understood, too, there were some legal angles that offered obstacles.

Oddly enough, some exhibs contacted for opinions in the New York area were in favor of the plan, seeing in it the elimination of the print-shortage bugaboo.

Hike in Print Orders Uneconomical, Distribs Aver in Reply to Exhibs

Exhib squawks over alleged print shortages apparently are not going to change the situation. Distribs take the position that a hike in print orders would be an uneconomical move, as cost would not be offset by additional revenue.

Actually, some distribs declare, there has been no cutback in the number of prints made per picture. Shortage, if any, stems from the large number of new theatres, both indoor and drive-ins. Shorter clearances, too, have resulted in faster play-offs, requiring more prints for early runs.

Meanwhile, beefs over insufficient prints come up at practically every exhibitor meeting. Exhibs' contention is that the distribs are practicing a false economy by not increasing prints in proportion to the number of new theatres and to conform with new clearance systems resulting from the various consent decrees in the Government's antitrust case against major companies. Theatremen argue that more playing time, because of more theatres, should mean more revenue. With product becoming available to owners on a day-and-date basis with conventional houses, additional playing time and revenue should warrant the expense of more prints, according to the complaining exhibs.

One theatre organization leader said the distribs were not increasing the flow of prints because they "want to make more money by spending less."

While the possibility of rawstock limitations have not affected distribution as yet, indications are that if, and when, prints are increased, it will not happen until the present crisis is over.

KATZMAN PREPPING 4 TOP-BUDGETERS

Hollywood, April 17.

Sam Katzman, in addition to his "B" productions at Columbia, is rounding up a program of high-budgeters, including four in Technicolor.

Tinters include "The Thief of Damascus," starting in July; "California Conquest," in August; "Tecumseh, the Brave Warrior," in September, and "The Golden Hawk," in October.

L.A. Still Sluggish; 'In Navy' Thin 25G, 'Valentino' Neat 31G, 'Valiant' Okay 30G, 'Samson' Modest 19G

Los Angeles, April 17.

There is still no brightening of the overall first-run pace here, with biz very spotty currently. Of new bills this frame only one that is doing better than average is "Valentino," with neat $31,000 in two theatres. "Only the Valiant" shapes just okay $30,000 for three spots.

Other new pix are way down, with thin $25,000 seen for "In Navy Now" in five houses. "Samson and Delilah" is catching mild $19,000 in two locations on first popscale run here. "Groom Wore Spurs" looms only thin $15,000 in five sites. Third round of "Father's Dividend," in two spots, is moderate $20,000 or less.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"You're In Navy Now" (20th). Thin $25,000. Last week, "Nick Cain" (20th) and "Sword Monte Cristo" (20th), slim $24,700.

Hollywood, Downtown, Wilcox (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Only Valiant" (WB). Okay $30,000. Last week, "Sugarfoot" (WB), only $24,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Father's Little Dividend" (M-G) and "Man From Sonora" (Mono) (Loew's only) (2d wk). Modest $20,000. Last week, nice $28,000, but below hopes.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1) — "Valentino" (Col) and "Double Deal" (Col). Fine $31,000. Last week, "Payment on Demand" (RKO) and "Flame Stamboul" (Col) (2d wk), $16,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-$1)—"Samson and Delilah" (Par). Mild $19,000. Last week, "Mating Season" (Par) and "Silver City Bonanza" (Rep) (L.A. only) (2d wk), $11,200.

Orpheum, Hawaii (Metropolitan) (2,210; 1,108; 70-$1.10)—"Al Jennings Oklahoma" (Col) and "Operation X" (Col). Light $14,000. Last week, "Belle Le Grand" (Rep) and "Oh, Susanna" (Rep), $9,000.

United Artists, Ritz, Vogue, Studio City, Culver (A-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Groom Wore Spurs" (U) and "Lion Hunters" (Mono). Slim $15,000. Last week, "Abbott Costello Meet Invisible Man" (U) and "Golden Salamander" (EL) (9 days), $23,000.

Four Star (UA) (900; 70-90)—"Red Shoes" (EL) (5th wk) and "Walls Malapaga" (Indie). Mild $2,000. Last week, with "Fallen Idol" (EL) (5th wk), $2,500.

Fine Arts (FWC) (677; $1.20-$2.40)—"Cyrano" (UA) (22d wk). Into 22d round today (Tues.) after okay $4,000 last week.

Beverly Canon (ABC) (520; $1.20)—"Trio" (Par) (17th wk). Extended for two additional frames. Near $2,000. Last week, nice $2,100.

Broadway Grosses

Estimated Total Gross
This Week $516,000
(Based on 19 theatres.)
Last Year $604,600
(Based on 19 theatres.)

'Up Front' Lusty $11,000 in Prov.

Providence, April 17.

Most pix are just marking time here this week with possible exception of "Valentino," which opened big at Strand Sunday (15). "Up Front" shapes solid at Majestic. State is fairly good with second week hold of "Royal Wedding."

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "The Thing" (RKO) and "Footlight Varieties" (RKO). Fair $9,000. Last week, "Bird of Paradise" (20th) and "Wicked City" (EL) (2d wk), so-so $7,000.

Majestic (Fay) (2,200; 44-65) — "Up Front" (U) and "Hostile Country" (SG). Solid $11,000 or near. Last week, "Raton Pass" (WB) and "Insurance Investigator" (Lip), $13,000.

Metropolitan (Snider) (3,100; 44-65) — "In The Navy" (Indie) and "Buck Privates" (Indie) (reissues). Week $4,500. Last week, "Tarzan's Peril" (RKO) and "Stand Up and Sing" (Rep) (reissue), $5,500.

State (Loew) (3,200; 44-65) — "Royal Wedding" (M-G) (2d wk). Nice $11,000 after solid $19,000 first round.

Strand (Silverman) (2,200; 44-65) — "Valentino" (Col). Opened big Sunday (15). Last week, "Miracle Morgan's Creek" (Par) and "Star Spangled Rhythm" (Par) (reissues), just fair $6,000.

'In Navy' Okay $17,000, Frisco; 'Dividend' Fast 20G, 'Front' $12,500, 2d

San Francisco, April 17.

Biz is spotty here this week with batch of holdovers no help. "Father's Little Dividend" is the big exception to generally sluggish trend, being strong at Warfield. "You're in Navy Now," formerly "U. S. S. Teakettle," looks just okay at Fox while "Circle of Danger" is weak at Golden Gate. "Up Front" continues strong in second Orpheum session.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Circle of Danger" (EL) and "Mad Loves Dr. Goebbels" (Indie). Weak $10,000 or less. Last week, "Up In Arms" (RKO) and "They Got Me Covered" (RKO) (reissues), husky $16,000.

Fox (FWC) (4,651; 60-95)—"You're In Navy Now" (20th) and "Stop That Cab" (Lip). Okay $17,000 or close. Last week, "Rawhide" (20th) and "Cuban Fireball" (Rep), $18,500.

Warfield (Loew's (2,656; 60-85)—

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Teachers' Confab Tilts L'ville; 'Up Front' Hot $14,000, 'Valentino' 13G

Louisville, April 17.

Business on the mainstem is picking up this week. One strong factor in uplift was convention of state teachers, bringing in several thousand schoolmarms. Local schools had a half-week holiday, all tossing biz to film houses. "Valentino" at State looks hefty while also big will be "Up Front" at the Rialto. "Raton Pass" at Mary Anderson is shaping nicely.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Raton Pass" (WB). Nice $6,000. Last week, "Lullaby of Broadway" (WB) (2d wk), about same.

Rialto (Fourth Avenue) (3,000; 45-65) — "Up Front" (U) and "Cuban Fireball" (Rep). Looks excellent $14,000 or over. Last week, "Lemon Drop Kid" (Par) and "Finger Prints Don't Lie" (Lip), $15,000 and m.o.

State (Loew's) (3,000; 45-65)—"Valentino" (Col) and "Gasoline Alley" (Col). Opened simultaneously with advent of sunny weather, healthy $13,000. Last week, "A. & C. Meet Invisible Man" (U) and "Deported" (U), $12,000.

Strand (FA) (1,400; 45-65)—"Sword Monte Cristo" (20th) and "Three Desperate Men" (Lip). Fair-ish $4,500. Last week, "Redhead and Cowboy" (Par) and "Lion Hunters" (Mono), $3,000.

'Dividend' Wow $16,000, Indpls.; 'Up Front' 12G

Indianapolis, April 17.

Biz is generally okay at first-runs here this stanza. "Father's Little Dividend," at Loew's, is standout, and probably will hold. "Up Front," at Indiana, also is a stout runner, with "Mating Season," at Circle, doing nicely.

Estimates for This Week

Circle (Cockerill-Dolle) (2,800; 44-65)—"Mating Season" (Par) and "Blue Blood" (Mono). Nice $9,000. Last week, "Cry Danger" (RKO) and Kefauver Committee (20th), $7,500.

Indiana (CD) (3,200; 44-65)—"Up Front" (U) and "Cattle Queen" (Indie). Sturdy $12,000. Last week, "Lemon Drop Kid" (Par) and "Fingerprints Don't Lie" (Lip), $15,000.

Loew's (Loew's) (2,427; 44-65)—"Father's Little Divided" (M-G). Sock $16,000. Last week, "Valentino" (Col) and "Big Fix" (Col), $9,000.

Lyrie (G-D) (1,600; 44-65) — "Tarzan's Peril" (RKO) and "Law of Badlands" (RKO). Slow $5,000. Last week, "Belle Le Grand" (Rep) with Smiley Burnette revue onstage, $8,000 at 50-85c scale.

'Thing' Robust 9G, Balto; 'Front' 11G

Baltimore, April 17.

This town broke out in a rash of old-time exploitation stunts to bolster current week's first-run efforts and seems to be cashing in somewhat as a result on "14 Hours," at the New, and "The Thing," at the Town. Former enlisted a local acrobat to dangle from a roof near the theatre. Whole business wound up in court and a fine for the theatre. "The Thing" is employing a p.a. system to blare out strident scareheads and teaser lines. "Up Front" is doing nicely also at Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Up Front" (U). Fine $11,000 or near. Last week, "Abbott & Costello Invisible Man" (U) $8,600.

Hippodrome (Rappaport) (2,240; 20-80)—"Three Husbands" (UA) plus vaude headed by Peggy Lee. Strong stage layout helping to sturdy $14,000. Last week, "Outlaw" (RKO) and vaude (3d wk), $8,900.

Keith's (Schanberger) (2,460; 20-70)—"Molly" (Par). Opening tomorrow (Wed.) after week of Ma, Pa Kettle Back on Farm" (U), hit $7,000.

Little (Rappaport) (297; $1.20-$1.80) — "Cyrano" (UA) (4th wk). Big $5,200 which is about same as last week.

Mayfair (Hicks) (980; 20-70)—"Operation X" (UA). Starts tomorrow (Wed.) after a week of "Fury of Congo" (Col) hit average $4,200.

New (Mechanic) (1,800; 20-70)—"14 Hours" (20th). Trying hard with extra bally and looks all right $9,000 or over. Last week, "Climb Highelt Mountain" (20th), $8,300.

Stanley (WB) (3,280; 25-75)—"Raton Pass" (WB). Thin $8,000. Last week, "Mating Season" (Par) (2d wk), $8,800.

Town (Rappaport) (1,500; 35-70) — "Thing" (RKO). Exploited well and getting some activity heavy on juve side to land fine $9,000. Last week, "Valentino" (Col) (3d wk), $5,400.

'Dividend' Rich Det. Melon, $25,000; 'Wholesale' NG 22G, 'Valentino' 15G

Detroit, April 17.

"Father's Little Dividend" is cutting the richest melon with sock week at the Michigan. "I Can Get It Wholesale" is no bargain at the Fox, with slim total sighted. "Valentino" is shaping well at the United Artists. "Lighting Strikes Twice" looks like a slight flash only at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Get It Wholesale" (20th) and "Fingerprints Don't Lie" (Lippert). Slim $22,000. Last week, "Bird of Paradise" (20th) (2d wk), $20,000.

Michigan (United Detroit) (4,000; 70-95)—"Father's Little Dividend" (M-G). Sock $25,000. Last week, "Lullaby of Broadway" (WB) and "Belle LeGrand" (Rep), $18,000.

Palms (UD) (2,900; 70-95) — "Great Missouri Raid" (Par) and "Underworld Story" (UA) (2d wk). Skidding to $10,000. Last week, swell $21,000.

Madison (UD) (1,800; 70-95) — "Lightning Strikes Twice" (WB) and "Missing Woman" (Rep). Weak $8,000. Last week, "All About Eve" (20th) and "Sunset Boulevard" (Par) (2d wk), $9,000.

United Artists (UA) (1,900; 70-95)—"Valentino" (Col) and "Navy Bound" (Mono). Big $15,000. Last week, "Mating Season" (Par) (2d wk), $8,600.

Adams (Balaban) (1,700; 70-95)—"Royal Wedding" (M-G) (4th wk). Steady at $6,000. Last week, fancy $7,000.

Downtown (Balaban) (2,900; 70-95)—"Beasts of East" (Indie) and "Atrocities Fort Santiago" (Indie) (reissues). Sad $4,000. Last week, "Outlaw Brother" (EL), $5,000.

'Dividend' Smash $15,000 in Cincy; 'Front' Sock 12G, 'Samson' Oke 11G

Cincinnati, April 17.

A spring parade of above-par new bills has the film front jumping this frame. On top at a smash gait is "Father's Little Dividend" at small Grand. "Up Front" at Keith's also is sock. "Samson and Delilah" in Albee looks okay while "Meet Invisible Man" at Capitol shapes good. "Inside Straight" is off stride in Palace.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Samson and Delilah" (Par). Okay $11,000. Last week, "The Thing" (RKO), sturdy $14,000.

Capitol (Mid-States) (2,000; 55-75)—"Meet Invisible Man" (U). Good $10,000. Last week, "13th Letter" (20th), slow $6,500.

Cox (Indie) (1,370; 55-75)—"Bitter Rice" (Indie) (2d wk). Slumping to fairish $4,000 after favorable $7,000 bow. Theatre now reshuffle for legit off-season.

Grand (RKO) (1,400; 55-75)—"Father's Little Dividend" (M-G). Smash $15,000. Holds. Last week, "Korea Patrol" (EL) and "Mad Loves Dr. Goebels" (Indie), $6,500.

Keith's (Mid-States) (1,542; 55-75)—"Up Front" (U). Socko $12,000 or over. Stays on. Last week, "Double Crossbones" (U), $4,500.

Lyric (RKO) (1,500; 55-75)—"Thing" (RKO) (m.o.). All right $6,500. Last week, "Lemon Drop Kid" (Par) (m.o.), $7,000.

Palace (RKO) (2,800; 55-75)—"Inside Straight" (M-G). Weak $7,000. Last week, "Raton Pass" (WB), same.

Western (Indie) (1,000; 55-75)—"Lemon Drop Kid" (Par) (2d m.o.). Okay $4,000. House, formerly RKO Family, deviated from twice-weekly changes of reissues for try with moveovers. Hope pic is topping old policy average.

Key City Grosses

Estimated Total Gross
This Week $2,323,000
(Based on 25 cities, 215 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,422,600
(Based on 23 cities, and 212 theatres)

'Front' Lively $16,000, St. Loo

St. Louis, April 17.

With sock promotion stunt in sole morning paper, "Father's Little Dividend" is giving Loew's its best gross in weeks. However, trade at most other mainstem spots is only so-so. An exception is "Up Front" which wound up its week at the big Fox with nice results. Freezing temperatures which hit town Sunday (15) did not appear to help much.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Lullaby of Broadway" (WB) and "Born Yesterday" (Col) (4th wk). Still big at $10,000 following $13,500 in last stanza.

Fox (F&M) (5,000; 60-75) — "Kettles Back on Farm" (U) and "Tarzan's Peril" (RKO). Opened Tuesday (17). Last week, "Up Front" (U) and "Oh, Susanna" (Rep), fine $16,000.

Loew's (Loew) (2,172; 50-75)—"Father's Little Dividend" (M-G). Big $20,000. Last week, "Valentino" (Col) and "True Story" (Col), $11,000.

Missouri (F&M) (3,500; 60-75)—"The Highest Mountain" (20th) and "Sword Monte Cristo" (20th). Fair $12,000. Last week, "Lemon Drop Kid" (Par) and "Belle Le Grand" (Rep), $15,000.

Pageant (St. Louis Amus. Co.) (1,000; 50-90)—"Happiest Days of Life" (Indie). Nice $5,000. Last week, "Blue Lamp" (EL), $4,000.

Shubert (Ind) (1,500; 60)—"Tomahawk" (U) and "Under the Gun" (U). Great $7,000. Last week, "Phantom of Paris" (Indie) and "Werewolf of London" (Indie), (reissues), $4,500.

'Dividend' Smooth 12G, Seattle; 'Front' $9,000

Seattle, April 17.

Ideal outdoors weather over weekend is sloughing biz here generally. About only pic to do much against this downbeat is "Father's Little Dividend," which is fine at Music Hall. "Up Front" shapes okay but not as much as expected at Orpheum. "Valentino" looks fair at Coliseum. "Samson & Delilah" is off in its 5-day holdover round at Fifth Avenue.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Valentino" (Col) and "Stop That Cab" (Lip). Fair $9,000 or near. Last week, "Sun Sets At Dawn" (EL) and "Naughty Arlette" (EL), $7,200.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Samson & Delilah" (Par) (2d wk). Okay $6,000 in 5 days after good $10,800 opener.

Liberty (Hamrick) (1,850; 65-90)—"Ma, Pa Kettle Back on Farm" (U) and "Footlight Varieties" (RKO). Okay $8,000. Last week, "Royal Wedding" (M-G) and "Belle Le Grand" (Rep) (3d wk-6 days), $5,700.

Music Box (Hamrick) (850; 65-90)—"Bitter Rice" (Indie) (2d wk). Good $4,500 after socko $7,900 opening stanza.

Music Hall (Hamrick) (2,200; 65-90) — "Father's Little Dividend" (M-G) and "Cause for Alarm" (M-G). Fine $12,000 or close. Last week, "Payment on Demand" (RKO) and "Fingerprints Don't Lie" (Lip) (2d wk), $6,200.

Orpheum (Hamrick) (2,800; 65-90)—"Up Front" (U) and "Silver City Bonanza" (Rep). NSG $9,000. Last week, "Lullaby Broadway" (WB), about same.

Palomar (Sterling) (1,350; 40-70)—"Raton Pass" (WB) and "Kim" (M-G) (2d runs). Fair $3,000. Last week, "Great Missouri Raid" (Par) and "Mrs. O'Malley, Mr. Malone" (M-G) (2d runs), ditto.

Paramount (Evergreen) (3,039; 65-90) — "Rawhide" (20th) and "Southside 1-1000" (Mono) (2d wk). Down to fair $8,000 after $13,300 last week.

'Dividend' Wham $24,000, Pitt; 'Up Front' Rugged 9G, 'Bird' Droopy at 8G

Pittsburgh, April 17.

"Father's Little Dividend" at Penn is covering the town like a tent this week and heading Loew house for second h.o. in a row and probably best gross in months. "Up Front" at Fulton also looks stout to get that place back in the running again. Elsewhere, however, it's largely the doldrums. "Bird of Paradise" won't do much at Harris, and moveover of "Payment Deferred" at Warner looks only so-so.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Up Front" (U). Best opening here in some time and should go over sturdy $9,000, which means an extra stanza, and house can use it. Last week, "Seven Days to Noon" (Indie), $5,600.

Harris (Harris) (2,200; 50-85) — "Bird of Paradise" (20th). Figured to do okay on subject matter and Technicolor but they're not buying. Weak $8,000 or less. Last week, "Lucky Nick Cain" (20th), about same.

Penn (Loew's) (3,300; 50-85)—"Father's Little Dividend" (M-G). Sweetest bell-ringer house has had in months, sock $24,000 or over. That's terrific around here these days. Holds of course. Last week, "Royal Wedding" (M-G) (2d wk), $10,000.

Stanley (WB) (3,800; 50-85)—"Raton on Pass" (WB). Tepid $9,000 if that. Last week, "Payment on Demand" (RKO) $12,000 in 6 days.

Warner (WB) (2,000; 50-85)—"Payment on Demand" (RKO) (m.o.). Not much left for Bette Davis starrer, modest $5,000. Last week, "Molly" (Par) and "Quebec" (Par), $4,800.

'FRONT' LOUD $14,000 IN BUFF; HOPE DITTO

Buffalo, April 17.

Trade at mainstem houses is very uneven this week here, but "Up Front" at Lafayette and "Lemon Drop Kid" at Paramount both are lively, and running neck-'n'-neck for top biz laurels. "Father's Little Dividend" still is strong in second session at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Father's Little Dividend" (M-G) (2d wk). Still strong with $11,000. Last week, big $15,000.

Paramount (Par) (3,000; 40-70)—"Lemon Drop Kid" (Par). Lively $14,000 for Bob Hope comedy. Last week, "Raton Pass" (WB) and

(Continued on page 26)

H.O.'s, Rain Dull Chi Biz; 'Mountain' Trim $14,500, 'Molly'-'Quebec' 11G; Josie Holds 'Lullaby' Loud 46G, 2d

Chicago, April 17.

Cool, wet weekend is slowing Loop biz considerably, with surplus of holdovers also hurting. Of two new bills, only "I'd Climb Highest Mountain" at United Artists looks to better par at $14,500. Palace dual entry, "Molly" and "Quebec" is barely okay $11,000. "Tales of Hoffmann" roadshow, which bows today (17) at Ziegfeld, is sporting healthy advance sale.

Chicago, with "Lullaby of Broadway" and Josephine Baker onstage is holding biz at $46,000 in second turn, with the singer limiting her daily stint to four shows. Third week of "Mating Season" and Johnny Desmond onstage at Oriental is staying firm at $25,000 or near. Grand, with "Up Front," is nice $11,500 in third stanza.

"Cyrano" is still smash $12,000 in 13th week at Shubert. Fourth week of "Payment on Demand" is holding with satisfactory $13,000 at Woods.

Estimates for This Week

Chicago (B&K) (2,900; 98)—"Lullaby of Broadway" (WB) and Josephine Baker heading stageshow (2d wk). Fancy $46,000. Last week, $55,000.

Grand (RKO) (1,200; 98)—"Up Front" (U) (3d wk). Nice $11,500. Last week, $15,000.

Oriental (Indie) (3,400; 55-98)—"Mating Season" (Par) with Johnny Desmond topping all-vaude bill (3d wk). Holding at okay $25,000. Last week, $35,000.

Palace (RKO) (2,500; 55-98)—"Molly" (Par) and "Quebec" (Par). Oke $11,000. Last week, "Bird of Paradise" (20th) and "Hunt Man Down" (RKO) (3d wk), $12,500.

Roosevelt (B&K) (1,500; 55-98)—"Inside Straight" (M-G) and "Short Grass" (Mono) (2d wk). Light $9,500. Last week, $11,000.

Selwyn (Shubert) (1,000; $1.25-$2.40)—"Cyrano" (UA) (13th wk). Still big $12,000. Last week, $12,000.

State-Lake (B&K) (2,700; 55-98)—"Raton Pass" (WB) and "Air Cadet" (U) (2d wk). Slow $10,000. Last week, $12,000.

United Artists (B&K) (1,700; 55-98)—"Climb Highest Mountain" (20th). Neat $14,500. Last week, "Lucky Nick Cain" (20th) and "Kefauver Crime Investigation" (20th) (2d wk), $10,000.

Woods (Essaness) (1,073; 98)—"Payment On Demand" (RKO) (4th wk). Nice $13,000. Last week, $16,500.

World (Indie) (587; 80)—"Bitter Rice" (Indie) (15th wk). Hefty $4,000. Last week, $4,500.

Ziegfeld (Lopert) (434; 98)—"Tales of Hoffmann" (Indie). Opens today (Tues.). Last week, "Mudlark" (20th) (7th wk), $4,300.

'Valiant' Stout $10,000 In Perkier K.C.; 'Raton' 8½G, 'Letter' Okay 13G

Kansas City, April 17.

Several weeks of rain, snow and cold finally tapered off to give theatres a break on weekend trade here. However, some newcomers are not so strong. Best of these is "Only the Valiant" at Paramount. Missouri is not far behind with "Raton Pass" but mild. "Father's Little Dividend" on holdover at the Midland looks nice.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-85)—"Bitter Rice" (Indie) and "Train of Events" (Indie) (4th wk). Closing out at $2,400, good. Last week, sparkling $3,000.

Kimo (Dickinson) (560; 75-$2.40)—"Cyrano" (UA) (6th wk). Pleasing $3,000. Last week, $3,500.

Midland (Loew's) (3,500; 50-89)—"Father's Little Dividend" (M-G) and "Johnny One-Eye" (UA) 2d wk). Nice $10,000. Last week, $18,000.

Missouri (RKO) (2,850; 50-75)—"Raton Pass" (WB) and "Quicksand" (Indie). Fair $8,500. Last week, "The Thing" (RKO) and "Massacre Hill" (Indie), $12,000.

Paramount (Tri-States) (1,900; 50-89)—"Only the Valiant" (WB). Sturdy $10,000. Last week, "Mating Season" (Par) pleasing $13,000 in 10 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 1,043; 700; 50-75)—"13th Letter" (20th) and "Panic in Streets" (20th). Average $13,000. Last week, "Ma, Pa Kettle Back on Farm" (U), buxom $16,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Kid' Hefty $22,000, Best Philly Bet

Philadelphia, April 17.

Film biz is down in doldrums this session with only a few new films finding favor with the fairly good weekend crowd. "Lemon Drop Kid" got off to a solid start at Stanley. Double bill of "Oh, Susanna" and "Belle Le Grand" is average at Stanton. "Up Front" at small-seat Midtown shapes big according to showing of first few days.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Operation Disaster" (U). Okay $9,000. Last week, "Bedtime for Bonzo" (U), neat $10,000.

Boyd (WB) (2,360; 50-99)—"Second Woman" (UA). NSG $15,000. Last week, "Born Yesterday" (Col) (11th wk), solid $15,000.

Earle (WB) (2,700; 50-99)—"Under Gun" (U). Mild $14,000. Last week, "Redhead and Cowboy" (Par), $16,000.

Fox (20th) (2,250; 50-99)—"Get It Wholesale" (20th) (2d wk). Bottom fell out, slim $13,000 after rousing $23,000 opening round.

Goldman (Goldman) (1,200; 50-99)—"Valentino" (Col) (3d wk). Oke $10,000 or less. Last week, nice $12,000.

Mastbaum (WB) (4,360; 50-99)—"Only Valiant" (WB). Good $23,000. Last week, "Royal Wedding" (M-G) (3d wk), $15,000.

Midtown (Goldman) (1,000; 50-99)—"Up Front" (U). Big $16,000. Last week, "Climb Highest Mountain" (20th) (2d wk), $6,500.

Randolph (Goldman) (2,500; 50-99)—"Mating Season" (Par) (4th wk). Nice $10,000. Last week, $14,000.

Stanley (WB) (2,900; 50-99)—"Lemon Drop Kid" (Par). Hefty $22,000. Last week, "Lullaby of Broadway" (WB), (3d wk), $12,500.

Stanton (WB) (1,473; 50-99)—"Oh, Susanna" (Rep) and "Belle le Grand" (Rep). Near par at $12,000. Last week, "Raton Pass" (WB), same.

Trans-Lux (T-L) (500; 50-99)—"Prelude to Fame" (U). Good $4,000. Last week, "Golden Salamander" (EL), nice $3,200.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (22d wk). Oke $2,800. Last week, $3,000.

NEW PIX BOP D. C.; 'LIGHTNING' DULL 10G

Washington, April 17.

Predominance of holdovers along here is pulling down boxoffice average in current week. Sole newcomers, "Lightening Strikes Twice" at the Warner, "No Orchids for Miss Blandish" at Trans-Lux, and "Blue Lamp" at Dupont are all mild. "Valentino" at the Warner small seater, the Metropolitan, and "Father's Little Dividend" at Loew's Palace are probably steadiest of holdovers.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Royal Wedding" (M-G) (2d wk), plus vaude. Okay $17,000 with new stageshow, after hefty $27,000 last week.

Dupont (Lopert) (375; 50-85)—"Blue Lamp" (EL). Pleasing $3,500. Last week, "Adam and Evelyn" (U) (2d wk), $3,000.

Keith's (RKO) (1,839; 44-80)—"The Thing" (RKO) (2d wk). Fine holdover at $9,500 after big $14,000 last week.

Metropolitan (Warner) (1,163; 44-80)—"Valentino" (Col) (2d wk). Hoping for sock $9,000, almost as big as last week's $10,000, with ad-

(Continued on page 26)

'Front' Lofty $13,000 Leads Lagging Omaha

Omaha, April 17.

Another week with only one house doing what could be called solid biz, the Orpheum's "Up Front" nearing sock figure and very trim for these days. Otherwise the town is not turning in anything that resembles grosses a year ago. The Brandeis, with "Flying Missile" and "Al Jennings of Oklahoma" will probably be okay. Real floppero was at the Omaha where "Magnificent Yankee" almost set a new low. Paramount's "Bird of Paradise" is very disappointing.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Up Front" (U) and "Johnny One-Eye" (UA). Sock $13,000 or close. Last week, "Sugarfoot" (WB) and "Counterspy Scotland Yard" (Col), $11,000.

Paramount (Tristates) (2,800; 16-70)—"Bird of Paradise" (20th). Not so big $9,000. Last week, "Lullaby of Broadway" (WB) $9,500.

Brandeis (RKO) (1,500; 16-70)—"Flying Missile" (Col) and "Al Jennings of Oklahoma" (Col). Okay $7,000. Last week, "Payment on Demand" (RKO) (2d wk), $5,000.

Omaha (Tristates) (2,100; 16-70)—"Magnificent Yankee" (M-G) and "Bunco Squad" (RKO). Slim $6,000 and almost a new low. Last week, "Rawhide" (20th) (m.o.), $5,500.

State (Goldberg) (865; 20-75)—"Groom Wore Spurs" (U) and "The Gay Lady" (EL). Good $5,000. Last week, "Mating Season" (Par) (2d wk) and "Experiment Alcatraz" (RKO), $4,800.

'Woman' Shapes Nice $18,000, Hub

Boston, April 17.

Mostly holdovers this week and this is resulting in only so-so biz. "Second Woman" at Paramount and Fenway shapes nice but "Tarzan Peril" and "Fury of Congo" at Boston loom only fair of newcomers. "Up Front" at Memorial is holding fairly well. "Bird of Paradise" in third stanza at Astor shapes slow.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Bird of Paradise" (20th) (3d-final wk). Slumped to slow $4,500 after mild $7,000 for second.

Boston (RKO) (3,200; 40-85)—"Tarzan's Peril" (RKO) and "Fury of Congo" (Col). Thin $8,000. Last week, "Air Cadet" (U) and "Atrocities of Gestapo" (Indie), $9,500.

Fenway (NET) (1,373; 40-85)—"Second Woman" (UA) and "Stop That Cab" (Lip). Not bad $5,000 or near. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), $3,300.

Majestic (Shubert) (1,100; $2.40-$1.20)—"Tales of Hoffmann" (Indie). Terrific $14,000 or near. Last week, not first-run.

Memorial (RKO) (2,500; 40-85)—"Up Front" (U) and "Short Grass" (Mono). Strong $14,000 for second week. Last week, $19,000.

Metropolitan (NET) (4,367; 40-85)—"Mating Season" (Par) and "Quebec" (Par) (2d wk). Off to slow $11,500 after fair $17,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Three Guys Named Mike" (M-G) and "True Story" (Col) (2d wk). About $5,000 for 3-day holdover after fine $18,000 in first week.

Paramount (NET) (1,700; 40-85)—"Second Woman" (UA)—and "Stop That Cab" (Lip). Good $13,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), $9,500.

State (Loew) (3,500; 40-85)—"Three Guys Named Mike" (M-G) and "True Story" (Col). Will wind 10-day stint with mild $13,500.

'Kettles' Bright $9,000, Port.; 'Dividend' Same

Portland, Ore., April 17.

All first-runs have new entries this week, being a welcome relief from holdovers prevalent for many previous sessions. "Father's Little Dividend" at United Artists shapes standout while "Ma and Pa Kettle Back On Farm" at Broadway looms fine.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Ma, Pa Kettle Back On Farm" (U) and "Belle La Grand" (Rep). Fine $9,000. Last week, "Lullaby Broadway" (WB) and "Showdown" (Rep) (2d wk), $4,000 in 4 days.

Guild (Parker) (400; 65-90)—"Tight Little Island" (U) and "Corridor of Mirrors" (U). NSG $1,500. Last week, "Cyrano" (UA) (7th wk), advanced prices, $2,700.

Mayfair (Parker) (1,500; 65-90)—"Target Unknown" (U) and "Op-

(Continued on page 26)

Broadway Lags Despite 5 New Bills; 'Dividend'-Stageshow Tops at 138G, 'A&C'-Gypola 40G, 'Valiant'-Vaude 48G

Despite five new bills, Broadway firstrun business is way off this session, being hurt by the spring weather, interest in major league baseball teeoff and distraction of state income tax deadline. The few theatres doing sizeable trade are in the minority. Ideal weather over the weekend was anything but helpful over Sunday at many houses although most spots enjoyed a fairly normal Saturday (14).

Strongest new entry is "Father's Little Dividend," with stageshow, which will hit a nice estimated $138,000 in first week at the Music Hall. As with most sequels, this pic is not as strong as "Father of Bride" in first Hall stanza but was crippled by having to open on Thursday (12), the low point at most houses last week.

Also doing well is reissue combo of "Got Me Covered"-"Up In Arms," which looks to wind up initial round with fancy $24,000 at the Criterion. The Capitol, Paramount and Strand all are reflecting the downbeat although each has a new bill. The Cap, with Gypsy Rose Lee heading the stageshow and "Abbott-Costello Meet Invisible Man," is particularly disappointing with $40,000 or less. "Mating Season," plus stage bill headed by Mel Torme, also is way off for the Paramount, with mildish $54,000 likely.

"Only the Valiant," plus Gordon MacRae and Tony Pastor band topping stageshow, also is not up to hopes but okay at $48,000 at the Strand.

"Get It For You Wholesale," with stageshow, is down to mild $67,000 or under in second Roxy week. "Born Yesterday," at Victoria, and "Up Front," at State, are strongest of extended-run films. Virtually all newcomers in small-seat arty houses, which opened so sock last week, are holding near initial week levels. "Tales of Hoffman," at Bijou; "Teresa," at Trans-Lux 52d St., and "Kon-Tiki," at Sutton, are particularly big.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80)—"14 Hours" (20th) (6th wk-9 days). Final session of nine days ending today (Wed.) light $7,000. Previous week only $8,000. "Valentino" (Col) opens tomorrow (Thurs.).

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (2d wk). Initial holdover round ending today (Wed.) looks to hold at smash $15,500 or near after record $16,000 opening week. Stays indef.

Capitol (Loew's) (4,820; 55-$1.50)—"Abbott-Costello" (U) with Gypsy Rose Lee heading stageshow. First stanza ending today (Wed.) likely will be only mild $40,000. Holds. In ahead, "Soldiers Three" (M-G), with Russ Morgan orch, Marie McDonald topping stage bill (2d wk), $28,000.

Criterion (Moss) (1,700; 50-$1.75)—"Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Pair of oldies going to town with rousing $24,000 or near. Holds, of course. In ahead, "Prince of Peace" (Indie) (3d wk), $9,000.

Globe (Brandt) (1,500; 50-$1.20)—"Great Missouri Raid" (Par) (2d wk). Down to $6,000 this session after passable $12,000 opening week.

Golden (Zatkin) (769; $1.20-$2.40)—"Cyrano" (UA) (m.o.) (3d wk). Second frame ended last night (Tues.) held to $8,000 after $8,400 in first week here. This run follows 20 great weeks at Bijou.

Mayfair (Brandt) (1,736; 50-$1.20)—"Man From Planet X" (UA) (2d wk). Holding fairly well with $7,000 after trim $15,000 in first.

Palace (RKO) (1,700; 55-$1.20)—"Lightning Strikes Twice" (WB) with vaude. Very dull $12,000. Last week, "Bedtime Bonzo" (U) and vaude only $12,500, unprofitable.

Paramount (Par) (3,664; 55-$1.50)—"Mating Season" (Par) plus Mel Torme, Larry Storch, Ray Anthony orch heading stageshow (2d wk). First session ended last night (Tues.) wound up with fair $54,000. In ahead, "Lemon Drop Kid" (Par) and Billy Eckstine heading stage bill (3d wk), okay $52,000. "My Forbidden Past" (RKO) with Frank Sinatra and Dagmar heading stageshow opens Apr. 25.

Park Ave. (Reade) (583; 90-$1.50)—"Odette" (Indie) (4th wk). Third round ended Sunday (15) slipped to $6,000 after nice $10,500 for second. Stays another week, with "Scarf" (UA) opening Sunday (22).

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Father's Little Dividend" (M-G) and stageshow. Reaching for fine $138,000. Holds. Last week, "Royal Wedding" (M-G) with annual Easter stageshow (5th wk), $112,000, very good for final frame of highly profitable long-run for house.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Brave Bulls" (Col). Opens today (Wed.). Last week, "Rawhide" (20th) (4th wk) down to $8,000 in final four days. Third round was $13,000.

Roxy (20th) (3,886; 80-$2.20)—"Get It Wholesale" (20th) with stage bill headed by Florian Zabach, Jimmy Nelson, International Ballet Stars (3d-final wk). Second week ended last night slipped to mild $67,000 after fine $87,000 first round.

State (Loew's) (3,450; 55-$1.50)—"Up Front" (U) (4th wk). Continues well with $20,000 after sturdy $23,000 for third stanza.

Strand (WB) (2,756; 55-$2)—"Only the Valiant" (WB) with Gordon MacRae, Buddy Lester, Tony Pastor orch. Initial session ending tomorrow (Thurs.) shapes to hit okay $48,000. Holds. Last week, "Lullaby of Broadway" (WB) and Sonny Dunham orch, Betty and Jane Kean, Guy Mitchell onstage (3d wk-4 days), $12,000.

Sutton (R & B) (561; 90-$1.50)—"Kon-Tiki" (RKO) (3d wk). First holdover round ended Monday (16) was smash $15,500 after terrific $18,000 opening stanza. Stays indef, with second week's showing apparently assuring long-run.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Gay Lady" (EL). Looks mild at $4,000 in first week. In ahead, "Angelo" (Indie) (3d wk), $3,000.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Teresa" (M-G) (2d wk). Holding nicely near $12,000 after smash $13,500 first week. Stays on.

Victoria (City Inv.) (1,060; 95-$1.80)—"Born Yesterday" (Col) (17th wk). The 16th frame ended Monday (16) night continued smartly at $24,000 after great $27,900 in 15th week. Continues indef.

Weather Still Sloughs Mpls.; 'Front' Fat 10G, 'Dividend' High $16,000

Minneapolis, April 17.

After more than five months, the weather still is bad here and so is biz. Two such smashes as "Father's Little Dividend" and "The Thing," topping the line-up of newcomers, are succeeding, however, in injecting some life into the boxoffice as is. "Up Front," another fresh entry, "Front" shapes as comparatively the best film of week.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Lullaby of Broadway" (WB) (m. o.). Moderate $4,500. Last week, "Mating Season" (Par) (2d wk), okay $5,000.

Gopher (Berger) (1,000; 50-76)—"Air Cadet" (U). Looks only fair $4,000. Last week, "A. & C. Meet Invisible Man" (U) (2d wk), modest $3,500.

Lyric (Par) (1,000; 50-76)—"Bird of Paradise" (20th). Minus cast names as magnet. Okay $7,000. Last week, "Steel Helmet" (Lip) (2d wk), $4,000.

Radio City (Par) (4,000; 50-76)—"Father's Little Dividend" (M-G). Raves for this one and building. Solid $16,000 or over. Last week, "Lullaby of Broadway" (WB), $12,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"The Thing" (RKO). Nothing but kind words for this. Nice $10,000. Last week, "Valentino" (Col) (2d wk) split with "Born Yesterday" (Col) (2d run), light $4,500.

RKO-Pan (RKO) (1,600; 40-76)—"Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Satisfactory $6,000. Last week, "Two Lost Worlds" (EL) and "Sun Sets at Dawn" (EL), slow $4,000.

State (Par) (2,300; 50-76)—"Up Front" (U). Prestige of Maudlin and his book standing this one in good stead. Fine $10,000 or near. Last week, "Redhead and Cowboy" (Par), good, $8,000.

World (Mann) (400; $1.20-$1.80)—"Cyrano" (UA). Roadshow prices slowing up this pic. Fair $4,000 after fairly good, but disappointing $5,000 initial stanza.

U.S. High Commissioner Asks Austria To Ban Harlan's Film in Yank Zone

Frankfurt, April 10.

U. S. High Commissioner for Austria, Walter H. Donnelly, last week asked the Austrian government to ban further showings of "Undying Lover" in the U. S. Zone of Austria. Donnelly's demand came after a bloody riot following showing of pic in Salzburg, headquarters city of U. S. Forces in Austria (USFA), when 100 Jewish demonstrators were beaten up. There were 26 injured, 10 seriously.

Donnelly stated: "I am deeply disturbed by the recent incidents in Salzburg in which persons protesting the showing of 'Undying Lover' have been assaulted and seriously injured. The film had previously been banned in Germany because of the prominent Nazi propaganda activities of its producer, Veit Harlan. In the interest of safety and to avoid recurrence of such incidents, I have transmitted to the Austrian government my wish that there be no further showing of the film in the U. S. zone."

Donnelly's statement was partly incorrect, since the film has not been banned in Germany and Harlan was director rather than producer. Harlan, Nazi Germany's No. 1 director, was twice acquitted by Hamburg denazification courts of charges of having committed crimes against humanity by directing the anti-Semitic film "The Jew Suess." Prominent public figures and numerous organizations in Germany, however, repeatedly protested film's release in Germany.

Meanwhile, exhibitor Friedrich Wollenberg in Frankfurt announced he will refrain from showing the pic as scheduled at his theatre following a unanimous protest of the city council against such plans. The council voted with 76 members for the protest, four abstaining. In Hamburg, the Senate announced it supports Socialist city press chief Erich Lueth, who last year called for a boycott of the new Harlan film. The distrib cancelled the film's release in Munich after protests.

Harlan, along with the producer and distributor, later sued Lueth for an injunction and won the suit in two courts. Lueth was ordered to pay $11,900 trial costs which he managed to do after an unprecedented public collection drive obtained the money in a remarkably short time. The Senate said that "a criticism of a ruling of a court is not prohibited to the chief of the city press section (Lueth), nor to anybody else." This was interpreted as an answer to "Harlanists," who argued that Lueth has no right to do so, after the court prohibited him from carrying on his boycott movement.

Radio Jingles Okayed In Arg.; Govt. Pushing TV for Preem July 9

Paraguay, April 10.

The Radio Control Board in Argentina has surprised the radio industry by authorizing the use of jingles in radio advertising, a point for which advertising execs and agencies have been urging for years. However, with the Argentine press and magazines, cut to a few flimsy pages due to shortage of newsprint (for which there are insufficient dollars), radio advertising rates have soared so high that many North American advertisers say they will have to cut their bookings in the future.

From a financial standpoint the networks are flourishing. The three big networks: Mundo, Belgrano and Rades, have purchased their own strings of outlets in the provinces, instead of hiring time from them for chain broadcasts as previously. Radio El Mundo is adding another floor to its three-story studio building on the Calle Maipu, and now there is talk of television being started so as to make the first telecast possible July 9, Argentine Independence Day.

The government has been dickering for the purchase of TV equipment for several years, and the Senora de Peron is especially interested in having this development, an accomplished fact in Argentina for the forthcoming presidential election period when she is to run for the vice-presidency while her husband retains the top job of president.

Canada to Make Film Awards on April 22

Toronto, April 17.

Canadian Film Awards for the best Canadian pix made during 1950 will be presented to winners by Mary Pickford at a public ceremony to be held here Sunday (22) on the Odeon theatre stage. Sponsored by the Canadian Assn. for Adult Education, the third annual presentation of the awards will bestow prizes in four categories. These include full-length theatricals, short theatricals, non-theatricals and amateur films.

Two special awards will also be presented. First accolade will be handed by the Canadian-born Miss Pickford to Ernest Ouimet, pioneer Canadian producer and exhibitor. Second consists of an original letter, written by Thomas Edison in 1894 to the Holland Bros. of Ottawa, thanking them for sponsoring his Kinetiscope. It will be displayed in Canada's National Museum in Ottawa.

BL $,8400,000 Loan Due This Year

London, April 17.

The loan of $8,400,000 made to British Lion by the National Film Finance Corp. over two years ago is due for repayment this year, and it will take priority over another "substantial loan" due by the company to another creditor. These facts were revealed in the annual report of the NFFC published last Thursday (12) and subsequently elaborated on by James H. Lawrie, the corporations' managing director. British Lion has been asked by the NFFC to submit its proposals for making repayments.

Balance sheet shows that provision has been made for a loss of up to $2,800,000 on this loan, report stating it was "prudent" to increase this provision from the previous figure of $1,400,000. In reply to questions, Lawrie believed that, notwithstanding the two loans due for repayment, British Lion would have adequate finance available to continue in distribution and production.

Report shows that by summer the NFFC will be out of reserve capital, and will have to live on repayments amounting to only $1,400,000 annually. This would appear to suggest that little provision is being made at this stage for a substantial repayment of the British Lion debt. As of March 31 last, the film bank had a balance of almost $2,800,000. But with current commitments, including provision of finance for the recently-announced Three Group scheme, this will last only a few months. Pointed out that unless more money is made available, most applications will have to be rejected, irrespective of merit, and that would provoke another crisis "of the kind the corporation was set up to deal with."

The report reveals that of films financed by the NFFC, 12 out of 26 made profits but only two recovered production costs in the home market. Provision for losses other than British Lion has been upped from $700,000 to $1,400,000.

4,000-SEAT LONGHAIR HOUSE FOR MEX. CITY

Mexico City, April 17.

Mexico's first theatre of music, a 4,000-seat house devoted exclusively to such longhair as concerts, ballets "and other artistic manifestations," is to be built here soon by the local municipal government and the national properties ministry.

The government decided that longhair would be better served here with a theatre all its own. Most such shows have been presented in the Palace of Fine Arts. New theatre is to be ready in 15 months.

The local government is also pushing construction of a 10,000-seat general amusements auditorium which it intends to have ready for the International Lions Clubs convention early next year.

Delfont Seeks House For 'Don Juan in Hell'

London, April 10.

Bernard Delfont is negotiating for a West End theatre to stage the Drama Quartette's production of "Don Juan in Hell," which is skedded to open here June 11 as part of the Festival of Britain celebrations.

Original reports that the Quartette would go into the Saville have been denied since the theatre is booked with "Gay's the Word," which looks like running into 1952. The Quartette will play "Don Juan" for six weeks before returning to America.

O'Brien Takes NATKE's Case To BOT, M.P.'s

London, April 17.

A lone labor stand to combat the film production crisis is being taken by Tom O'Brien, M.P., general secretary of the National Assn. of Kine & Theatrical Employees, on behalf of his studio membership. Having disassociated himself from the current five-union agitation, he is finalizing plans to put his case to Harold Wilson, Board of Trade prexy, and also to members of Parliament.

First shot in the O'Brien campaign was taken last Wednesday (11) when he outlined production problems to the economic committee of the Trades Union Congress. O'Brien is a member of the TUC general council as well as being a Member of Parliament.

Concurrently with the central campaign, secretaries of NATKE's 300 branches have been in direct contact with their local MP's, explaining to them the union's crisis policy.

At a meeting here earlier in the year, O'Brien explained that his union was seeking an increased advance from the National Film Finance Corp. to the tune of over $50,000,000, the reintroduction of distributors' quota and the drafting of a three-year plan for British production.

O'Brien, who has always been an advocate of increased American production in Britain, also has appealed for greater cooperation with the Yank industry, and for the ending of the petty irritations which hamper Hollywood companies.

Test Cheap Matinees In Rank London House

London, April 10.

Cheap matinee admissions have been introduced as an experiment at one of J. Arthur Rank's West-end houses. Consent was given by the Cinematograph Exhibitors Assn. for trial. The new policy applies to the Odeon, Marble Arch, and was inaugurated because the theatre is off the beaten track and near neighborhood houses charging considerably lower rates.

The reduced admissions operate on weekdays only until 4:30 p. m., with 60c top.

Current London Shows

(Figures show weeks of run)
London, April 16.

"Blue for Boy," Majesty's (20).
"Carousel," Drury Lane (45).
"Consul," Cambridge (10).
"Count Blemingo," Wyndh'm (6).
"Dear Miss Phoebe," Ph'nix (27).
"Folies Bergere," Hipp. (6).
"Gay's the Word," Saville (9).
"His Excellency" Piccadilly (47).
"Holly and Ivy," Duchess (49).
"King's Rhapsody," Palace (82).
"Kiss Me, Kate," Coliseum (6).
"Knight's Mad'n," Vic Pal (57).
"Latin Quarter," Casino (6).
"Lace on Petticoat," Amb's. (18).
"Little Hut," Lyric (34).
"MacAdam Eve," Aldwych (5).
"Man and Superman," New (9).
"Point of Dep'ture," York's (16).
"Reluctant Heroes," Wh'lh. (31).
"Ring Round Moon," Globe (55).
"Seagulls Sorrento," Apollo (44).
"Seventh Veil," Prince's (5).
Shaw One-Acts, St. Martin's (3).
"Take It From Us," Adelphi (24).
"To D'rothy a Son," Garrick (21).
"Who Is Sylvia," Criterion (20).
"Will Gentleman," Strand (32).
"Worm's View," Comedy (208).
"Who Goes There?" V'deville, (3)

CLOSED LAST WEEK
"Meow'n Chaillot," St. Jas's (8).

O'FYING THIS WEEK
"C[illegible] Remembered," Old Vic.
"Waters of Moon," Haymarket.

CEA Girds for All-Out Fight Vs. Film Theatre Admission Tax Hike

London, April 17.

Less than 24 hours after the budget increases in admission tax were announced last Tuesday (10), the general council of the Cinematograph Exhibitors Assn. launched a nationwide protest campaign to be carried out through Parliament, the press and theatre patrons. As a first step, it wired a protest to Prime Minister Attlee, Chancellor of the Exchequer Hugh Gaitskell, and Board of Trade prexy Harold Wilson in the name of 4,800 cinemas claiming the "iniquitous increase" was a discrimination against exhibs and their patrons.

This telegram claimed that the new increases would not only deprive the industry of its meagre reserves, but would cause widespread financial disaster through inability to meet rising costs.

Support for the CEA's campaign has been promised by the major circuits, and J. Arthur Rank, speaking as a delegate, said the discrimination against picture theatres was not honest and that as a result the industry would be compelled to impose a wage-freeze policy. Sidney K. Lewis, speaking for the Associated British circuit, said the exhibiting side of the industry was now facing its biggest crisis when the new demands were considered alongside the wage increases being sought by the unions.

CEA prexy H. P. E. Mears, cued the tone of the meeting, by saying the association would not take the budget increases lying down. A prominent Midland exhibitor said they might be forced to take some kind of extreme action.

At a special meeting of the tax committee following the general council, public relations experts from the major circuits, including Sydney Wynne, repping the Rank group, and Andrew Neatrour, on behalf of ABC, were called in to advise on the campaign.

London Legiter Tries To Frame Video Tieup

London, April 10.

A new attempt is being made to raise the barrier that divides TV from the legitimate theatre. Officially, the ban on telecasting direct from stage to home receiver continues via the directive of the Society of West End Theatre Managers.

Now Peter Cotes, impresario of the New Boltons' Theatre Club, is offering the British Broadcasting Corp. facilities for a complete transmission of each of his theatre's productions. The project is being actively discussed by TV toppers. Cotes plan is for the BBC to take over the theatre on any Monday night, when it's closed to the public, and then beam the theatre's current production. The management feels that this would mean added publicity and additional coin for the cast.

With the theatre seating less than 250, top rate for artists at the Boltons is around $30 weekly and scales down to below $10. With an opportunity to augment such a pay schedule, it is confidently felt that there will be little opposition from British Actors Equity.

Sweden's Exhibs Get Bulk of Gross

Washington, April 17.

Government breakdown of how the film theatre gross is split in Sweden shows the largest share or 38.9% is going to the exhibitors, reports Nathan D. Golden, chief of the MPA's motion picture-photographic products division. Of the remainder, 28% goes to the state in taxes, 20.2% is the share of the producers, 9.3% goes to the cities, and 3.6% to the distributors.

Government probers recommended that the government return about $450,000 to Swedish film producers collected annually on admissions taxes, and that exhibitors give the producers about $138,000, the total of around $588,000 to be used for turning out pix with Swedish locales. It was admitted that the figure would be short of covering producers' costs, and that the studios there were not showing much interest.

Golden reports that three film theatres, with a seating capacity of 2,394, are now operating on Gibralter. Two show English language pictures while the little Rialto, seating 686, plays Spanish language product.

Ford, Brooks to Co-Star In U.S.-French Co-Prod

Cannes, April 17.

Benagoss Productions, headed by Germaine Gossler and William Auten, put "White Road" before the cameras this week as a locationer at Nice. Rudy Mate is directing while Glenn Ford and Geraldine Brooks co-star.

Reportedly a $700,000 Franco-American co-production, "Road" is said to be the first film in an extensive joint picture-making program by Benagoss. It is reported that the deal will result in considerable transfer of dollars to France.

'Nest' NSG in London

London, April 17.

"The Martin's Nest," a domestic comedy-drama by Joan Morgan, presented by Alec L. Rea and E. P. Clift with Roy Limbert, at the Westminster last Thursday (12), is a trivial piece of suburban home-life which is unlikely to have much success.

The best performances are given by Mervyn Johns, as the father, and John Charlesworth, as his young neurotic son. Hermione Baddeley plays the mother almost as a revue character, and Yvonne Mitchell doesn't come up to expectations as the daughter. Play is adequately directed by Andre Van Gyseghem.

Famous Players' (Can.) $3,529,514 Net in '50; Chain Has 19 Ozoners

Toronto, April 17.

With more than 400 theatres spread across the Dominion, Famous Players (Canadian) for 1950 showed a net profit of $3,529,514 as compared with the previous year's $3,071,910, or $2.03 a share against $1.77 for 1949. Dividends for the year totalled $1,823,926. On any question of American monopoly, there are 4,315 shareholders out of the 4,467 on the books who are Canadians, it was pointed out by Prexy J. J. Fitzgibbons at the annual meeting here.

During the past year, the company built six new houses and acquired, via building, or purchase, nine drive-ins, giving Famous a total of 19 ozoners. New houses are now being constructed in Moncton, Edmonton, Prince Rupert and a Toronto suburban as well as in an associate situation in Lindsay, Ont. Famous Players (Canadian) also has an application in to the Canadian Broadcasting Corp. for a permit to operate a TV station here but is currently stymied by the fact that Toronto has been awarded only three channels and CBC will take two of them.

Meanwhile, the Imperial, flagship of FP (Canadian), has just installed and has a Federal license to operate, with the only full-size tele screen in Canada.

Nip Pix Bootleg Traffic

Tokyo, April 3.

Postwar Japanese films are being smuggled out of the country for unauthorized exhibition abroad, according to charges made public by the Japan Motion Picture Assn. Organization claims it has evidence that feature films have been carried out in the baggage of travelers. Destinations include the U. S., Hawaii, Okinawa and South America.

An association spokesman said a recent copy of a Japanese-language paper published in Brazil carried ads for the roadshow appearance of a new Daiei pic which the Japanese studio has not exported. He said old Nipponese films bring a blackmarket price of $300, while new pix sell for about $2,000 each.

Low-Scale, Special Shows Groomed For British Festival; Starts in May

London, April 10.

Facilities for entertaining around 100,000 persons per day are being planned at the Festival of Britain Pleasure Gardens, which will be inaugurated at Battersea Park next month, although the daily intake is not expected to exceed 40,000. The venture, modeled closely after the noted Tivoli Gardens in Copenhagen, includes three theatres, a lakeside arena, dance hall, bandstands and an elaborate fun fair.

Operation of the Festival Gardens will be under direct control of the Festival authorities. The entertainment program, designed primarily for the masses, is not meant to compete with the more ambitious undertakings planned by West End legit managements. Admission charges are to be kept to a minimum, and much of the spectacle will be free.

For example, the Lakeside theatre, which will specialize in aerial and circus acts, is located so as to attract a floating audience of 10,000. As it is, an open air spectacle which can be witnessed from a large area, payment will not be demanded. Inaugural artist on this stage will be the "Television Mystery Man," who performs on a 20-foot pole on a 120-foot high TV mast. In June The Wirengards, a trio who balance on a 60-foot high revolving mast, will come in, and the following month Allan & Co. takes over with a trick motor cycling act. The August booking will be the Three Valleys, an acrobatic turn operating 100 feet above the ground, while September will have the Stey Troupe, another high wire act.

The main Festival theatre, which holds about 2,000, of which 700 are admitted free as standees, will be running about five shows a day, consisting mainly of ballet. Lead will be taken by Sally Gilmour, who quits the cast of "Carousel" for a few months to dance in Orlando's "Silver Wedding." Seats will be scaled from 7c. to 28c., with an estimated maximum take of $200-$300 daily.

Vaude in Small-Seater

The third theatre in the Festival Gardens will be the Riverside, which seats about 500. Daytime admission prices will also have a 28c. top, but the night program, which will be "Mr. Sachs's Song Saloon," an old time vaudeville show, with home guest artists, will have a 35c.-70c. scale. For this bill, customers will be seated at tables to maintain the atmosphere of the period. Refusal by the local authorities to grant an extension of the liquor license will, however, preclude the sale of beer during this show.

Both the Amphitheatre and the Riverside theatre are open-air structures. In wet weather the bigger building will be closed, but the program at the other will be switched to a tent theatre which has been erected on the site, complete with stage and modern equipment.

A number of shows have been booked to run through the entire Festival from May to October. In addition to the "Song Saloon" and the ballet, they will include a Lupino Lane production, "The Lambeth Walkers," with several editions planned for the season.

Apart from the regular program there will be many other free shows. Fashion shows, open air musicals and a roving gypsy trio are additional items in an attempt to brighten the austere life of the Londoner and to attract tourist trade.

Anna Magnani to Star In French-Italian Film

Genoa, April 10.

An important addition to the recently announced list of planned Franco-Italian co-productions is "Bellissima," to be produced by Universalia, and set for an early June start. Anna Magnani will star, with Jean Marais, Michel Auclair and Simone Signoret booked for the French version. Amendeo Nazzari and Silvana Pampanini are signed for the Italian version.

Cesare Zavattini is scripting and Luchino Visconti, recently replaced as director of "The Golden Coach," will direct.

Selznick to Release 8 Pictures in Japan

Tokyo, April 10.

Selznick has completed arrangements here for release of eight SRO pix in Japan this year. Product will be handled by Toho Motion Picture Co., major Nipponese distrib and theatre chain operator. Pact with Toho was concluded by Cleave Shepherd, Selznick Far Eastern supervisor, now headquartering here.

Present plans call for the release of six Selznick firstruns and two reissues in 1951. Two others in the initial SRO quota of 10 pix are slated for release early in 1952. Distribution gets under way April 24 when "Rebecca" opens at the Hibiya theatre in Tokyo. Other firstruns will be "Spellbound," "Since You Went Away," "Intermezzo," "Paradine Case," "Duel in Sun," and "Adventures Tom Sawyer." Reissues are "Be Seeing You" and "Prisoner of Zenda."

Anglo-Mex Peace Seen by Film Biz

Mexico City, April 10.

Definite peace and possible prosperity are seen by pic trade toppers here as looming in the Anglo-Mexican film situation. That optimism is sparked by determined efforts top producers-distributors, led by Mier y Bróoks-Dyana to really sell Mexican pix in Britain. These vanguarders have just shipped to their agents in England six selected pix in 16m. This is the size of Mexican pix now being sent to Europe to reduce overhead. When accepted, these pix are blown up to 35m size for exhibition.

Anglo-Mexican film relations have been stalemated for some time. The national cinematographic board indicates that it bans British productions because Britain nixes Mexican films. Mexican trade reveals there is much of a misunderstanding in that.

The industry explains that Britain has no ban on Mexican pix, it being a case that Mexican pix haven't been properly sold in Britain. That market has been largely overlooked. The trade believes that when the board learns Mexican pix are clicking in Britain, it will facilitate exhibition of British films in Mexico.

First Full-Length Jap Color Pic, 'Carmen,' Makes Its Bow in Tokyo Houses

Tokyo, April 3.

First full-length color pic to be produced in Japan was released recently. Film is Shochiku's "Carmen Comes Home," photographed with the Fuji Film Co.'s recently developed Fujicolor. Pic was produced to commemorate Shochiku's 30th anni in motion picture biz.

Fujicolor produces fairly good color rendition, although effect is one of soft tints similar to Agfacolor. Biggest weakness shown in its initial screening is lack of stability, with almost perceptible shifts in hue. Critics agree that the industry will have to improve the color process if Nipponese tinters hope to get anywhere in the foreign market. Local producers have been pressing for the development of native color film, with repeated demands for a government subsidy, on the grounds that it will give the industry an exportable item capable of earning badly-needed coin abroad. Shochiku reportedly has talked with a Discina rep in Tokyo on possibility of releasing "Carmen" in France.

Pic deals with a postwar Nipponese strip-teaser named Lily Carmen, a not unlikely Japanese stage name in the cabaret circuit, who causes considerable stir in her native farming village when she returns home and demonstrates how she made good in Tokyo. Some reviewers have criticized Shochiku's taste in devoting the nation's first color footage to such frothy story material.

'Oklahoma' a Glasgow Hit

Glasgow, April 10.

"Oklahoma" had a great opening night here, with cast taking more than 12 curtain calls. It is "Oklahoma's" first visit to Scotland.

Cast was rated brilliant, particularly John Elliott as Curly and Harry Ross as Ali Hakim. Show drew rave notices. House is practically sold out for the next eight weeks, only midweek matinee dates being available.

Use Raw Stock Setup as Lever In Arg. Parley

Buenos Aires, April 3.

Faced once more with the problem of getting raw stock, now that it is rated essential armament material in the U. S., Argentine film producers have been trying to pressure their government into making supplies of stock a condition to granting of import permits for U. S. pictures. However, the Yank industry reps here, especially Joaquin Rickard, who represents the Motion Picture Assn. of America in Latin-America, have nixed any inclusion of the raw stock setup as a bargaining point. During negotiations with Italian film interests, raw stock supplies were also made a condition for granting permits to import Italian pix. The Italians also dodged this issue, pointing out it was not in their power to promise supplies.

Nevertheless, the raw stock situation is not as acute for the Argentine industry as in the last war since there now are some facilities for manufacturing stock in this country although the quality is not up to standard. Lumition is the chief manufacturer of a stock called "Delta" which it proposes that all local copies should be printed on.

Production is going along full speed at all Argentine studios now that work was resumed after the obligatory general summer vacation imposed by order of President Peron. The accent is on stepping up distribution abroad and Emelco has arranged for widespread release April 15 of "Danza de Fuego" it's prize picture of 1950, in eight Rio de Janeiro theatres day-date.

One of Daniel Tinayre's next chores will be to direct a picture featuring the French actor, Gerard Philippe, who has been signed by Cinematografica Interamericana to make two films in Argentina. He is also to direct the Mexican actor Pedro Armendariz in one of the two productions which Argentina Sono Film will make next fall. Plans to make a picture featuring Katherine Dunham with her ballet have fallen through because of difficulties in raising the capital.

At Mapol Studios, Carlos Schlieper has started rolling "This Woman Business", for Interamericana. The picture teams Zully Moreno with Angel Magana. This year five pictures with this star are to be released; three made in Mexico and two here.

San Miguel Studios is busy making "Don't Open That Door," from a whodunit by William Irish. The picture consists of three episodes with strong casts lined up for each. Subsequently, San Miguel will make "Three Boys and a Girl."

UNESCO's Int'l Film Experts Frame Program

Paris, April 17.

An international committee of film experts which met here last week under auspices of the United Nations Educational, Scientific and Cultural Organization urged wider use of films throughout the world to support human rights, fundamental education and kindred goals. Some 34 experts and observers from 15 countries attended the five-day conclave.

Delegates agreed to ask governments of their respective countries to ratify international agreements, which previously had been adopted by UNESCO general conferences, on free international circulation of audio-visual material and its exemption from tariff restrictions.

Methods of improving organization of international film festivals were also discussed, among other things.

West End Biz Improves: 'Dividend' In Velvet at $24,000, 'Halls' Loud 8G In 4 Days, 'Clochemerle' Fat $8,400

London, April 10.

Biz at the West End film theatres during the past week has been generally well above average. Two newcomers did exceptionally well. Metro's "Father's Little Dividend" opened to a rousing $24,000 at the Empire, while the French-made "Clochemerle," with a gross of $8,400, hit the biggest week at London Pavilion since "The Outlaw."

"Halls of Montezuma" also got off to a powerful start with a very good $8,000 on its initial weekend. Warner's "Tea For Two" topped the holdovers with a strong $8,500 for second week, and Par's "Lemon Drop Kid" was firm at $6,200 for its second Plaza stanza.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Dark City" (Par) and "Molly" (Par). Fair $6,700. Stays another round with "Tales of Hoffmann" (BL) opening April 18.

Empire (M-G) (3,099; 50-$1.60)—"Father's Little Dividend" (M-G) and stageshow. Socko $24,000. Stays at least two more weeks with "Teresa" (M-G) skedded for April 22.

Gaumont (CMA) (1,500; 45-$1.60)—"Travellers' Joy" (GFD) (2d wk). Down to about $4,000 after modest opening round at $5,000. "Tom Brown's Schooldays" (Indie) next in.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"Lights Out" (U) and "Bedtime Bonzo" (U) (3rd wk). Down to $4,000. "Night Without Stars" (GFD) is next due here.

London Pavilion (UA) (1,217; 45-$1.60) — "Clochemerle" (UA) (2d wk). Gave house biggest round since "The Outlaw" (RKO) at study $8,400. Stays a third week before transferring to the Tatler. "Jealousy" (Col) opens April 13.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60)—"Halls of Montezuma" (20th). Opened with powerful $8,000 in first 4 days.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"This Is My Affair" (20th) (2d wk). Good $7,000. Continues a third with "Circle of Danger" (RKO) following.

Plaza (Par) (1,902; 65-$1.60)—"Lemon Drop Kid" (Par) (2d wk). Holding at about $6,200. "You're in Navy Now" (20th) opens soon.

Warner (WB) (1,735; 45-$1.60)—"Tea for Two" (WB) (2d wk). Very strong $8,500. Replaced April 12 by "Captain Horatio Hornblower" (WB).

'Carol' to Be Made As British Pic This Year

London, April 17.

Renown Pictures, which recently completed "Tom Brown's Schooldays," plans to roll a Technicolor version of Charles Dickens' "A Christmas Carol" in May. Venture reportedly will be budgeted at $560,000.

"Carol" will be produced and directed by Brian Desmond Hurst from a screenplay by Noel Langley. Alastair Sim has been cast as Scrooge. Hurst also produced "Schooldays," a film version of Thomas Hughes classic.

4th Metro Pic Banned in Mex

Mexico City, April 17.

Metro has been censor-socked again by J. Jesus Castillo Lopez, chief censor and chairman of the national cinematographic board, with no exhibition permit granted to "Crisis" on the grounds that the Cary Grant epic insults Mexico. Lopez doesn't elaborate. But the trade thinks the umbrage is because the pic concerns a dictator of an unspecified Latin-American land who rules without regard to votes. Lopez is privately exhibiting pic to some government and other toppers to get their viewpoint.

Board recently banned three Metro pix, two because it considered they had alams against Mexico and the other because it is British. Latter one, "The Mrs. Miniver Story," has just been okayed and is doing well under the title "A Wife's Romance."

Amato-Rizzoli Rome Pix Combine Maps Busy Sked; Eyes General U. S. Market

Rome, April 3.

Pepino Amato and Giovanni Rizzoli have announced three films for the spring season production roster. They are "Vincenzo de Pretore," by Edouardo de Filippo, actor-producer-director of Italian stage and screen plays; "Umberto D" by Cesare Zavattini, to be directed by Vittorio DeSica, and "Don Camillo" by Zareschi.

Producer Amato recently returned from a trip to Hollywood where he made plans for the services of several Coast actors and directors to participate in future Italian films to be made here. Amato feels that the use of one or two good American names for the marquee, coupled with Italian methods of realism, will put the pix in a better spot for selling.

The Amato-Rizzoli combine turns out more films here than any other producer. Most of them make money. Many of these are intended only for the Italian market, such as the Toto series, featuring the Italian comedian. Even with the limited market, the films average 500,000,000 lire (about $500,000) on films which cost about $100,000 to make. Others, such as "Tomorrow Is Too Late," cost more, but still realize a healthy profit.

Littler Signs Formby For $100,000 Musical

London, April 17.

Emile Littler has signed George Formby for a $100,000 musical, "Zip Goes a Million," which is to start a provincial tryout early in September before coming to London in October. Book has been written by Eric Maschwitz with music by George Posford. It will be directed by Charles Hickman.

After a week in Coventry, the musical will run for a month at Manchester before transferring to London. West End theatre has not been picked, but opening is set for Oct. 18.

British-Made Pix Not Given Enough Dates At Home, Sez ACT Chief

London, April 17.

That one of the difficulties with which they have to contend was the failure of film theatre owners either to show British films or to give them a fair showing, was the point of view expressed by Anthony Asquith in his presidential address at opening of the annual conference of the Assn. of Cine and Allied Technicians last Saturday (14).

Exhibitors had persistently said the best way to eradicate quota defaults was to reduce the quota but, said Asquith, the more that was done the greater the number of defaulters, as the returns for 1949-'50 emphasized. "If about a dozen of them are unfortunate enough to be fined about $70 or $140, we are asked to assume that justice has been done," he added.

The ACT prexy said his comments on this topic would qualify him to "join Larry Olivier at the martyr's stake, but he could not share a more honorable grilling." Asquith also suggested a 1951 slogan for exhibs: "We shall not default on quota during Festival year."

Referring to the union's co-operative production venture, Asquith confirmed that they had been told by the Films Bank that distribution had to be set before a loan could be agreed. The second subject had been selected, and he had agreed to hold himself available to direct. R. J. Minney, who had written the script, would produce. ACT's first co-op film, "Green Grow the Rushes," has not yet seen the light of day.

'Variety's' Quarterly Film Reviews Index

(Jan. 4, 1951—March 28, 1951)

Miniature Film Reviews and credits on all U.S. and British pictures reviewed in VARIETY during the first three months of 1951. Date indicates that issue of VARIETY in which each review appeared. A similar Index to Film Reviews will be published quarterly.

"Abbott & Costello Meet the Invisible Man" (U). One of the better A. & C. pix; geared for healthy grosses.
Universal release of Howard Christie production. Stars Abbott & Costello; features Nancy Guild, Adele Jergens, Arthur Franz, William Frawley, Sheldon Leonard. Directed by Charles Lamont. Screenplay, Robert Lees, Frederic I. Rinaldo, John Grant from story by Hugh Wedlock, Jr., and Howard Snyder suggested by H. G. Wells' "The Invisible Man"; camera, George Robinson; editor, Virgil Vogel; musical direction, Joseph Gershenson; song, Frederick Herbert, Milton Rosen, Joseph Gershenson. Previewed at RKO 23rd St. theatre, N. Y., March 5, '51. Running time, 82 MINS.
(Reviewed March 7, 1951.)

"Abilene Trail" (Mono). Fair oater in Monogram's Whip Wilson series.
Monogram release of Transwestern (Vincent M. Fennelly) production. Stars Whip Wilson; features Andy Clyde, Noel Neill. Directed by Lewis Collins. Screenplay, Harry Fraser; camera, Gilbert Warrenton; editor, Richard Heermance; musical director, Edward Kay. At New York theatre, N. Y., dual, week of March 7, '51. Running time, 64 MINS.
(Reviewed March 14, 1951.)

"The Adventurers" (British) (GFD). Outdoor meller with South African locale lacks femme angle; may do for U.S. dualers.
GFD release of a Sutton-Barin "Mayflower" production. Stars Dennis Price, Jack Hawkins, Siobhan McKenna; features Peter Hammond, Gregoire Aslan, Bernard Lee. Directed by David MacDonald. Screenplay, Robert Westerby; editor, V. Sagovsky; camera, Oswald Morris; music, Cedric Thorpe Davie. At Odeon, London, March 7, '51. Running time, 86 MINS.
(Reviewed March 21, 1951.)

"Air Cadet" (U). Okay service feature on training of jet combat pilots. Average b.o. outlook.
Universal release of Aaron Rosenberg production. Stars Stephen McNally, Gail Russell, Alex Nicol, Richard Long; features Peggie Castle, Charles Drake, Rock Hudson, Robert Arthur, James Best, Parley Baer. Directed by Joseph Pevney. Screenplay, Robert L. Richards; added dialog, Joseph Hoffman; story by Robert Soderberg and Robert L. Richards; camera, Clifford Stine; air photography, Clyde De Vinna; editor, Russell Schoengarth. Previewed Feb. 13, '51. Running time, 93 MINS.
(Reviewed Feb. 21, 1951.)

"Al Jennings of Oklahoma" (Color) (Col). Outdoor actioner of a still-living, early-west outlaw. Okay prospects.
Columbia release of Rudolph C. Flothow production. Stars Dan Duryea, Gale Storm; features Dick Foran, Gloria Henry, Guinn "Big Boy" Williams, Raymond Greenleaf, Stanley Andrews, John Dehner, James Millican, Harry Shannon. Directed by Ray Nazarro. Screenplay, George Bricker; from book by Al Jennings and Will Irwin; camera, (Technicolor), W. Howard Greene; editor, Richard Fantl. Previewed Jan. 11, '51. Running time, 77 MINS.
(Reviewed Jan. 17, 1951.)

"Bedtime for Bonzo" (U). Amusing comedy of a chimpanzee and a professor. Ronald Reagan, Diana Lynn and okay b.o.
Universal release of Michel Kraike production. Stars Ronald Reagan, Diana Lynn; features Walter Slezak, Jesse White, Lucille Barkley, Herbert Heyes, Herbert Vigran, Harry Tyler. Directed by Frederick de Cordova. Screenplay, Val Burton, Lou Breslow; story, Raphael David Blau, Ted Berkman; camera, Carl Guthrie; music, Frank Skinner; editor, Ted J. Kent. Previewed Jan. 9, '51. Running time, 83 MINS.
(Reviewed Jan. 17, 1951.)

"Belle Le Grand" (Songs) (Rep). Pretentious costumer of gambling femme and silver mining in the west. For general runs.
Republic release of Herbert J. Yates presentation. Stars Vera Ralston, John Carroll, Muriel Lawrence; features William Ching, Hope Emerson, Grant Withers, Stephen Chase, John Qualen. Directed by Allan Dwan. Screenplay, D. D. Beauchamp; story, Peter B. Kyne; camera, Reggie Lanning; music, Victor Young; editor, Harry Keller. Previewed Feb. 23, '51. Running time, 90 MINS.
(Reviewed Feb. 28, 1951.)

"Bird of Paradise" (Color) (20th). Good exploitation b.o. outlook.
20th-Fox release of Harmon Jones production. Stars Louis Jourdan, Debra Paget, Jeff Chandler; features Everett Sloane, Maurice Schwartz, Jack Elam, Prince Lei Lani, Otto Waldis, Alfred Zeisler. Written and directed by Delmer Daves; camera (Technicolor), Winton C. Hoch; music, Daniele Amfitheatrof; native dances arranged by Iolani Luahine; editor, James B. Clark. Tradeshown March 9, '51. Running time, 100 MINS.
(Reviewed March 14, 1951.)

"Black Jack" (Franco-American). Slight meller of smuggling, made in Spain. Suitable for dualers in U. S.
Marceau release of Alsa Films production. Stars George Sanders, Herbert Marshall, Patricia Roc, Agnes Moorehead; features Dalio. Directed by Julien Duvivier. Screenplay, Duvivier, Charles Spaak; camera, Andre Thomas; editor, M. Gribe. At Avenue, Paris. Running time, 100 MINS.
(Reviewed Jan. 31, 1951.)

"Blackmailed" (GFD). Creaky British murder melodrama of limited appeal.
GFD release of H. H. Films (Harold Huth) production. Stars Mai Zetterling, Dirk Bogarde, Fay Compton, Robert Flemyng; features Michael Gough, James Robertson Justice, Joan Rice. Directed by Marc Allegret. Screenplay, Hugh Mills, Roger Vadim; camera, George Stretton; editor, John Shirley; music, John Wooldridge. At Odeon, London, Jan. 30, '51. Running time, 85 MINS.
(Reviewed Feb. 7, 1951.)

"Blue Blood" (Color) (Mono). Horse-racing programmer for family trade. Fairly okay entertainment.
Monogram release of Ben Schwalb production. Stars Bill Williams, Jane Nigh, Arthur Shields; features Audrey Long, Harry Shannon, Lyle Talbot, William J. Tannen, Harry Cheshire, Milton Kibbee. Directed by Lew Landers. Screenplay, W. Scott Darling; suggested by story, "Dog Meat," by Peter B. Kyne; camera, (Cinecolor), Gilbert Warrenton; music, Ozzie Caswell; editor, Roy Livingston. Previewed Jan. 12, '51. Running time, 72 MINS.
(Reviewed Jan. 17, 1951.)

"Bowery Battalion" (Mono). Good screwball army comedy in Bowery Boys series. OK for general market.
Monogram release of Jan Grippo production. Stars Leo Gorcey, Huntz Hall; features Bernard Gorcey, Russell Hicks, Selmer Jackson. Directed by William Beaudine. Screenplay, Charles Marion; camera, Marcel LePicard; editor, William Austin; music direction, Edward J. Kay. At New York theatre, N. Y., Feb. 7, '51. Running time, 69 MINS.
(Reviewed Feb. 14, 1951.)

"The Browning Version" (British) (GFD). Michael Redgrave, Jean Kent in pic based on Terence Rattigan's original play; one of Rank's best in months, looks substantial U. S. entry.
GFD release of a Javelin Films production. Stars Michael Redgrave, Jean Kent; features Nigel Patrick. Directed by Anthony Asquith. Screenplay, Terence Rattigan, based on his original play; camera, Desmond Dickinson; editor, John D. Guthridge. At Odeon, London, March 12, '51. Running time, 90 MINS.
(Reviewed March 21, 1951.)

"Call Me Mister" (Songs-Color) (20th). Sock filmusical, suggested by the Broadway revue. Bright b.o. prospects.
Twentieth-Fox release of Fred Kohlmar production. Stars Betty Grable, Dan Dailey; features Danny Thomas, Dale Robertson, Benay Venuta, Richard Boone, Jeffrey Hunter, Frank Fontaine. Directed by Lloyd Bacon. Written by Albert E. Lewin and Burt Styler; suggested by the musical revue by Harold J. Rome and Arnold M. Auerbach; camera (Technicolor), Arthur E. Arling; editor, Louis Loeffler; dance, staging, Busby Berkeley; musical direction, Alfred Newman; songs, Mack Gordon and Sammy Fain, Jerry Seelen and Earl K. Brent, Harold J. Rome; revised lyrics to "Military Life," Jerry Seelen; Francis Ash. Tradeshown Jan. 18, '51. Running time, 96 MINS.
(Reviewed Jan. 24, 1951.)

"Cause for Alarm" (M-G). Unsatisfactory melodrama, too weak to carry top billings despite Loretta Young name.
Metro release of Tom Lewis production. Stars Loretta Young; features Barry Sullivan, Bruce Cowling, Margalo Gillmore. Directed by Tay Garnett. Screenplay, Mel Dinelli, Tom Lewis; story, Larry Marcus; camera, Joseph Ruttenberg; music, Andre Previn; editor, James E. Newcom. Tradeshown Jan. 17, '51. Running time, 73 MINS.
(Reviewed Jan. 31, 1951.)

"Crooked River" (Lippert). Jimmy Ellison-Russell Hayden Routine oater.
Lippert release of Ron Ormond production. Stars Jimmy Ellison, Russ Hayden; features Raymond Hatton, Fuzzy Knight, Betty Adams. Directed by Thomas Carr; associate producer, Murray Lerner; screenplay, Ormond and Maurice Tombragel; camera, Ernest Miller; editor, Hugh Winn; music, Walter Greene. At Brandt's N. Y. theatre, Feb. 8, '51. Running time, 56 MINS.
(Reviewed Feb. 14, 1951.)

"Cry Danger" (Song) (RKO). Suspenseful melodrama. Dick Powell, Rhonda Fleming and good prospects.
RKO release of Sam Wiesenthal-W. R. Frank (Olympic) production. Stars Dick Powell, Rhonda Fleming; features Richard Erdman, William Conrad, Regis Toomey, Jean Porter, Jay Adler. Directed by Robert Parrish. Screenplay, William Bowers; from story by Jerome Cady; camera, Joseph F. Biroc; editor, Bernard W. Burton; song, Hugo Friedhofer, Leon Pober; music score, Emil Newman, Paul Dunlap. Tradeshown Jan. 29, '51. Running time, 79 MINS.
(Reviewed Feb. 7, 1951.)

"Cuban Fireball" (Songs) (Rep). Estelita Rodriguez in mild comedy for smaller family situation.
Republic release of Sidney Picker production. Stars Estelita Rodriguez; features Warren Douglas, Mimi Aguglia, Leon Belasco, Donald MacBride, Rosa Turich, John Litel, Tim Ryan, Russ Vincent. Directed by William Beaudine. Screenplay, Charles E. Roberts, Jack Townley; from story by Roberts; camera, Reggie Lanning; songs, Jack Elliott, Aaron Gonzales, Julio Gutierrez; editor, Tony Martinelli. Previewed March 6, '51. Running time, 78 MINS.
(Reviewed March 14, 1951.)

"The Dark Man" (British) (GFD). Modest thriller with few thrills and British players unknown to U. S.; lesser dualer.
GFD release of Independent Artists production. Features Edward Underdown, Maxwell Reed, Natasha Parry, William Hartnell, Barbara Murray. Directed and scripted by Jeffrey Dell; camera, Eric Cross; editor, Geoffrey Muller. At Odeon, London, Jan. 22, '51. Running time, 91 MINS.
(Reviewed Jan. 31, 1951.)

"The Enforcer" (WB). Suspenseful cops - and - robbers melodrama with Humphrey Bogart. Good b.o.
Warners release of Milton Sperling (United States Pictures) production. Stars Humphrey Bogart; features Zero Mostel, Ted De Corsia, Everett Sloane, Roy Roberts, Lawrence Tolan. Directed by Bretaigne Windust. Written by Martin Rackin; camera, Robert Burks; editor, Fred Allen; music, David Buttolph. Tradeshown Jan. 16, '51. Running time, 86 MINS.
(Reviewed Jan. 24, 1951.)

"Father's Little Dividend" (M-G). Solid followup to last season's successful "Father of the Bride." Bright b.o. seen.
Metro release of Pandro S. Berman production. Stars Spencer Tracy, Joan Bennett, Elizabeth Taylor; features Don Taylor, Billie Burke, Moroni Olsen. Directed by Vincente Minnelli. Screenplay, Albert Hackett and Frances Goodrich; based on characters created by Edward Streeter; camera, John Alton; music, Albert Sendrey; editor, Ferris Webster. Tradeshown Feb. 14, '51. Running time, 81 MINS.
(Reviewed Feb. 21, 1951.)

"Flame of Stamboul" (Col). Low-budget meller; okay support for the duals.
Columbia release of Wallace MacDonald production. Features Richard Denning, Lisa Ferraday, Norman Lloyd, Nestor Paiva, George Zucco, Donald Randolph. Directed by Ray Nazarro. Screenplay, Daniel B. Ullman; camera, Philip Tannura; editor, James Sweeney; music, Ross Di Maggio. Tradeshown N. Y., Feb. 26, '51. Running time, 68 MINS.
(Reviewed Feb. 28, 1951.)

"Flesh and Blood" (British) (B-L). Richard Todd, Glynis Johns, Joan Greenwood in involved drama not strong for U. S.
British Lion release of a London Films-Anatole de Grunwald production. Stars Richard Todd, Glynis Johns, Joan Greenwood; features Andre Morell, Freda Jackson, James Hayter, George Cole. Directed by Anthony Kimmins. Screenplay, Anatole de Grunwald from James Bridie's play, "A Sleeping Clergyman"; camera, Otto Heller; editor, G. Turney-Smith; music, Charles Williams. At Plaza, London. Running time, 101 MINS.
(Reviewed March 21, 1951.)

"Follow the Sun" (20th). Well-done drama based on Ben Hogan's golfing career. Good b.o. prospects.
Twentieth-Fox release of Samuel G. Engel production. Stars Glenn Ford, Anne Baxter, Dennis O'Keefe; features June Havoc, Larry Keating, Roland Winters, Nana Bryant. Directed by Sidney Lanfield. Screenplay, Frederick Hazlitt Brennan; based on article by Brennan published in Reader's Digest; camera, Leo Tover; music, Cyril Mockridge; editor, Barbara McLean. Tradeshown March 13, '51. Running time, 92 MINS.
(Reviewed March 21, 1951.)

"Fort Savage Raiders" (Col). Charles Starrett in typical western; okay for actioner spots.
Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette. Directed by Ray Nazarro. Story, Barry Shipman; camera, Henry Freulich; editor, Paul Borofsky. Tradeshown in N. Y., March 9, '51. Running time, 54 MINS.
(Reviewed March 14, 1951.)

"Fourteen Hours" (20th). Gripping thriller of would-be suicide jumper. Well-done and good b.o. outlook.
20th-Fox release of Sol C. Siegel production. Stars Paul Douglas, Richard Basehart, Barbara Bel Geddes; features Debra Paget, Agnes Moorehead, Robert Keith, Howard da Silva, Jeffrey Hunter, Martin Gabel. Directed by Henry Hathaway. Screenplay, John Paxton; from story by Joel Sayre; camera, Joe MacDonald; music, Alfred Newman; editor, Dorothy Spencer. Tradeshown Feb. 27, '51. Running time, 92 MINS.
(Reviewed Feb. 28, 1951.)

"The Franchise Affair" (British) (AB-Pathe). Modest suspense thriller not likely to make impression in U. S.; lack of marquee names a handicap.
AB-Pathe release of Associated British Picture Corp. production. Stars Michael Denison, Dulcie Gray; features Anthony Nicholls, Athene Seyler, Marjorie Fielding, Ann Stephens. Directed by Lawrence Huntington. Screenplay, Robert Hall, Lawrence Huntington; camera, Gunther Krampf; editor, Clifford Boote. At Warner, London. Running time, 88 MINS.
(Reviewed Feb. 28, 1951.)

"Fury of the Congo" (Col). Johnny Weissmuller in "Jungle Jim" adventure programmer.
Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Sherry Moreland, William Henry, Lyle Talbot, Joel Friedkin, George Eldredge, Rusty Wescoatt, Paul Marion, Blanca Vischer. Directed by William Berke. Written by Carroll Young; based on the cartoon strip, "Jungle Jim"; camera, Ira H. Morgan; editor, Richard Fantl. Previewed Feb. 15, '51. Running time, 69 MINS.
(Reviewed Feb. 21, 1951.)

"Gasoline Alley" (Col). Good family comedy based on the comic strip.
Columbia release of Milton Feldman production. Features Scotty Beckett, Jimmy Lydon, Susan Morrow, Don Beddoe, Patti Brady, Madelon Mitchel, Dick Wessel, Gus Schilling. Directed by Edward Bernds. Story and screenplay, Bernds; based on comic strip, "Gasoline Alley," by Frank O. King; camera, Lester White; editor, Aaron Stell. Previewed Jan 10, '51. Running time, 76 MINS.
(Reviewed Jan. 17, 1951.)

"Gene Autry and the Mounties" (Songs) (Col). Okay entry in the Autry oater series.
Columbia release of Armand Schaefer production. Stars Gene Autry, Champion (equine); features Elena Verdugo, Carleton Young, Richard Emory, Herbert Rawlinson, Trevor Bardette, Francis McDonald, Jim Frasher, Pat Buttram. Directed by John English. Written by Norman S. Hall; camera, William Bradford; editor, James Sweeney; songs, Doris Anderson and Gene Andrea, Cindy Walker. Previewed Jan. 15, '51. Running time, 70 MINS.
(Reviewed Jan. 24, 1951.)

"The Groom Wore Spurs" (Song) (U). Fairly amusing takeoff on film cowpokes. Ginger Rogers, Jack Carson and moderate prospects.
Universal release of Howard Welsch (Fidelity Pictures) production. Stars Ginger Rogers, Jack Carson; features Joan Davis, Stanley Ridges, James Brown. Directed by Richard Whorf. Screenplay, Robert Carson, Robert Libott, Frank Burt, based on Collier's mag story, "Legal Bride," by Robert Carson; camera, Peverell Marley; editor, Otto Ludwig; music score, Emil Newman, Arthur Lange; song, Newman and Leon Pober. Previewed Jan. 26, '51. Running time, 81 MINS.
(Reviewed Feb. 7, 1951.)

"Happy Go Lovely" (British) (AB-Pathe). David Niven, Vera-Ellen, Cesar Romero in solid backstage musical; shapes as big boxoffice winner.
AB-Pathe release of ABPC Marcel Hellman production. Stars Vera-Ellen, David Niven, Cesar Romero; features Bobby Howes, Diane Hart. Directed by Bruce Humberstone. Screenplay, Val Guest; camera (Technicolor), Erwin Hillier; editor, Bert Bates; Technicolor consultant, Joan Bridge; music, Mischa Spoliansky; lyrics, Jack Fishman, Barbara Gordon; dance sequences, Jack Billings. At Studio One, London. Running time, 97 MINS.
(Reviewed March 7, 1951.)

"House On Telegraph Hill" (20th). Interesting domestic melodrama about a psychopatic killer. Fair b.o.
20th-Fox release of Robert Bassler production. Stars Richard Basehart, Valentina Cortesa, William Lundigan; features Fay Baker, Gordon Gebert. Directed by Robert Wise. Screenplay, Elick Moll and Frank Partos, from novel by Dana Lyon; camera, Lucien Ballard; music, Sol Kaplan; musical direction, Alfred Newman; editor, Nick De Maggio. Tradeshown March 2, '51. Running time, 92 MINS.
(Reviewed March 7, 1951.)

"I Can Get It For You Wholesale" (20th). Adult drama against New York's garment trade. Moderate b.o.
20th-Fox release of Sol C. Siegel production. Stars Susan Hayward, Dan Dailey, George Sanders; features Sam Jaffe, Randy Stuart, Marvin Kaplan, Harry Von Zell, Barbara Whiting, Vicki Cummings, Ross Elliott, Richard Lane, Mary Philips. Directed by Michael Gordon. Screenplay, Abraham Polonsky; adaptation, Vera Caspary; from novel by Jerome Weidman; camera, Milton Krasner; music, Sol Kaplan; editor, Robert Simpson. Tradeshown March 12, '51. Running time, 91 MINS.
(Reviewed March 14, 1951.)

"I'd Climb the Highest Mountain" (Color) (20th). Tender, heart-warming tale of a Protestant minister and his bride in the hills of Georgia.
20th-Fox release of Lamar Trotti production. Stars Susan Hayward, William Lundigan; features Rory Calhoun, Barbara Bates, Gene Lockhart, Lynn Bari, Ruth Donnelly, Kathleen Lockhart, Alexander Knox. Directed by Henry King. Screenplay, Lamar Trotti, from novel by Corra Harris; camera (Technicolor), Edward Cronjager; music, Sol Kaplan; editor, Barbara McLean. Tradeshown Jan. 16, '51. Running time, 87 MINS.
(Reviewed Jan. 17, 1951.)

"Indian Territory" (Col). Breezy Gene Autry starrer for action market.
Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Gail Davis, Kirby Grant, James Griffith, Philip Van Zandt, Pat Collins, Roy Gordon, Pat Buttram. Directed by John English. Screenplay, Norman S. Hall; camera, William Bradford; editor, James Sweeney; musical director, Mischa Bakaleinikoff. At New York theatre, N. Y., dual, week of Dec. 28, '50. Running time, 70 MINS.
(Reviewed Jan. 3, 1951.)

"Inside Straight" (Songs) (Metro). Strong cast unable to overcome static yarn. Program entry.
Metro release of Richard Goldstone production. Stars David Brian, Arlene Dahl, Barry Sullivan, Mercedes McCambridge, Paula Raymond; features Claude Jarman, Jr., and Lon Chaney. Directed by Gerald Mayer. Story and screenplay, Guy Trosper; camera, Ray June; editor, Newell P. Kimlin; music, Lennie Hayton. Tradeshown Feb. 26, '51. Running time, 87 MINS.
(Reviewed March 7, 1951.)

"Insurance Investigator" (Rep). Good program melodrama for lowercase bookings.
Republic release of William Lackey production. Features Richard Denning, Audrey Long, John Eldredge, Hillary Brooke, Reed Hadley. Directed by George Blair. Screenplay, Gertrude Walker; story, Beth Brown and Gertrude Walker; camera, John MacBurnie; editor, Harold Minter. Previewed March 13, '51. Running time, 60 MINS.
(Reviewed March 21, 1951.)

"Into the Blue" (British) (B-L). Michael Wilding, Constance Cummings in quiet comedy not likely for U. S.
British Lion release of Herbert Wilcox-Michael Wilding production. Stars Michael Wilding, Odile Versois; features Constance Cummings, Jack Hulbert, Edward Rigby. Directed by Herbert Wilcox; screenplay, Pamela Wilcox, Donald Taylor; camera, Austin Dempster; editor, Bill Lewthwaite. At Leicester Square theatre, London. Running time, 83 MINS.
(Reviewed Jan. 10, 1951.)

"Kon-Tiki" (RKO). Documentary of Scandinavian raft expedition across the Pacific OK for specialized audiences.
RKO release of Artfilm "Olle Nordemar" production. Narration, Thor Heyerdahl; music, Sune Waldimir; special effects, Gosta Blurman; introductory narration, Ben Grauer. Tradeshown in N. Y., March 19, '51. Running time, 68 MINS.
Cast includes members of the Norwegian raft expedition across the Pacific from Peru to Polynesia: Thor Heyerdahl, Knut Haugland, Erik Hesselberg, Torstein Raaby, Herman Watzinger and Bengt Danielsson, a Swede.
(Reviewed March 21, 1951.)

"Korea Patrol" (ELC). Okay exploitation feature on opening of Korean War.
Eagle Lion Classics release of Walter Shenson production. Features Richard Emory, Benson Fong, Al Eben, Li Sun, Teri Duna, Danny Davenport, Wong Artarne, Harold Fong. Directed by Max Nosseck. Story and screenplay, Kenneth G. Brown, Walter Shenson; camera, Elmer Dyer; editor, Norman Cerf. Previewed Dec. 28, '50. Running time 59 MINS.
(Reviewed Jan. 3, 1951.)

"The Lemon Drop Kid" (Songs) (Par). Bop Hope gets laughs in Damon Runyon yarn.
Paramount release of Robert L. Welch production. Stars Bob Hope; features Marilyn Maxwell, Lloyd Nolan, Jane Darwell, Andrea King. Directed by Sidney Lanfield. Screenplay, Edmund Hartmann and Robert O'Brien; additional dialog, Irving Elinson; story, Edmund Beloin, based on Damon Runyon's original of same title; music, Jay Livingston and Ray Evans; camera, Daniel L. Fapp; editor, Archie Marshek; previewed N. Y., March 2, '51. Running time, 91 MINS.
(Reviewed March 7, 1951.)

"Lightning Strikes Twice" (WB). Good, adult melodrama, interestingly presented. Exploitable for average returns.
Warners release of Henry Blanke production. Stars Ruth Roman, Richard Todd, Mercedes McCambridge, Zachary Scott; features Frank Conroy, Kathryn Givney, Rhys Williams, Darryl Hickman, Nacho Galindo. Directed by King Vidor. Screenplay, Lenore Coffee; from a novel by Margaret Echard; camera, Sid Hickox; editor, Thomas Reilly. Tradeshown Jan. 26, '51. Running time, 91 MINS.
(Reviewed Feb. 21, 1951.)

"The Little Ballerina" (British) (U). Martita Hunt, Margot Fonteyn, Yvonne Marsh in light story; okay for arty spots.
Universal release of Geoffrey Barkas (J. Arthur Rank) production. Features Margot Fonteyn, Martita Hunt, Yvonne Marsh. Directed by Lewis Gilbert. Story by Lewis Gilbert, Mary Cathcart-Borer; camera, Frank North. At 58th St. Play-

(Continued on page 14)

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CENTURY-FOX

Film Review Index

Continued from page 12

house, N. Y., starting Feb. 27, '51. Running time, 61 MINS.
(Reviewed March 7, 1951.)

"The Long Dark Hall" (British) (B-L). Rex Harrison, Lilli Palmer in courtroom meller; looms moderate success for U. S. market.
British Lion release of Cusick International-Five Oceans Film production. Stars Rex Harrison, Lilli Palmer; features Denis O'Dea, Raymond Huntley. Directed by Anthony Bushell, Reginald Beck. Screenplay, Nunnally Johnson; camera, Wilkie Cooper; editor, Tom Simpson. At Leicester Square theatre, London. Running time, 71 MINS.
(Reviewed Feb. 14, 1951.)

"Lucky Nick Cain" (20th). George Raft and Coleen Gray in a counterfeiting meller that's stout supporting fare.
20th-Fox release of Kaydor (Joseph Kaufman) production. Stars George Raft, Coleen Gray. Directed by Joseph M. Newman. Screenplay, George Callahan and William Rose, based on novel, "I'll Get You for This," by James Hadley Chase; camera, Otto Heller; editor, Russell Lloyd; music, Walter Goehr. Tradeshown N. Y., Feb. 5, '51. Running time, 87 MINS.
(Reviewed Feb. 7, 1951.)

"Lullaby of Broadway" (Musical-Color) (WB). Topflight musical. Hefty b.o. potential.
Warner release of William Jacobs production. Stars Doris Day, Gene Nelson; features S. Z. Sakall, Billy De Wolfe, Gladys George, Florence Bates, Anne Triola, Hanley Stafford, Page Cavanaugh Trio, the De Mattiazzis. Directed by David Butler. Story and screenplay, Earl Baldwin; camera (Technicolor), Wilfrid M. Cline; editor, Irene Morra; musical direction, Ray Heindorf; dances by Al White and Eddie Prinz; assistant director, Phil Quinn. Tradeshown March 1, '51. Running time, 91 MINS.
(Reviewed March 14, 1951.)

"M" (Col.) Adult fare, heavy on the morbid side and suspense-loaded. Appeal may be limited to horror fans.
Columbia release of Seymour Nebenzal production. Stars David Wayne, Howard da Silva; features Martin Gabel, Luther Adler, Steve Brodie, Glenn Anders, Norman Lloyd, Walter Burke, Raymond Burr. Directed by Joseph Losey. Screenplay, Norman Reilly Raine, Leo Katcher; camera, Ernest Laszlo; music, Michel Michelet; editor, Edward Mann. Tradeshown March 1, '51. Running time, 88 MINS.
(Reviewed March 7, 1951.)

"The Man From Planet X" (Indie). Thriller of visitor from another planet. Exploitation natural.
United Artists release of Mid-Century Films production, produced by Aubrey Wisberg and Jack Pollexfen. Features Robert Clarke, Margaret Field, Raymond Bond, William Schallert, Roy Engel. Directed by Edgar Ulmer; original screenplay, Wisberg and Pollexfen; camera, John L. Russell; editor, Fred C. Feitshans, Jr.; music, Charles Koff. Previewed March 8, '51. Running time, 70 MINS.
(Reviewed March 14, 1951.)

"The Mating Season" (Songs) (Par). Sprightly comedy of marital mixups and mothers-in-law. Good b.o. prospects.
Paramount release of Charles Brackett production. Stars Gene Tierney, John Lund; features Miriam Hopkins, Thelma Ritter, Jan Sterling, Larry Keating, James Lorimer. Directed by Mitchell Leisen. Written by Charles Brackett, Walter Reisch, Richard Breen; camera, Charles B. Lang Jr.; music, Joseph J. Lilley; editor, Frank Bracht. Tradeshown Jan. 8, '51. Running time, 101 MINS.
(Reviewed Jan. 10, 1951.)

"Missing Women" (Rep). Routine programmer for lesser situations.
Republic release of Stephen Auer production. Features Penny Edwards, James Millican, John Gallaudet, John Alvin. Directed by Philip Ford. Written by John K. Butler; camera, John MacBurnie; editor, Harold Minter. Previewed Feb. 23, '51. Running time, 60 MINS.
(Reviewed Feb. 28, 1951.)

"Mr. Drake's Duck" (British) (Indie). Douglas Fairbanks, Jr., in English farce; OK U. S. entry.
Eros release of Daniel M. Angel-Douglas Fairbanks, Jr., production. Stars Fairbanks, Yolande Donlan; features Wilfrid Hyde-White, Jon Pertwee, A. E. Matthews, Howard Marion-Crawford, Reginald Beckwith. Directed and written by Val Guest. Camera, Harry Gillam; editor, Sam Simmonds. At Prince of Wales, London, Feb. 7, '51. Running time, 81 MINS.
(Reviewed Feb. 14, 1951.)

"Mr. Universe" (EL). Jack Carson-Bert Lahr in amusing comedy take-off on wrestling.
Eagle Lion release of Laurel Films-Joseph Lerner production. (Rex Carlton, executive producer.) Stars Jack Carson, Janis Paige, Bert Lahr, Robert Alda; features Vincent Edwards, Dennis James, Maxie Rosenbloom, Joyce Matthews, Harry Landers, Donald Novis, Murray Rothenberg. Directed by Lerner. Original screenplay, Searle Kramer; camera, Gerald Hirschfeld; editor, Geraldine Lerner. Tradeshown N. Y., Jan. 12, '51. Running time, 89 MINS.
(Reviewed Jan. 17, 1951.)

"Murder Without Crime" (British) (AB-Pathe). Transfer of stageplay to screen not good enough for U. S. market.
Associated British-Pathe release of ABPC production. Stars Dennis Price, Derek Farr. Written and directed by J. Lee Thompson; camera, Bill McLeod; editor, E. B. Jarvis. At Tivoli, London. Running time, 73 MINS.
(Reviewed Feb. 14, 1951.)

"My Brother, the Outlaw" (ELC). Poor western with Mickey Rooney, Wanda Hendrix; little b.o. possibilities.
Eagle Lion Classics release of Benedict Bogeaus production. Stars Mickey Rooney, Wanda Hendrix, Robert Preston, Robert Stack. Directed by Elliott Nugent. Screenplay, Gene Fowler, Jr., based on Max Brand's "South of the Rio Grande"; camera, Jose Ortiz Ramos; editor, George Crone. Tradeshown N. Y., Feb. 1, '51. Running time, 81 MINS.
(Reviewed Feb. 7, 1951.)

"My True Story" (Col). Weak program meller for the duals.
Columbia release of Milton Feldman production. Features Helen Walker, Willard Parker. Directed by Mickey Rooney. Screenplay, Howard J. Green, Brown Holmes, from story by Margit Mantica; camera, Henry Freulich; editor, Richard Fantl; musical director, Mischa Bakaleinikoff. Tradeshown N. Y., March 1, '51. Running time, 67 MINS.
(Reviewed March 7, 1951.)

"Navy Bound" (Mono). Pleasantly entertaining programmer for the general market.
Monogram release of William F. Broidy production. Features Tom Neal, Wendy Waldron, Regis Toomey, John Abbott. Directed by Paul Landres. Screenplay, Sam Roeca; from Collier's mag story by Talbert Josselyn; camera, Harry Neumann; editor, Otho Lovering. Previewed Feb. 15, '51. Running time, 60 MINS.
(Reviewed Feb. 21, 1951.)

"Night Riders of Montana" (Rep). Fast-paced Allan "Rocky" Lane saddler.
Republic release of Gordon Kay production. Stars Allan "Rocky" Lane; features Chubby Johnson, Roy Barcroft, Claudia Barrett, Arthur Space, Myron Healey. Directed by Fred C. Brannon. Screenplay, M. Coates Webster; camera, John MacBurnie; editor, Irving M. Schoenberg; music, Stanley Wilson. Previewed March 6, '51. Running time, 60 MINS.
(Reviewed March 14, 1951.)

"Oh! Susanna" (Color-Songs) (Rep). Routine outdoor actioner of early-west fighting between Indians and cavalry.
Republic release of Joseph Kane production. Stars Rod Cameron, Adrian Booth, Forrest Tucker, Chill Wills; features William Ching, Jim Davis, Wally Cassell, James Lydon. Directed by Kane. Written by Charles Marquis Warren; camera (Trucolor), Jack Marta; editor, Arthur Roberts; songs, Ed Harrigan, Jack Elliott. Previewed March 6, '51. Running time, 90 MINS.
(Reviewed March 14, 1951.)

"Only the Valiant" (WB). Topnotch cavalry-Indian actioner for strong grosses.
Warners release of William Cagney production. Stars Gregory Peck, Barbara Payton, Ward Bond; features Gig Young, Lon Chaney, Neville Brand, Jeff Corey, Warner Anderson, Steve Brodie. Directed by Gordon Douglas. Screenplay, Edmund H. North, Harry Brown, from novel by Charles Marquis Warren; camera, Lionel Lindon; music, Franz Waxman; editor, Walt Hannemann, Robert S. Seiter. Tradeshown March 1, '51. Running time, 104 MINS.
(Reviewed March 7, 1951.)

"Operation Pacific" (WB). Submarine warfare in World War II. John Wayne and exploitation will rate good b.o.
Warners release of Louis F. Edelman production. Stars John Wayne, Patricia Neal; features Ward Bond, Scott Forbes, Philip Carey, Paul Picerni. Written and directed by George Waggner. Camera, Bert Glennon; editor, Alan Crosland, Jr.; music, Max Steiner. Tradeshown Jan. 3, '51. Running time, 109 MINS.
(Reviewed Jan. 10, 1951.)

"Outlaw Gold" (Mono). Weak Johnny Mack Brown western. Strictly for lower duals.
Monogram release of Vincent Fennelly production. Stars Johnny Mack Brown; features Jane Adams, Milburn Morante, Marshall Reed. Directed by Wallace Fox. Screenplay, Jack Lewis; camera, Gilbert Warrenton; music, Edward Kay; editor, Fred Maguire. At New York theatre, N. Y., Feb. 26, '51. Running time, 51 MINS.
(Reviewed March 7, 1951.)

"Payment on Demand" (RKO). Bette Davis-Barry Sullivan in strong entry. Heavy femme trade in view.
RKO release of Jack H. Skirball-Bruce Manning production. Stars Bette Davis, Barry Sullivan; features Jane Cowl, Kent Taylor, Betty Lynn. Director, Curtis Bernhardt; screenplay, Manning and Bernhardt; camera, Leo Tover; music, Victor Young; editor, Harry Marker. Tradeshown in N. Y., Feb. 14, '51. Running time, 90 MINS.
(Reviewed Feb. 21, 1951.)

"Pool of London" (British) (GFD). Bonar Colleano in man-hunt meller; not likely for U. S. market as few stands.
GFD release of Ealing Studios-Michael Balcon production. Stars Bonar Colleano, Susan Shaw, Renee Asherson, Moira Lister, Earl Cameron; features Max Adrian, Joan Dowling, James Robertson Justice. Directed by Basil Dearden. Screenplay, Jack Whittingham, John Eldridge; camera, Gordon Dines; editor, Peter Tanner. At Odeon, London. Running time, 86 MINS.
(Reviewed Feb. 28, 1951.)

"Prairie Roundup" (Songs) (Col). Very good Charles Starrett oater in the Durango Kid series.
Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Mary Castle, Frank Fenton, the Sunshine Boys. Directed by Fred F. Sears. Written by Joseph O'Donnell; camera, Fayte Browne; editor, Paul Borofsky. Previewed Jan. 18, '51. Running time, 53 MINS.
(Reviewed Jan. 24, 1951.)

"Prehistoric Women" (EL) (Color). Elementary exhibit of guys and dolls in leopard skins. Okay for dualers.
Eagle Lion release of Alliance (Albert J. Cohen, in association with Sam X. Abarbanel) production. Features Laurette Luez, Allan Nixon. Directed by Gregg Dallas. Screenplay, Abarbanel, Dallas; camera (Cinecolor), Lionel Lindon; music, Raoul Kraushaar; editor, James Graham; dances, Bella Lewitsky. At Palace, N. Y., Dec. 30, '50. Running time, 74 MINS.
(Reviewed Jan. 3, 1951.)

"Pride of Maryland" (Rep). Okay horse-racing programmer for lowercasing in general situations.
Republic release of William Lackey production. Features Stanley Clements, Peggy Stewart, Frankie Darro, Joe Sawyer. Directed by Philip Ford. Written by John K. Butler; camera, John MacBurnie; editor, Harold Minter. Previewed Jan. 4, '51. Running time, 60 MINS.

Frankie	Stanley Clements
Christine	Peggy Stewart
Steve	Frankie Darro
Knuckles	Joe Sawyer

(Reviewed Jan. 10, 1951.)

"Quebec" (Par). Meller of Canada's 1837 French uprising; okay to good in most spots.
Paramount release of Alan Le May production. Stars Corinne Calvet, Barbara Rush, John Barrymore, Jr., Patric Knowles; features Nikki Duval. Directed by George Templeton. Screenplay, Le May; camera, W. Howard Greene; editor, Jack Ogilvie. Tradeshown in N. Y., Feb. 26, '51. Running time, 85 MINS.
(Reviewed Feb. 28, 1951.)

"Queen For a Day" (UA). Three short stories using popular radio-TV show as connecting link. Moderate grosser.
United Artists release of Robert Stillman production. Adaptations of three short stories by Faith Baldwin, John Ashworth and Dorothy Parker, laid within framework of Mutual's "Queen For a Day" radio and TV show. Directed by Arthur Lubin. Screenplay, Seton I. Miller; camera, Guy Roe; editor, George Amy; music, Hugo Friedhofer. Tradeshown N. Y., March 14, '51. Running time, 107 MINS.

"THE GOSSAMER WORLD"
(From story by Faith Baldwin)

Marjorie	Phyllis Avery
Dan	Darren McGavin
Pete	Rudy Lee

"HIGH DIVER"
(From story by John Ashworth)

Chunk	Adam Williams
Mrs. Nalewak	Kasia Orzazewski
Mr. Nalewak	Albert Ben-Astar
Peggy	Tracey Roberts
Deacon McAllister	Larry Johns
Daredevil Rinaldi	Bernard Szold

"HORSIE"
(From story by Dorothy Parker)

Miss Wilmarth	Edith Meiser
Owen Cruger	Dan Tobin
Camilla Cruger	Jessie Cavitt

BROADCAST STUDIO

Jack Bailey	Himself
Jim Morgan	Himself
Fort Pearson	Himself

(Reviewed March 21, 1951.)

"Raton Pass" (Song) (WB). Pretentious western drama with okay cast names and medium b.o. chances.
Warners release of Saul Elkins production. Stars Dennis Morgan, Patricia Neal, Steve Cochran; features Scott Forbes, Dorothy Hart, Basil Ruysdael, Louis J. Heydt. Directed by Edwin L. Marin. Screenplay, Tom W. Blackburn, James R. Webb; from novel by Blackburn; camera, Wilfrid M. Cline; editor, Thomas Reilly; music, Max Steiner. Tradeshown Feb. 28, '51. Running time, 84 MINS.
(Reviewed Feb. 28, 1951.)

"Rawhide" (20th). Suspense western aimed for solid returns.
20th-Fox release of Samuel G. Engel production. Stars Tyrone Power, Susan Hayward; features Hugh Marlowe, Dean Jagger, Edgar Buchanan, Jack Elam. Directed by Henry Hathaway. Screenplay, Dudley Nichols; camera, Milton Krasner; music, Sol Kaplan; editor, Robert Simpson. Tradeshown Feb. 26, '51. Running time, 87 MINS.
(Reviewed March 7, 1951.)

"Rhythm Inn" (Musical) (Mono). Okay program musical for lowercasing in general situations.
Monogram release of Lindsley Parsons production. Stars Jane Frazee, Kirby Grant, Charles Smith; features Lois Collier, Fritz Feld, Ralph Sanford. Directed by Paul Landres. Screenplay, Bill Raynor; camera, William Sickner; songs, Armida, Edward Kay, Bill Raynor, Eddie Maxwell; editor, Ace Herman. Previewed Jan. 26, '51. Running time, 73 MINS.
(Reviewed Feb. 7, 1951.)

"Ridin' the Outlaw Trail" (Songs) (Col). Standard entry in Charles Starrett's "Durango Kid" series.
Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Sunny Vickers, Edgar Dearing, Jim Bannon, Peter Thompson. Directed by Fred F. Sears. Screenplay, Victor Arthur; camera, Fayte Browne; editor, Paul Borofsky. Previewed Feb. 6, '51. Running time, 56 MINS.
(Reviewed Feb. 14, 1951.)

"Rogue River" (ELC) (Cinecolor). Picturesque setting of cops-and-robbers yarn won't lift this opus beyond lower rung in dual situations.
Eagle Lion Classics release of Venture Pictures production (Frank Melford, associate producer.) Features Rory Calhoun, Peter Graves, Ellye Marshall. Directed by John Rawlins. Screenplay, Louis Lantz; camera (Cinecolor), John H. Greenhalgh; music, Paul Sawtell. At Palace theatre, N. Y., Feb. 15, '51. Running time, 82 MINS.
(Reviewed Feb. 21, 1951.)

"Rough Riders of Durango" (Rep). Good Allan "Rocky" Lane sagebrusher for houses playing westerns.
Republic release of Gordon Kay production. Stars Allan "Rocky" Lane, Black Jack (equine); features Walter Baldwin, Aline Towne, Steve Darrell, Ross Ford. Directed by Fred C. Brannon. Written by M. Coates Webster; camera, John MacBurnie; editor, Irving M. Schoenberg. Previewed Jan. 31, '51. Running time, 60 MINS.
(Reviewed Feb. 7, 1951.)

"Royal Wedding" (Musical-Color) (M-G). Breezy, tinted musical with Fred Astaire, Jane Powell and promising b.o. outlook.
Metro release of Arthur Freed production. Stars Fred Astaire, Jane Powell, Peter Lawford, Sarah Churchill, Keenan Wynn; features Albert Sharpe. Directed by Stanley Donen. Story and screenplay, Alan Jay Lerner; camera (Technicolor), Robert Planck; editor, Albert Akst; musical direction, Johnny Green; dances, Nick Castle; orchestrations, Conrad Salinger, Skip Martin; songs, Burton Lane and Alan Jay Lerner. Tradeshown Jan. 31, '51. Running time, 93 MINS.
(Reviewed Feb. 7, 1951.)

"The Scarf" (UA). Suspense drama well-handled and okay for general market. Can stand alone.
United Artists release of a Gloria Film-I. G. Goldsmith production. Stars John Ireland, Mercedes McCambridge, Emlyn Williams, James Barton; features Lloyd Gough, Basil Ruysdael, David Wolfe, Harry Shannon. Directed by E. A. Dupont. Original screenplay, Goldsmith and E. A. Rolfe; camera, Frank F. Planer; music, Herschel Burke Gilbert; editor, Joseph Gluck. Tradeshown N. Y., March 14, '51. Running time, 93 MINS.
(Reviewed March 21, 1951.)

"The Second Woman" (UA). Psychological drama with Robert Young and Betsy Drake; moderate boxoffice.
United Artists release of Harry M. Popkin (Mort Briskin) production. Stars Robert Young, Betsy Drake; features John Sutton, Henry O'Neill, Florence Bates, Morris Carnovsky. Directed by James V. Kern. Screenplay, Robert Smith; camera, Hal Mohr; editor, Walter Thompson; musical director, Nat W. Finston. Previewed in New York, Jan. 22, '51. Running time, 90 MINS.
(Reviewed Jan. 24, 1951.)

"Silver City Bonanza" (Songs) (Rep). Rex Allen in actionful program western.
Republic release of Melville Tucker production. Stars Rex Allen; features Buddy Ebsen, Mary Ellen Kay, Billy Kimbley, Alix Ebsen, Bill Kennedy, Gregg Barton, Clem Bevans. Directed by George Blair. Written by Bob Williams; camera, John MacBurnie; editor, Robert M. Leeds; music, Stanley Wilson. Previewed March 12, '51. Running time, 66 MINS.
(Reviewed March 21, 1951.)

"Soldiers Three" (M-G). Mildly entertaining comedy of British soldiers' adventures in India. Good names to help b.o.
Metro release of Pandro S. Berman production. Stars Stewart Granger, Walter Pidgeon, David Niven, Robert Newton; features Cyril Cusack, Greta Gynt, Frank Allenby, Robert Coote, Dan O'Herlihy. Directed by Tay Garnett. Screenplay, Marguerite Roberts, Tom Reed, Malcolm Stuart Boylan; suggested by Rudyard Kipling stories; camera, William Mellor; music, Adolph Deutsch; editor, Robert J. Kern. Tradeshown March 7, '51. Running time, 91 MINS.
(Reviewed March 14, 1951.)

"Spoilers of the Plains" (Songs) (Rep). Actionful Roy Rogers galloper, best of recent entries.
Republic release of Edward J. White production. Stars Roy Rogers and Trigger (equine); features Penny Edwards, Gordon Jones, Grant Withers, Foy Willing and the Riders of the Purple Sage. Directed by William Witney. Written by Sloan Nibley; camera, Jack Marta; editor, Tony Martinelli; songs, Jack Elliott, Aaron Gonzales, Foy Willing. Preview Feb. 2, '51. Running time, 66 MINS.
(Reviewed Feb. 7, 1951.)

"The Steel Helmet" (Lippert). Solid Korean War feature, with excellent b.o. chances.
Lippert Pictures release of Samuel Fuller production. Stars Robert Hutton, Steve Brodie, James Edwards; features Richard Loo, Sid Melton, Richard Monahan, William Chun, Harold Fong, and introduces Gene Evans. Written and directed by Samuel Fuller; camera, Ernest W. Miller; editor, Philip Cahn; music, Paul Dunlap. Previewed Dec. 26, '50. Running time, 84 MINS.
(Reviewed Jan. 3, 1951.)

"Sugarfoot" (Color-Song) (WB). Poor western, but with Randolph Scott and color to help playdates.
Warners release of Saul Elkins production. Stars Randolph Scott; features Adele Jergens, Raymond Massey, S. Z. Sakall, Robert Warwick, Arthur Hunnicutt, Hugh Sanders. Directed by Edwin L. Marin. Adaptation by Russell Hughes from novel by Clarence Budington Kelland; camera (Technicolor), Wilfrid M. Cline; editor, Clarence Kolster; song, Ray Heindorf, Sammy Cahn. Tradeshown Jan. 24, '51. Running time, 80 MINS.
(Reviewed Jan. 31, 1951.)

"The Sword of Monte Cristo" (Color) (20th). Routine costume swashbuckler for the more general market.
20th-Fox release of Edward L. Alperson production. Stars George Montgomery, Paula Corday; features Berry Kroeger, William Conrad, Rhys Williams, Steve Brodie, Robert Warwick, David Bond, Lillian Bronson, Acquanetta. Written and directed by Maurice Geraghty; adapted from Alexandre Dumas novel; camera (Supercinecolor), Jack Greenhalgh; music, Raoul Kraushaar; editor, Francis D. Lyon. Tradeshown March 6, '51. Running time, 80 MINS.
(Reviewed March 14, 1951.)

"Target Unknown" (Song) (U). Exploitable World War II meller dealing with enemy interrogation. Okay outlook.
Universal release of Aubrey Schenck production. Stars Mark Stevens, Alex Nicol, Robert Douglas, Don Taylor; features Joyce Holden, Gig Young. Directed by George Sherman. Written by Harold Medford; camera, Maury Gertsman; editor, Frank Gross. Previewed Jan. 23, '51. Running time, 90 MINS.
(Reviewed Jan. 31, 1951.)

"Tarzan's Peril" (RKO). Okay entry in Tarzan series.
RKO release of Sol Lesser production. Stars Lex Barker, Virginia Huston; features George Macready, Douglas Fowley, Glenn Anders, Dorothy Dandridge. Directed by Byron Haskin. Screenplay, Samuel Newman, Francis Swann, based on characters created by Edgar Rice Burroughs; added dialog, John Cousins; camera, Karl Struss; editor, John Murray; music, Michel Michelet. African production personnel: direction, Phil Brandon; camera, Jack Whitehead. Tradeshown March 13, '51. Running time, 79 MINS.
(Reviewed March 21, 1951.)

"Teresa" (M-G). Moody, arty drama of young love and neuroses. For special showcasing and selling.
Metro release of Arthur M. Loew production. Stars Pier Angeli, John Ericson; features Patricia Collinge, Richard Bishop, Peggy Ann Garner. Directed by Fred Zinnemann. Screenplay, Stewart Stern, from original story by Alfred Hayes and Stewart Stern; camera, William J. Miller; music, Louis Applebaum; editor, Frank Sullivan. Tradeshown Feb. 21, '51. Running time, 101 MINS.
(Reviewed Feb. 28, 1951.)

"Texans Never Cry" (Col). Fair Gene Autry hoss opera.
Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Champion (equine), Pat Buttram, Mary Castle, Russ Hayden, Gail Davis, Richard Powers, Don Harvey, Roy Gordon. Directed by Frank McDonald. Screenplay, Norman S. Hall; camera, William Bradford; editor, James Sweeney; musical director, Mischa Bakaleinikoff. Tradeshown N. Y., March 5, '51. Running time, 66 MINS.
(Reviewed March 7, 1951.)

"The 13th Letter" (20th). Excellently presented melodrama based on poison pen letters. Fairly good chance.
Twentieth-Fox release of Otto Preminger production. Stars Linda Darnell, Charles Boyer, Michael Rennie, Constance Smith; features Francoise Rosay, Judith Evelyn, Guy Sorel, June Hedin. Directed by Preminger. Screenplay, Howard Koch; based on story by Louis Chavance; camera, Joseph La Shelle; music, Alex North. Tradeshown Jan. 17, '51. Running time, 85 MINS.
(Reviewed Jan. 24, 1951.)

"3 Desperate Men" (Lip). Okay program outdoor actioner for secondary market.
Lippert Pictures release of Sigmund Neufeld production. Stars Preston Foster, Jim Davis, Virginia Grey; features Ross Latimer, William Haade, Monte Blue, Sid Melton, Rory Mallinson. Directed by Sam Newfield. Story and screenplay, Orville Hampton; camera, Jack Greenhalgh; editor, Carl Pierson. Previewed Jan. 9, '51. Running time, 69 MINS.
(Reviewed Jan. 17, 1951.)

"Three Guys Named Mike" (M-G). Lightweight comedy for middleweight b.o. Van Johnson, Jane Wyman for marquee.
Metro release of Armand Deutsch production. Stars Jane Wyman, Van Johnson; features Howard Keel, Barry Sullivan, Phyllis Kirk, Anne Sargent, Jeff Donnell. Directed by Charles Walters. Screenplay, Sidney Sheldon; story, Ruth Brooks Flippen; from suggestions by Ethel "Pug" Wells; camera, Paul C. Vogel; music, Bronislau Kaper; editor, Irving Warburton. Previewed Jan. 17 at Loew's 72d St. theatre, N. Y. Running time, 79 MINS.
(Reviewed Feb. 14, 1951.)

"Tomahawk" (Color) (U). Van Heflin, Yvonne De Carlo in Indian uprising drama. Okay for general market.
Universal release of Leonard Goldstein production. Stars Van Heflin, Yvonne De Carlo, Alex Nicol; features Preston Foster, Jack Oakie, Tom Tully, Susan Cabot. Directed by George Sherman. Screenplay, Silvia Richards, Maurice Geraghty; suggested by story by Daniel Jarrett; camera (Technicolor), Charles P. Boyle; editor, Danny B. Landres; music, Hans J. Salter. Previewed Jan. 3, '51. Running time, 81 MINS.
(Reviewed Jan. 10, 1951.)

"Two Lost Worlds" (ELC). Adventure-thriller, with Australian background, mild biz.
Eagle Lion Classics release of Sterling Productions, Inc., production. Features Laura Elliot. Directed by Norman Dawn. Screenplay, Norman Hubbard, from story by Phyllis Parker, Tom Hubbard. At Rialto, N.Y., starting Jan. 25, '51. Running time, 63 MINS.
(Reviewed Jan. 31, 1951.)

"Up Front" (U). Fine slapstick based on Bill Mauldin's "Willie" and "Joe" characters; solid b.o. prospects.
Universal release of Leonard Goldstein production. Stars David Wayne, Tom Ewell; features Marina Berti, Jeffrey Lynn, Richard Egan, Maurice Cavell. Directed by Alexander Hall. Screenplay, Stanley Roberts, from book by Bill Mauldin; camera, Russell Metty; editor, Milton Carruth. Previewed N. Y., Feb. 20, '51. Running time, 92 MINS.
(Reviewed March 7, 1951.)

"U.S.S. Teakettle" (20th). Slick comedy based on landlubbers' adventures aboard ship. Needs strong selling.
20th-Fox release of Fred Kohlmar production. Stars Gary Cooper, Jane Greer; features Millard Mitchell, Eddie Albert, John McIntire, Ray Collins. Directed by Henry Hathaway. Screenplay, Richard Murphy; from an article in the New Yorker by John W. Hazard; camera, Joe MacDonald; music, Cyril Mockridge; editor,

(Continued on page 18)

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HALLS OF MONTEZUMA
Technicolor
CALL ME MISTER
Technicolor
OF MEN AND MUSIC
THE MUDLARK
BIRD OF PARADISE
Technicolor
I'D CLIMB THE HIGHEST MOUNTAIN *Technicolor*
THE 13th LETTER

LUCKY NICK CAIN
YOU'RE IN THE NAVY NOW
I CAN GET IT FOR YOU WHOLESALE
SWORD OF MONTE CRISTO
Supercinecolor
FOLLOW THE SUN
14 HOURS
ON THE RIVIERA
Technicolor
RAWHIDE

There's No Business Like 20 *Business*

CENTURY-FOX

COMPO Heartened By Upped Contrib From Key Exhibs

Council of Motion Picture Organizations received over the weekend its most concrete indication yet of exhib support—a number of sizable checks from important theatre operators. COMPO execs, downcast over recent developments concerning the all-industry public relations organization, took considerable heart from the new turn.

Coin was not actually voted, however, without a struggle. It resulted from a personal letter to about 175 leading exhibs by Robert J. O'Donnell, Texas exhib and treasurer of COMPO. That was followed up by another letter from Ned E. Depinet, COMPO prexy.

These went out prior to the recent meeting of the Theatre Owners of America board in Washington. O'Donnell took advantage of that session to buttonhole exhibs for a personal sequel to the letters.

Campaign paid off in the dozen or more checks that came in over the weekend. They represent 1/10th of 1% of the film rentals paid by the exhibs during 1950. Since they were all from circuit operators and covered a large number of houses, they've materially helped COMPO's financial position.

O'Donnell, who was in New York last week for the purpose, is making plans for a continuous follow-up campaign of major theatremen who have not yet sent in their dues. Hope is to enlist enough of them to give COMPO a backlog on which it can set out to do the public relations chores for which it was designed.

Setup has been on a skeleton basis, living on funds advanced by the Motion Picture Assn. of America. These are said to amount to more than $80,000.

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, has been named chairman of a seven-man committee which will pass on the qualifications of organizations seeking membership in the Council of Motion Picture Organizations.

Committeemen, announced yesterday (Tues.) by COMPO president Ned E. Depinet, include: Andrew W. Smith, Jr., Motion Picture Assn. of America; Harry Brandt, Independent Theatre Owners Assn.; Leo Brecher, Metropolitan Motion Picture Theatres Assn.; H. V. "Rotus" Harvey, Pacific Coast Conference of Independent Theatre Owners; Trueman T. Rembusch, Allied States Assn., and Gael Sullivan, Theatre Owners of America.

Film Review Index

Continued from page 14

for, James B. Clark. Tradeshown Feb. 16, '51. Running time, 92 MINS.
(Reviewed Feb. 28, 1951.)

"Valentine" (Color) (Col). Sock romantic drama, loosely based on life of late screen star. Mass appeal and solid b.o. prospects.

Columbia release of Edward Small production. Stars Eleanor Parker and Anthony Dexter; features Richard Carlson, Otto Kruger, Patricia Medina, Joseph Calleia, Dena Drake, Lloyd Gough. Directed by Lewis Allen. Written by George Bruce; camera (Technicolor), Harry Stradling; music score, Heinz Roemheld; editor, Daniel Mandell. Previewed Feb. 8, '51. Running time, 103 MINS.
(Reviewed Feb. 21, 1951.)

"Vengeance Valley" (Color) (M-G). Burt Lancaster starred in western melodrama. Good b.o. outlook.

Metro release of Nicholas Nayfack production. Stars Burt Lancaster, Robert Walker, Joanne Dru, Sally Forrest; features John Ireland, Ray Collins. Directed by Richard Thorpe. Screenplay, Irving Ravetch based on novel and Saturday serial by Luke Short; camera (Technicolor), George J. Folsey; editor, Conrad A. Nervig; music, Rudolph G. Kopp. Tradeshown Jan. 24, '51. Running time, 82 MINS.
(Reviewed Feb. 7, 1951.)

"A Yank in Korea" (Col.) Good program feature for general runs

Columbia release of Sam Katzman production. Stars Lon McCallister; features William Phillips, Brett King, Larry Stewart, William Tannen, Tommy Farrell, Norman Wayne, Rusty Wescoatt, William Hands. Directed by Lew Landers. Screenplay, William Raskkin; from story by Leo Lieberman; camera, William Whitley; editor, Edwin Bryant. Previewed Feb. 8, '51. Running time, 73 MINS.
(Reviewed Feb. 14, 1951.)

Exhib Reaction Big To A. L. Mayer Blast At Films' Lethargy

Exhib reaction to blast by Arthur L. Mayer, exec veepee of Council of Motion Picture Organizations, over the "lethargy" which he said pervades the film industry, has been encouraging, COMPO spokesman said in N. Y. yesterday (Tues.). Mayer, in a speech at last week's convention of Independent Theatre Owners of Iowa-Nebraska in Des Moines, said that industryites were "rank pikers" when it came to selling themselves.

Letters to COMPO from exhibs since Mayer made his talk have shown a "more receptive" attitude toward the organization.

As an example of the "spirit of youth" which he said animated the television industry, Mayer cited advertising appropriations of $7,500,000 by Emerson Radio and $2,250,000 for the next three months by Philco. Meantime, Mayer said, he had trouble raising enough money to pay the rent and mimeographing charges.

The COMPO veepee said all resolutions endorsing the organization were worthless unless "we are willing to put up the necessary cash to maintain it." Waxing stronger, Mayer said "God help us who call ourselves showmen if we balk at the petty contribution that COMPO is asking for the protection of our future," and "God help us if we are not ready and able to do what every other American industry is doing to defend its interests."

Sales Revolt

Continued from page 7

gate all theatres in an exchange area into blocks according to their geographical location and type of situation.

For example, all city break houses would be in one block, deeper subsequents in another block, small-town first-runs within a certain area in another, etc. Then the average admission price charged by all theatres in a particular block would be determined. From past experience on top allocation pictures, the distributor would next determine what percentage of the total gross was represented by his film rental. This percentage would then become a flat per-admission charge for all theatres within a block. For example, if the average return was 33% and the average admission charge was 36c., the flat charge per customer for all theatres within the block would be 12c.

Proponents of the idea say some houses would profit more and others less, but that the real advantage would come as time progressed. In outlining the plan, unit gave some hypothetical cases:

Exhibitor "A" has a mediocre theatre which normally grosses $600 on an important picture. Theatre is patronized only because most of the fans want to see the particular film. At 30c. admission, the distributor at 12c. would get 40%. Because the particular picture is the real reason for patronizing the house, the distributor probably would be entitled to a higher percentage of the gross.

Exhibitor "B" has a first-class house which, because it has more to offer in the way of comfort, gets 40c. admission. At 12c. per ticket, his film cost is 30%, or 10% less than that of Exhibitor "A" because his physical facilities are a great incentive for patronage.

Continuing the hypothetical case of Exhibitor "A", it is assumed that he improves his theatre in order to attract more customers. Under the Indiana proposal, if he increases number of patrons by 500 and is able to hike his scale to 35c., he would not only pay off his investment with more biz but also with a bigger profit per customer on the old as well as the new. His share of receipts, proponents claim, would climb from $360 to $575 on the picture in question. Although the distrib's return from Exhibitor "A" has now declined from 40% to 34% of the gross, his dollar return has increased 25%.

The Indianans assert the cases would be true unless it is assumed that all the potentialities of a picture now are being exhausted and that there are no new patrons who can be sold.

Major sales execs last week declined comment on the Hoosiers' plan until they had time to study its ramifications.

Pic Harmony

Continued from page 3

Assn., and the exhib outfit so far has shown little enthusiasm for it.

WAC an Exception

Unsuccessful bids for full unity repeatedly have marked the industry's history. Exception to this was the World War II organization of the War Activities Committee which coordinated the Government-cooperative work of every branch of the trade.

Prior to the war, "one united industry" proponents were severely set back when forced to drop plans for the United Motion Picture Industry. This was to be an all-embracing outfit, and full efforts to set it up were exerted. Support within the trade was lacking, however.

The new N. Y. plan, enthusiasm for which is now fading, was for a far-reaching campaign proposed by a group of N. Y. circuit heads. They will hold a "do or die" meeting late this month to decide on pursuing the plan further or abandoning the idea in its present form.

Chain ops will call the session when Joseph R. Vogel, Loew's Theatres head, returns from N. Y. He's currently vacationing in Florida. Also absent from N. Y. is Fred J. Schwartz, Century Theatres v.p. and general manager, who originated the all-exhib push idea. Schwartz is due back from his home in Lake Placid next Monday (23).

Proposal to All Exhibs

Proposal went out to all theatremen in the N. Y. area several weeks ago for the all-out public relations project. Plan was to use almost every available avenue of approach to drawing favorable attention to the industry and, of course, build up boxoffice.

While the initial reaction was good—Schwartz said all persons he spoke to were in agreement with the drive—there has been some subsequent feeling that the scope of the project might make it impractical. Devising a system for sharing of costs, setting up the machinery for the mammoth promotional job and coordinating the large number of theatres in the territory all were seen as requiring effort which might not be paid off in terms of actual results.

Committee which has been developing the plan, including Schwartz and Vogel, Sam Rinzler, Oscar Doob, Leo Brecher, Harry Brandt and Max Cohen, among others, have had several meetings to date to mull suggestions. Additionally, tentative agreement was reached on setting the initial budget at $125,000, with this figure to be increased in the event of a decision to sustain the campaign over a long period, possibly a full year.

If this month's upcoming meeting among the sponsors votes on continuing their efforts, first step will be to round up all theatremen in the area. As this is accomplished, the distributors will be asked to participate.

Italo Delegation

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change on all coin remitted by the Yanks.

Americans further made a "gentleman's agreement" to exercise restraint in the quantity of pix they send to Italy, since there will be no quota or other artificial restriction. Italian claims that U. S. firms were flooding the market brought on the present crisis in U. S.-Italo-film relations, with a complete cutoff of remittances edicted by Rome almost a year ago.

American distribs also stated they would be cooperative regarding the playing-off of Italian pix in this country, although for legal and technical reasons no specific promises could be made. They insisted that indie distribs who've customarily handled Italian product in the U. S. in the past must be protected.

Italians had wanted a specific agreement by which the equivalent of $3 in frozen money would be thawed for each $1 earned by Italian films here. They were convinced by the personal looksee and talks with American exhibs and distribs in New York that the proposal was impractical.

Part of the loan money may be used by the Italian producers to set up an office in New York for publicity and promotion of their product.

Inside Stuff—Pictures

Suspicions of U. S. film industry officials that Russia has long been suffering from a product shortage of domestic pictures were confirmed this week by Harry Schwartz, a Syracuse U. professor who frequently contributes to the N. Y. Times on Soviet activities. Writing in the Times Sun. (15), he stated that the Soviet's plans last year "called for completion of 20 feature films, but only six of these were released. Another five feature films, originally scheduled to be finished in 1950, were actually completed and released last year."

That the Soviet film industry should fall so far below its goal, Schwartz noted, probably stems from the dearth of good scripts. Another factor, he pointed out, lies in "rigorous advance political censorship applied to all film plans. Each script is scrutinized minutely to make sure that, whatever the subject, it hews close to the government line of the moment." Kremlin's piracy of four Hollywood features, recently opined Irving Maas, veepee and general manager of the Motion Picture Export Assn., was likely prompted by a need of "outside-the-Iron Curtain" product to fill playdate gaps.

Black and white prints of Technicolor pix for armed service camps have been the source of beefs by GI's in the South Pacific, who claim distribs are cutting costs unnecessarily. Lab men in N. Y., however, say the fault lies with the Army Motion Picture Service, which won't pay the rental price for the tinted prints.

Government has ordered the distribs to supply b&w prints on color subjects for economy reasons. A b&w dupe negative is made from the color original, but the higher cost of this procedure is absorbed when spread over a large number of prints. Only on rare occasions and for special pix will the military pay the higher rentals for color subjects.

Jacques Kopfstein, veepee of Astor Pictures and head of Atlantic Television Corp., took a four-inch ad in The New York Times Sunday (15) rapping Gov. Thomas Dewey and his approval of the soon-to-take-effect N. Y. City 3% sales tax. Copy read: "Don't forget and I won't let you forget that it was Governor Dewey who signed the bill that hung the 3% sales tax around our necks. He should never again be re-elected to public office." (Signed) Jacques Kopfstein. Explaining his action, Kopfstein Mon. (16) declared that the ad represents his personal view as a private citizen and has no film industry significance.

Fred Packard, son-in-law of J. Arthur Rank, has a package of around 60 Rank pix, mostly oldies, which he is offering to U. S. distribs for re-sale to TV outlets, but so far there have been no takers. Understood block was offered to 20th-Fox by Packard, now in London, and the story got around that a deal had been set.

Spyros Skouras, 20th-Fox prexy, put the kibosh on the report last week, declaring that the company was not planning to enter distribution of television pix, nor was it dickering for TV rights to the British films.

Eddie Albert Productions, which marks its fifth year of operations this month, has just completed two new films, "Working Together," which associate producer Ruth Helm turned out for the 20th Century Fund, and a short made at Oakland, Cal., for the U. S. Navy. Headed by the film actor, Albert Productions specializes in educational, training and commercial pix. Miss Helm, who arrived in New York this week, supervised production of "Working Together" as a locationer at the American Lead Pencil factory, Hoboken. It's a labor management pic.

'Are Movies Better?'

Continued from page 3

claiming that the poorest TV show outdraws an "A" pic, and produced figures purporting to prove that 12,000,000 more people stayed away from theatres last year than the year previous. He was particularly bitter regarding industry advertising, claiming it was misleading. His comic approach had the audience in the aisles, and each swipe at Hollywood caused Skouras to grimace. However, "Li'l Abner's" creator did admit the popcorn was okay.

Faye Emerson stated that while TV is a novelty now, she's of opinion that in five years it will outdraw even the best "A" film. In fact, she predicted that TV would reach such a state of development that families would seldom stir out of their homes to attend theatres.

Moderator Elinor Hughes, Boston Herald drama critic, called the glamor gal on this statement, and she partially retracted by admitting the drama would continue to go on, and possibly a few people might get fed up with staying home and venture into a theatre occasionally. One thing she was hepped on was that pic producers have had little to do with TV's development, consequently the media "is developing faster and much better without them."

Skouras, president of 20th-Fox, refuting the previous speakers, claimed movies are stimulating, realistic, authentic, more mature and courageous than ever and cover a much wider range of subjects. He predicted that all nabes will eventually install widescreen TV and program important events. He placed in this category such events as symphony concerts, Presidential addresses, etc., as emanating from this source, adding that eventually Hollywood will produce pix available only through TV-equipped houses. Bemoaning the fact that the public takes movies in stride and seldom realizes the great advances it has made, he pointed out the fact that moviemakers are not afraid to tackle any subject. He wound up by declaring "the greatest audiences we have are people of intellect; yes, movies are better than ever."

Crother, N. Y. Times film critic, prefaced his speech with a question: "Are people better than ever?" and then went on to plead that the whole industry should not be condemned because a few producers fail to keep pace with the industry's advance. Citing approximately 40 choice picts during the past three seasons, he included among others, "All the King's Men," "Lost Boundaries," "Pinky," "Command Decision," "Letter to 3 Wives," "Quiet One," "Adam's Rib," "All About Eve," "12 O'Clock High," "Trio," "Third Man," "U.S.S. Teakettle," "Royal Wedding," "God Needs Men," and "Father's Little Dividend."

Choicest remark of the evening was Crother's observation that the "magnificence of the proportions of actresses of today are better; never before have there been such busts in movies."

'Ecstasy'

Continued from page 3

left Prague in 1939. In this case Machaty charged that although Elekta's five-year distribution contract to "Ecstasy" expired in 1937, it continued to handle the picture.

Astra comes into the act as successor to Michael M. Wyngate Corp., to which Elekta assigned "Ecstasy's" U. S. distribution rights. Wyngate originally was headed by Max Weingarten, said to be a nephew of Auerbach, and Martin Licht. Through a N.Y. Supreme Court decision against Eureka Productions in 1941, Wyngate won U. S. copyrights to "Ecstasy."

Three years ago Astra, of which Licht is prexy, sued Eureka for allegedly infringing upon its rights by exhibiting and releasing "Ecstasy." On the other hand, Licht is a defendant in a suit instituted by Foreign & Domestic Music Corp. to recover a $9,800 unsatisfied judgment arising out of Astra's infringement of F. & D.'s copyrighted music in the film.

Federal Court trial of the three suits, according to Machaty's attorney, Henry Pearlman, will likely settle the $64 question: "Has Licht any rights at all to "Ecstasy?" It will also determine distribution of around $1,000,000 which Eureka prez, Samuel Cummins, claims is involved in the overall case.

MORE GREAT MOVIES!

"DIVIDEND" OFF TO FLYING START!

Tops "Royal Wedding" and equals "Father of the Bride" in first 10 spots as follows: First 3 days Buffalo, New Haven, Bridgeport, Nashville, Kansas City, Los Angeles (Two theatres). First 4 days Danbury. First 2 days Washington, D. C. First 5 days Norwich. Now Radio City Music Hall joins the box-office party!

PIER ANGELI hailed by press as New Star!

"TERESA" BREAKS HOUSE RECORD!

World Premiere of M-G-M's "TERESA," Story of a Bride, at Trans-Lux 52nd St., N. Y. sets new high for house topping first week of "Seven Days to Noon," previous record holder that ran almost four months! "All honor to those who made it," says N.Y. Times as critics acclaim a new star in her first big American picture.

"GREAT CARUSO" SETS NEW HIGH!

The Preview at Loew's 72nd St., N. Y. makes history! The Motion Picture Research Bureau reports a new all time audience survey record: HIGHEST PERCENTAGE "EXCELLENT RATING" OF ALL TIME! PREVIOUS RECORD HOLDER WAS "BATTLEGROUND"!

"ROYAL WEDDING" NATIONWIDE SOCKO!

In its first 156 engagements it is doing:

99% of "Kim"
98% of "Summer Stock"
90% of "Three Little Words"
81% of "Annie Get Your Gun"

And that means terrific business everywhere!

H'wood Red Probe

Continued from page 1

be personally favored issuance of the warrants.

Under the procedure, the committee must vote a resolution, asking the House to issue warrants for the arrest of the "Reluctant Nine." If the House approves, the warrants would be given to the sergeant-at-arms of the chamber, who would have the assistance of U. S. marshals all over the nation.

Naturally anyone ducking these warrants would be fugitives. It is felt that some of the nine may show up and accept subpoenas to avoid the onus of having warrants for their arrest hanging over their heads.

Garfield, Schulberg on Mon.

At the conclusion of today's session, the committee recessed until Monday (23), when John Garfield is expected to be the first witness. Change of plans was caused by the fact that General MacArthur is coming to Washington.

Budd Schulberg, named a former Communist by writer Richard Collins, is understood to have notified the committee that he wants to come and testify next week also. He may appear on Monday.

Developments on the witness stand today:

Moore Invokes Rights Under 5th Amendment

Radio writer Sam Moore early in his testimony set the pattern to be followed by this morning's trio of witnesses, by invoking the Fifth Amendment and declining to state whether or not he had ever been a member of the Hollywood Writers Mobilization Committee. He announced that this would be his procedure in reply to any questions concerning organizations listed by the committee as "subversive."

Moore, onetime scripter for the network airer, "The Great Gildersleeve," outlined a career of 20 years in radio with a brief fling into film scripting and, most recently, an excursion into Broadway as author of "Texas L'll Darlin'." A graduate of the U. of Michigan, where his father was a professor of English, Moore described himself simply as a "writer," who had entered an advertising agency in '25, worked briefly as a reporter on the New York Herald Tribune, and gone into radio in '31 via the J. Walter Thompson agency.

Moore, first witness to date almost exclusively identified with radio, described in detail his affiliation with the Radio Writers Guild, to which he referred as "a trade union, one of the best in the entertainment field." Elaborating on this, at a later point, Moore stated, "I'm very proud of the Guild. And it's not in your book," referring to the 1951 edition of subversive groups compiled by the committee.

Moore, onetime national president of the Radio Writers Guild, stated that he has served in numerous executive capacities, including two terms, in '43 and '46, as v.p. of the group's western region council. He is currently on the eastern region council.

Tavenner Focuses On Collins' Testimony

Much of committee counsel Frank Tavenner's quizzing centered on testimony of screenwriter Richard Collins that the Communist Party had tried to disseminate propaganda to the public on atomic energy via the Hollywood Writers Mobilization Committee and other organizations. Moore hedged on all questions along this line, calling them, variously, "vague," "not specific," and finally standing on constitutional grounds in refusing to answer them. He did, however, absolve the RWG from such activity.

At one point, Tavenner asked, "as a member of the Radio Writers' Guild, were you active in obtaining FCC approval to set up a radio station for the Hollywood Community Club, Inc.?"

Moore, apparently caught off guard, started to answer by saying, "I think I know what you're referring to. I was a member of —" Then he seemed to suddenly become aware of the implications of the question, and interrupted himself to say, "I'd better refer to the book." He ascertained from Tavenner that he had meant the Hollywood Community Radio Club, and again declined to answer, since latter is on the committee's subversive list.

Moore, whose half hour on the witness chair was the longest of the day, also refused to answer questions on his membership in the radio club of the Communist Party in Hollywood in '44, in the Los Angeles radio and motion picture committee of the Communist Party, on the editorial staff of The Hollywood Quarterly and, finally, on membership in the Communist Party. The committee introduced as evidence Communist Party card No. 47688 allegedly issued to Moore in '45.

At one point, committee chairman Wood, in his usual gentle fashion, pointed out that the HWMC had been cited as subversive not by the committee but by the Attorney General of the U. S., and tried, without success, to coax information from the witness.

Sole fireworks of the morning occurred in a clash between the committee's lawyer and Martin Popper, counsel for Moore, ending with chairman Wood's rebuke that, "you had the privilege of advising your client, not this committee."

Says 'Subversive' Tag Trims Membership

A spirited exchange between the witness and Rep. Francis Walter (D., Pa.) brought an admission from the former that listing of organizations as "subversive" had affected membership in such groups. Moore heatedly observed that the committee had "discouraged any attempts towards peace or any peace organizations."

In answer to this, Walter, referring to "peace of that sort," said, "if that's what has been accomplished, this committee has made a substantial contribution to the security of this country."

Writer, before being excused from the witness chair, testified, in answer to a question by Walter, that he "did not recall" ever putting anything in a script "on the atom bomb or the horrors of it."

Harold Buchman Takes Stand

Film scripter Harold Buchman, who followed Moore to the stand, accompanied by N. Y. attorney Lawrence Siegal, stated he "had never known any other profession except screenwriting." Speaking in a barely audible voice, the graying 39-year-old writer told of a Hollywood career beginning in '33, on his graduation from the U. of Pennsylvania, and including stints at Columbia, Universal, 20th, Metro and Paramount. He stated that his last job, with Paramount, ended in March of this year, "except for a couple of weeks at Columbia for my brother." His brother is Columbia producer Sidney Buchman.

By far the most nervous, inarticulate witness to date, Buchman told, almost haltingly, of his tenure in '45, '48 and '49 on the executive board of the Screen Writers Guild. He said he had held various posts with SWG, including that of treasurer for several years.

Tavenner came quickly to the point by querying whether, at the time the witness was on the SWG board, the "issue had arisen as to whether Hollywood Writers Mobilization should continue to receive support of the Guild."

At this point, the witness, in the same subdued manner, stated that he "must respectfully decline" to answer. When pressed by Tavenner as to whether he would decline to answer any question on HWM, Buchman stated, "in view of the record of this committee, I feel compelled to say that I can't provide any shred of evidence that might be used against me."

He described a five-month trip to Europe, including six weeks in Russia, taken in '37, but insisted he was merely a "tourist" and went unsponsored and at his own expense.

Buchman was asked the stock question on alleged Communist Party affiliation, but he declined to answer, or to refute Tavenner's statement that party card No. 47,174 had been issued to him in '45.

The only legislator to question the writer at length was Rep. Clyde Doyle (D., Cal.) to whom Buchman declared, "it would be difficult for you to ask a question in which I could not sense a line of inquiry that might lead to some prosecution of myself." Despite this, witness went out of his way to kudo the Los Angeles solon, "I've known you for a long time," he said, "and I applauded your election. Sitting here last week, I was impressed with your desire to know what's going on."

Buchman further volunteered the information that he "accepted" Doyle's oft-repeated "Webster definition of 'subversive'," that he did not believe in force, and that he "would bear arms for this country in case of an armed aggression."

When asked about his current SWG status, witness replied that "he couldn't say," since he had not been in Hollywood for a number of weeks. He said he "assumed" he was still a member. His last film with 20th-Fox, he said, was in '48. It was a story on psychosomatic medicine, which had since been shelved.

Anne Revere was the last Hollywood witness of the day. She appeared keyed up and nervous from her several days of observing the hearings and answered or refused to answer questions in a vibrant voice.

Asked where she was born, she replied "New York City," and continued, "thanks for not asking when. I occasionally play grandmothers and it might jeopardize my professional standing."

She said she attended grade and high school in Westfield, N. J., and was graduated in 1926 from Wellesley college. She was on Broadway in a number of plays, including "Double Door" and "Children's Hour," and had once operated a theatre in Surrey, Me., she added. She went to Hollywood in 1938 for the screen version of "Double Door," returned to New York, and then went back to L.A. to live and work in 1940.

"Were you a member of the Actors Laboratory Theatre?" she was asked. Miss Revere took a deep breath, flushed and launched into the first of several little speeches with which she answered many questions.

"I must decline to answer," she said.

"This would be based, in my observation, as the first in a possible series of questions in which the committee will try to link me to subversive organizations. You regard this as a Communist-front organization. As the Communist Party is a legal political party and as I regard any question on politics or religious views as violating the rights of citizens, I decline to answer. I respectfully decline on grounds of the Fifth Amendment and the First Amendment."

Here Tavenner apparently decided to cut it short.

"Miss Revere," he said, "the committee possesses information that you held a Communist Party card in 1945, No. 47,346 and, in 1944, you had card No. 46,937. Is that correct?" The witness flushed even more.

"Could I see the cards?" she asked almost regally, sticking out a hand toward Tavenner. A committee aide riffled through some papers and fished up a purported Communist membership card which was handed to her. The actress examined it and showed it to her attorney.

Declines to Identify Alleged Commie Cards

"Do you recognize that card?" asked Tavenner. Miss Revere went into a little huddle with her lawyer, straightened up, and replied: "As this would be in effect an answer to a question I have already declined, I respectfully decline to answer on grounds of self-incrimination."

"We have also had sworn testimony from witnesses here that you were a member of the Communist Party in Hollywood," continued Tavenner. "Would you care to comment on that?"

"Again, Mr. Tavenner, I claim my privilege under the amendment and decline."

Chairman Wood cut in to inquire, "you decline?"

"Could I enlarge on that?" she asked in a large voice. Wood told her "No."

"Were you ever a member of the Communist Party?" asked Tavenner.

"I decline to answer."

"Are you a member now?" "I decline to answer on grounds of self-incrimination."

"Is Ann Revere your professional name?" "It is my professional name and the name I was baptized with . . . in the Presbyterian Church."

"Are you married?" "Yes."

"What is your husband's name?" "Samuel Rosen. We were married in 1935, April 11."

That was all. Tavenner said he had no more questions. Committee members said they had none. Wood directed softly, "the witness is excused."

Miss Revere seemed taken aback at the shortness of her stay as a witness. Then she started briskly, "could I say . . ."

"You're excused," Wood interjected a little more bluntly. Miss Revere was cut off short. After a little pause, she rose and walked from the witness chair.

Wheeler Releates Efforts To Serve Subpoenas

After she left the room, Tavenner called William A. Wheeler, one of the two committee investigators who had served the subpoenas in Hollywood. In response to questions, Wheeler told of his experiences. He said most of the 30-odd subpoenas had been served without much trouble but that in several cases witnesses had ducked and refused service, although he and his partner had the assistance of the U. S. Marshal's office. He was told to name the reluctant Hollywooders who had ducked service.

First, he said, was Michael Uris, freelance writer not presently employed by a studio. "We contacted his home and were advised by Mrs. Uris that he was ill of a virus infection. She said her husband was upstairs too ill to accept service." She told the committee subpoena-servers to come the following Monday. When they arrived, Mrs. Uris said her husband was in the hospital and that his doctor had ordered him not to see anyone. She declined to name either the doctor or the hospital.

Not Registered in Hospitals

The following day, said Wheeler, he got the help of L.A. police in checking all hospitals in that area; none of them had Uris registered as a patient. So Wheeler returned to the house, where, Wheeler averred, Mrs. Uris said her husband had gone out of town to recuperate and had never been to the hospital. On their second trip to Hollywood, Wheeler and his fellow investigator, James Andrews, also tried unsuccessfully to serve Uris.

Wheeler said he tried to subpoena radio writer Georgia Backus Alexander. When he went to her house in Van Nuys, her husband, Herman Alexander, said he refused to permit her to accept service until he could talk to his lawyer.

He gave the lawyer's name as a "Mr. Esterman, at 6513 Hollywood Blvd."

"We were told to get in touch with Herman Alexander the following Monday," said Wheeler. "When we did, he said Esterman would accept service for his client. We got in touch with Esterman. He said he did not represent them and did not know his status. Next day, Esterman advised the committee investigators he was not in the case and that the subpoena should be served in normal fashion."

Alexander was contacted once more and said his wife had gone out of town. Since then there had been a complete lack of success in trying to locate her.

Third elusive Hollywood figure was named as screenwriter Fred Rinaldo. Wheeler called at the

(Continued from page 20)

3 More Subpoenas

Hollywood, April 17.

Three more subpoenas, demanding appearance before the House Un-American Activities Committee, were disclosed here by U. S. Marshal James J. Boyle.

Those named were Bea Winter, stenographer for Horizon Pictures; Beatrice Hammer, writer, and Lloyd Gough, actor.

P.R. Rebooks 3 of His Pictures as Gesture To Ferrer for Oscaring

San Juan, P. R., April 17.

Hoopla and flower-tossing that accompanied Jose Ferrer's acceptance of his Academy Award "Oscar" from Gov. Luis Munoz Marin Sunday (15) prompted circuit operator Ramos Cobian to rebook three of the actor's films into his 28 island houses. Pix include the United Artists release "Cyrano de Bergerac," Metro's "Crisis" and "Whirlpool" (20th).

Ferrer, who won the "Oscar" for his performance in "Cyrano," received the accolade at the governor's palace before ambulant survivors of Puerto Rico's 65th Infantry, just returned from Korea. Later, at the U. of Puerto Rico, the actor presented his "Oscar" and the Louisiana Historical Society "Award for Latin Genius" to the institution for its permanent archives.

Sunday's entire ceremonies were carried over the island's 28 radio stations, reportedly the first time that such a net was arranged for any event. Ferrer returned to New York early Mon. (16) via plane in order to handle rehearsals for the forthcoming legiter, "Stalag 17," which he's producing and directing. He also prepared to appear in his star role in "20th Century" at the Fulton, N. Y.

SAG Lauds Hayden

Hollywood, April 17.

Sterling Hayden drew a pat on the back from the Screen Actors Guild as a result of his recent testimony before the House Un-American Activities Committee. Ronald Reagan, Guild prexy, issued this statement:

"The Screen Actors Guild congratulates Sterling Hayden on his honesty and frankness. His testimony confirms the fact that the Screen Actors Guild, with the full support of 99% of Hollywood's actors, defeated Communist Party attempts to use the Guild for Communist aims."

N.Y. Times Raps, News Praises Probe

Questioning the "validity" of the House Un-American Activities Committee's current investigation of screen actors, the influential New York Times, in an editorial Friday (13) stated: "It seems to us that the Committee could find more fertile fields than the acting profession to pursue its investigations—but, of course, the publicity would not be nearly so good."

"We don't see any more excuse for inquiring into the political background and beliefs of movie stars than of butchers, bakers or candlestick-makers," Times asserted. "If the inquiry were directed exclusively toward screen writers or those who affect the content of screen productions, that would perhaps be a different matter. Communists in such spheres could possibly be in a position to spread a little subtle subversion here and there—although even in this case we are convinced that far the best answer would lie in the common sense and good judgment of the American audience.

"But actors are, if we may use the expression, horses of another color. Whether he be a Communist or a Holy Roller, we really don't see what difference that makes to an actor's acting. An actor is—or should be—judged on artistic merit alone, not on his ideologic peculiarities. If he is foolish enough to want to be a member of the Communist conspiracy, then he is just as bad as all other Communists—but no worse than any and a good deal less dangerous than some."

As if in answer to The Times, N. Y. News on Monday (16) took the opposite editorial stance. It said regarding the testimony of screenwriter Richard J. Collins: "The whole episode, we believe, is another striking justification for the existence of this particular committee. It has been vilified and libeled for years by all the Reds and most of the Pinkos, and these people have made innumerable attempts to get its appropriations cut off 100%.

"If they had succeeded," editorial continues, "such testimony as Collins' might never have become public, and the Communist cancer might have gone on indefinitely eating at the center of the U. S. motion picture industry.

"We've always thought this committee was essential to the national safety, and now we're more convinced of that than ever."

AUTHENTIC

BASED ON ACTUAL CASES FROM THE FILES OF THE POST OFFICE DEPARTMENT. ITS REALISM AND ACTION ARE GREAT MATERIAL FOR LADD—IN A TOP ATTRACTION YOU GET IN MAY FROM

PARAMOUNT

You've got an appointment with bigger than Branded business —

ALAN LADD

Appointment with DANGER

All his faith was in his .45 . . . until a good woman taught him another kind!

He's the crime-investigator who smashes the underworld's million dollar train robbery

Alan Ladd and Phyllis Calvert in "APPOINTMENT WITH DANGER"
with Paul Stewart • Jan Sterling • Jack Webb • Produced by Robert Fellows
Directed by Lewis Allen • Written by Richard Breen and Warren Duff

H'wood Red Probe

Continued from page 18

Rinaldo house and talked with Mrs. Rinaldo, who said "he was out in the desert with a virus infection. She said she didn't know where. This continued for three weeks. On our second visit to Hollywood, we called at the house again and the maid said he was still in the desert."

Hugo Butler, also a screenwriter, was next named. When Wheeler visited his house Feb. 26, Mrs. Butler said he was due home at 5:30 P.M.

"When we called again," related Wheeler, "Mrs. Butler advised us that she and Mr. Butler had marital difficulties and that he had left the city." The U. S. Marshal's office had been trying unsuccessfully to find him.

Karen Morley was named next. "We went to her house," said Wheeler, "and Lloyd Gough came to the door. He stated she would be back later the same day. We called back on various occasions. We visited her house more than anyone else. She was closest to the hotel."

At the house of screenwriter Jack Berry, Wheeler was told by Mrs. Berry that her husband would not be home till late that night and that they were going away for the weekend. She asked the subpoena-server to come the following Monday. The next Monday Mrs. Berry said her husband was home but would not accept service until he had talked with his lawyer.

Subsequently an arrangement was made for Berry to receive the subpoena the following day, but he failed to show up, and there had been no further success in reaching him. The child's nurse at the house said Berry and his wife were out of town and she did not know where.

"What age were the children?" asked Tavenner. "They were pretty young, I understand," said Wheeler.

"You mean with two young children, the nurse would not know where to contact the parents?" asked the committee counsel incredulously.

Screenwriter Lew Solomon was also listed as ducking the subpoena-servers. His wife repeatedly said he was "out of town," said Wheeler.

Leonardo Bercovici's wife told the committee investigators to come back the following day. When they arrived, no one was at the house and "by the looks of the newspapers and things piled up," nobody has been there since.

Screenwriter Edwin Huebsch was also on the list. Wheeler talked with Mrs. Huebsch, who said her husband would be home "later." When the house committee people returned, the place was deserted.

"Inquiries in the neighborhood," said Wheeler, "disclosed that Mrs. Huebsch had hastily loaded the station wagon and left. No one has been there for the last five weeks."

Geer, Lees 'Unfriendly' At Last Week's Quiz

Last Wednesday (11) two witnesses were "unfriendly." Veteran character actor Will Geer and screenwriter Robert Lees refused to answer many questions, including those dealing with Communist affiliation, on grounds of self-incrimination. Both claimed the protection of the 5th Amendment to the Constitution. Lees also occasionally sought refuge in the 1st Amendment.

Among answers that Geer did give was one which disclosed that his wife is the granddaughter of "Mother" Bloor, the 88-year-old patron saint of Communists in this country.

Counsel for two subpoenaed witnesses—J. Edward Bromberg and Marc Lawrence — claimed their clients were ill and could not appear in Washington. Martin Popper, attorney for Bromberg, wanted the subpoena quashed because the actor would be "in serious danger of another heart attack under any pressure." The committee took the matter under consideration. Counsel for Lawrence said the latter suffered a nervous breakdown and was in a hospital in Alhambra, Calif. He asked that his client's testimony be taken there to spare him the trip. This also was taken under consideration.

On Thursday the committee hit paydirt in the testimony of Screenwriter Richard J. Collins, former Communist. Among Hollywood figures Collins named as persons he had known in the party were: Budd Schulberg (whom he said quit in 1941); John Howard Lawson, Ring Lardner, Jr., Albert Maltz, Lester Cole, Paul Jarrico, Robert Rossen, Martin Berkeley (a screenwriter who promptly wired the committee denying the charge and asking an opportunity to appear before it); Samuel Ornitz, onetime actor Herbert Biache and his wife, Waldo Salt and his former wife, Ambur, Abe Polonsky, John Bright, Gordon Kahn, Leonardo Bercovici and Frank Tuttle. Highlights of the Collins testimony also included the following:

1. He estimated the party still retains about 75% of its peak, wartime membership of "several hundred" motion picture industry people, but there are indications that some of these are slipping away and some others are beginning to have their doubts about Russia.

2. He said Paul Jarrico, writer with whom he had worked on several film stories, came to him and urged him not to reveal the names of other Communists in Hollywood. Collins said he would withhold names if Jarrico would agree not to support Russia in the event of war with this country, but that Jarrico refused to accept the offer.

3. Large film industry earners paid an assessment of 4% of their salaries to the party, after deducting the agent's commission. Collins said his assessment amounted to $185 a month for several years and that Robert Rossen had irked the comrades by failings several thousand dollars behind in his payments at one time.

4. The Communists created an atomic energy committee in the Hollywood Writers Mobilization Committee after the war to spread fear psychology among the American people for the benefit of the Soviet Union.

5. The Communist Party reconstituted the Screen Writers Guild after it had been destroyed by the large companies and a "right wing" union.

Friday was a mixed day in which one of five witnesses—Meta Reis Rosenberg, ex-assistant story editor at Paramount and later story editor at the Berg-Allenberg talent agency—admitted party membership formerly and put the finger on a number of others in the industry she had known as Reds.

Four other witnesses—Writers Waldo Salt and Paul Jarrico, and Actors Victor Kilian and Fred Graff—joined the "unfriendly" list, claiming the protection of the 5th Amendment to avoid self-incriminating testimony. All refused to answer questions about Communist affiliations.

Mrs. Rosenberg, an attractive brunet who practically melted the House Committee into a chivalrous mood, named as persons she had known in the Communist party—Frank Tuttle and his former wife, Tanya, Waldo Salt, Paul Jarrico, Samuel Ornitz, Herbert Biberman, Dorothy Trees and her husband Michael Uris, Francis Faragoh, Robert Rossen, Abe Polonsky, Albert Maltz, Lester Cole, Richard Collins, Carlton Morse, Gordon Kahn, Edward Biberman, George Wilner, John Howard Lawson and Dalton Trumbo.

All the "Fifth Amendment Boys" to date have had with them as their attorneys, Robert Kenny and Ben Margolis, of L. A.

Berkeley Asks Hearing, Denies Any Red Link

Hollywood, April 17.

Martin Berkeley called Richard J. Collins a perjurer, in answer to the latter's testimony before the House Un-American Activities Committee in Washington. In a wire to the committee the accused writer said:

"I have read in dispatches from Washington that a witness before your committee, Richard Collins, has accused me of being a Communist. I am not now nor have I ever been a member of the Communist Party, nor will I ever become one, and Collins is guilty of perjury. I respectfully urge you to allow me to come to Washington and lay my anti-Communist position before you. It is well documented. I have fought Communism consistently inside the Guild and out."

Par Continues Plans On 'Feather,' Hayden Film

Hollywood, April 17.

Paramount is going ahead with plans to release "Flaming Feather," Nat Holt production starring Sterling Hayden, who recently testified before the House Un-American Activities Committee.

Meanwhile, Anson Bond is continuing the lensing of "Skid Row," starring Hayden, for 20th-Fox release.

B & K 'Optimistic'

Continued from page 4

this year's earnings, however. In 1950, B&K showed a profit of $2,175,354.61 or $8.28 per share on 262,630 shares outstanding. This is $629,902.14 less than the $2,805,256.75 earned in 1949. Dividend of $10.62 was paid in that year.

1st Quarter Off 6½%

So far in 1951 a $1.25 dividend has been paid for the first quarter. Circuit treasurer Elmer Upton disclosed that the circuit is 6½% under the same period in 1950, excluding taxes and including the profitable WBKB operation. Projected figure for first period would put the circuit 12 to 15% behind the 1950 period after taxation is allowed.

Since WBKB earnings are figured in with the overall corporate results, no breakdown on video profits were immediately available. It was said this is the first year the tele station has shown any gain. Wallerstein added the circuit is using the station to the maximum to boost exhibition. Aside from approximately a half-hour per week of live entertainment, the station is using 127 spot announcements each week.

Balaban also said B&K must divest itself of at least 12 more theatres by next year under the Paramount divorcement decree. Circuit must sell two houses in Rockford and one in Quincy, Galesburg, Oak Park, Bloomington and Peoria, Ill.; a theatre in South Bend and Gary, Ind.; plus the United Artists, Loop first-run house, plus the MacVickers and Iris theatres here, which are 50% subsids of the circuit. Until starting reasonable negotiations for sale, the circuit may receive extensions from the court.

Arthur Goldberg, veepee and counsel, said it look doubtful whether the circuit will pursue modification of the JP decree further if it's bounced in the U. S. Circuit Court where it's now under appeal.

B&K board of directors were all elected for another year. They are Balaban, Robert O'Brien, secretary of United Paramount Theatres; Elmer Upton, circuit treasurer; Leonard Goldenson, UPT proxy, and Edward Hyman.

da Silva-Morley

Continued from page 3

appear in Seymour Nebenzal's "M," which Col is now moving into release. Film opened at E. M. Loew's theatre, Hartford, last weekend without any untoward incident.

Col intends to handle the pic in conventional distribution pattern. "M" has several New England openings set for this week.

Meanwhile, Col is closely watching exhibition of "The Brave Bulls" which also has been linked with the House investigation through its producer, Robert Rossen. Latter was aligned with the Communists in testimony given by screenwriter Richard J. Collins.

"Bulls" opened in Texas on Monday (16) and the tie-in with the House probe had neither any deleterious effect on business, nor was there any public protest.

Film began its N. Y. preem run at the Rivoli theatre last night (Tues.).

Last month there were mild manifestations of objections to "Born Yesterday" but these quieted and no further protests have since been reported. Film stars Judy Holliday and was based upon a play authored by Garson Kanin.

Picket bearers repping Catholic War Veterans units appeared at the Victoria theatre, N. Y., and Loew's Journal Square theatre, Jersey City, but the demonstrations lasted only a few hours and were not repeated. Kanin and Miss Holliday were linked with organizations listed as subversive by the Attorney General's office.

MacMillen-Pathe

Continued from page 5

clined a spot at Pathe Industries. Denying trade conjecture that he would join the trek to UA, Le Sieur said he has no immediate plans. Lazarus and Kamber, similarly, have yet to set any new association.

Kranze's Hop to UA

Heading the list of those hopping to UA is Bernard Kranze, who was named executive assistant to William J. Heineman, distribution v.p. Kranze had the top distrib spot at ELC.

Milton R. Cohen, ELC general sales manger, goes to UA as western division manager. He succeeds Fred Jack, who announced his resignation last weekend. Joseph Sugar, assistant to Kranze at ELC, also is expected to make the switch.

W. E. Callaway, veteran in distribution, has bowed out as West Coast district chief for UA and is being replaced by James Velde, of Detroit.

Also leaving UA is Ralph Crambiett, manager in the Minneapolis area. Replacing him is Don Schwartz, who moves over from ELC.

MacMillen notified all branch chiefs last Thursday (12) to prepare for closing the ELC exchanges and switching their operations to UA branches by April 28, by which date the physical changeover is set for completion. Salesmen immediately were relieved of their duties, with the other field personnel staying on the final two weeks.

Homeoffice staffers who are to receive severance pay under union contracts were dropped last Friday. These included publicists Ruth Cosgrove, Phil Cowan, Ted Schwartz and Freedom Lands. Of this group, only Miss Cosgrove is trekking to UA, where she will serve as radio-video contact.

Le Sieur checked out last Friday, leaving Lazarus and Kamber in charge of turning over the department records to UA. Lige Brien, ELC exploitation head, will continue with the distrib the final two weeks to complete campaigns for "Oliver Twist" openings in Dallas. He's leaving for the southwest shortly, and following the assignment will join the exploitation department at UA.

Meanwhile, all Pathe directors are candidates for reelection at the corporation's stockholders meeting set for April 25 in Cleveland. They are MacMillen, Edwin Cox, William R. Daley, Henry J. Guild, Robert W. Purcell and Kenneth Young.

Also up for a vote is a proposal for issuance of Pathe stock options to MacMillen (25,000 shares); Carl W. Zies, Pathe v.p. (25,000 shares); Nick Troonstine, v.p. (10,000), and James King, treasurer (10,000).

In other shifts, Richard Carnegie goes from the ELC's branch manager's spot in Los Angeles to the same post at UA. He replaces Bert Pollard, who becomes office manager at the exchange. Ralph Amacher, ELC branch manager in San Francisco, was named UA sales head in the same city.

Charles Powers, Jr., becomes sales rep for UA in Portland, Ore., switching from the ELC's branch manager's position in that city but working out of Seattle.

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Shift to Other Ch. Outfits

Chicago, April 17.

Employees of local Eagle Lion Classics exchange were given two weeks' notice last week as aftermath of company's dissolution into United Artists. ELC film salesmen reportedly were swallowed up immediately in other local distrib outfits, whose sales staffs have been undermanned during recent months. Same applies to clerical staffers, most of whom have already landed with other organizations.

Summer Releases

Continued from page 5

is elsewhere, so that May-June-July release of top product is dissipation of assets. Exhibs, on the other hand, habitually cry for the biggies during that period on the basis that it takes an exceptional film to do real biz then.

Exception to the warm-weather decline was found during the war years, when every month was good. These years also followed installation of air-conditioning in a great many theatres, which likewise had a tendency to draw people in when it was still a novelty factor. By 1948, b.o.s were back to their historic summer slumps.

Increase in overall output by most companies is accounting for whatever improvement there will be this year in the dog-days release slates. With more pix to schedule and the attendant problem of balancing types of stories, casts, color films, etc., distribs have found that they've had to push some hardier product into the May-June-July slot in order to keep from bunching it at other periods of the year.

Combination of air-conditioning and TV is said also to be a factor in some distribs slating better pix during the summer. Reasoning is that the public is more apt to get away from televiewing when the weather's warm and head for the cool interior of a theatre.

Metro, which has habitually done better for exhibs during the high-temperature stanzas, again will come through this year. It has slated for May a Dore Schary personal production for which it has high hopes, "Go For Broke." June will see Lana Turner teamed with Eric Pinza in the singing star's initialer, "Mr. Imperium," in color. Likewise another color entry, "Excuse My Dust," Red Skelton-starrer. July will offer "Show Boat," with music and color.

20th-Fox in May will release Danny Kaye's new Technicolor starrer, "On the Riviera," and Betty Grable's "Meet Me After the Show." Universal will have "Prince Who Was a Thief" in color, and other companies will likewise have a scattering of tinters and specs.

Mid-August, however, will see the heavy guns rolled out for the start of what may make 1951 a banner year in product quality. Among pix dated for around that time are Warner Bros.' Vivien Leigh-Marlon Brando starrer, "A Streetcar Named Desire"; Paramount's Montgomery Clift-Shelley Winters-Elizabeth Taylor headliner, "A Place in the Sun"; 20th will offer "Take Care of My Little Girl"; Metro will have Gene Kelly's "An American in Paris," and other companies with release slates not fully set yet are grooming a number of biggies into the August-September slot.

ELC's Market

Continued from page 3

worthwhile producers. He said move also placed a further responsibility on his studio to make its facilities available to indie producers who could turn out quality product.

One new company reported in an embryonic stage is being advanced by Sam Decker, former Lippert franchise-holder in Los Angeles. Decker is understood to have held huddles with Nat Levine, former serial producer who headed Mascot Pictures Corp. Decker and Levine are reported to be charting a new distrib-production setup on the Coast. Decker previously had been dickering with Leon Frumkess, ex-veepee of Samuel Goldwyn Productions, who last week stepped into an important post with Music Corp. of America.

Reaction to the UA-ELC deal by independent exhibs was that indie production might well be stifled if the outlet were controlled by one company, meaning UA. Elimination of a company, they said, posed a problem to exhibs who depended largely on indie product. It was said that while ELC did not have a surplus of product, it at least helped to supply the market and that any new companies with quality pix would be welcomed with open arms.

Holliday Nay

Continued from page 3

"Gentlemen" is that she feels it would further and forever solidify her typing as a "dumb blonde." She feels that for the good of her career she's already been too much categorized in that direction by her success in the stage and screen versions of "Born Yesterday."

Col had a deal all set for purchase of rights to the musicalized version of the Anita Loos story. It called for a price of $185,000 and a wait until the middle of 1953 for release of the film. In explaining the collapse of negotiations last week, studio said producers had come up with demands that were too onerous. Deal was originally arrived at in New York some weeks ago, and co-producer Herman Levin has been in Europe since that time.

Big town or small town— it makes no difference!

"Up Front" is Out in Front *Everywhere!*

Doing
SMASH BUSINESS
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	POPULATION
CHICAGO, ILL.	3,396,808
OTTUMWA, IOWA	31,570
BLOOMSBURG, PA.	13,100
DES MOINES, IOWA	159,819
JOLIET, ILL.	42,365
SAN FRANCISCO, CAL	634,536
STEUBENVILLE, OHIO	37,651
WHEELING, W. VA.	61,099
NEW YORK, N. Y.	7,454,995
SUNBURY, PA.	26,192
DALLAS, TEXAS	295,734
FAYETTEVILLE, N. C.	17,428
CHARLESTON, W. VA.	67,914
HICKORY, N. C.	13,487
HARTFORD, CONN.	166,267
ASHEVILLE, N. C.	51,310
SAVANNAH, GA.	95,996
CLEVELAND, OHIO	878,336
TAMPA, FLA.	108,391
• MARSHALLTOWN, IOWA	19,240
ROCHESTER, NEW YORK	324,975
WATERLOO, IOWA	51,743
WATERTOWN, N. Y.	33,385
GRAND RAPIDS, MICH.	164,292

As Nationally Advertised in LIFE and SAT. EVE. POST

. . . . . and these are just the first of the 437 NATIONALLY ADVERTISED APRIL ENGAGEMENTS from Coast-to-Coast for

U-I's Hilarious War Comedy!

Big U.S. Spending In Japan Via War May Thaw Coin

Heavy expenditures by the U. S. in Japan as a result of the Korean war may serve to thaw for the American film industry thousands of dollars in yen frozen there since the end of the war. American government is estimated to have spent more than $200,000,000 in Japan in the last nine months buying food and equipment for troops in Korea, thus completely reversing the Japs' negative trade balance with this country.

Strong dollar position of the Japs currently is one of the things taking Irving Maas, v.p. and general manager of the Motion Picture Export Assn., to Tokyo this week. MPEA, co-op which handles pix of the U. S. majors in Nippon, has been operating without a financial agreement with the Japs since the end of their fiscal year, April 1. Maas will try to set up a new arrangement.

Yanks have been permitted to convert $15,000 in frozen yen for each pic they imported, plus out-of-pocket costs of prints and rawstock. Maas will try to remove this limitation. Deal must be made with the Japs, although it must have final approval of military government authorities.

American industry sent 146 pix into Japan in 1950 (of which about 140 were MPEA) and has permits for 299 this year. Nips are letting it be known that this may be cut to 200 or less next year, although that may hinge on the continued U. S. military expenditures there and the resultant dollar situation. Japs want to get on a pay-as-you-go basis and stop the piling up by American companies of huge frozen dollar credits which some day will have to be liquidated.

Another factor which is taking Maas' attention and will seriously affect the financial situation in Japan is the decision to end MPEA operation there at the end of this year. With each of the 10 member companies on its own, there is expected to be a wild scramble for both permits and exchange.

Jap producers, as have those in other countries, will undoubtedly fight Yank firms' efforts to bring in unlimited quantities of films. Jap exhibs like the idea, however. Nagamasa Kawakita, important exhib, as a matter of fact admitted when visiting New York couple weeks ago that theatremen were looking forward to the end of MPEA, since they expected that competition among Yank distribs would serve to ease film rental terms.

Coston-Hoffman

Continued from page 3

men are independently wealthy and have extensive theatre holdings of their own, outside of their Warner activities. Resignations are effective May 1.

Coston's Background

Coston, a veteran of more than 40 years in the theatre biz, is a partner in two important midwest chains. He's allied with Ted Gamble in Standard Theatres, which has about 26 houses in Wisconsin, a number of them drive-ins, and also has a large share of the Indiana-Illinois Theatre Circuit, which has about 30 houses.

Coston was formerly president of the Chicago Theatres Corp., operating 136 houses. He sold the chain to Warners in 1930 and simultaneously became its Chicago-Milwaukee zone boss. Harry M. Kalmine, Warner circuit prexy, yesterday (Tues.) announced that Al Kvool, now assistant zone manager, would succeed him.

Ex-Hoffman Bros.

Hoffman's history is similar in the New Haven territory. He started in biz in 1912 with his brother, B. E. Hoffman. Their Hoffman Bros. Theatrical Enterprises built up a chain of 24 houses, which they sold to Warners in 1929. Hoffman thereupon became zone manager.

Other significant changes at Warners were perhaps foreshadowed by the presence in the east of Harry M. and Jack L. Warner. Harry came to New York last week and Jack arrives next Monday (23). They'll remain for several weeks on high confabs.

Poland Pact

Continued from page 3

long been a favorite of the people there.

The only other Iron Curtain nation that continues to play U. S. films is Czechoslovakia, and they are fast disappearing there. The Czechs have had a long-standing ideological tie to the U. S. which was reflected in popularity of American films, and apparently the leftist government that took over in 1948 did not desire to chop that off too abruptly. They've been moving in that direction with increasing vigor, however, in the past year or so.

Yugos Playing 35 a Year

Yugoslavia, no longer in the Iron Curtain, is playing 35 American films a year on a very cordial basis. A new deal has just been negotiated to replace the present one, which expires in July. Maas is now on his way to Belgrade, via Japan, to ink the pact. It gives American companies a percentage against a guarantee on their films.

New Polish extension was for only a short term. It was negotiated by mail out of Prague by Louis Kanturek, MPEA's eastern European rep. Maas and Kanturek hope to get to Warsaw before expiration of the extension July 1 to work out a new pact. American distribs are not optimistic, however, on the two men getting visas, getting reasonably polite treatment if they do reach Warsaw or being able to set up a new arrangement in any case.

Poles are still playing off 65 pix provided under the original deal worked out in 1947. During the early years of the pact, MPEA was getting dollars for the films via exchange deals with charitable and other organizations. These arrangements were unofficial, but approved by the government.

Czech contract runs until October, 1952. When it was signed three years ago, Prague took only six new pix and has been playing them off since, plus the 67 previously bought. They're practically played out now. Czechs have also cut off the coin the Yank firms were receiving.

Maas' six-week tour will also take him to Vienna, where MPEA operates a distribution setup. B.o. has been off badly there recently, due to a general economic slump.

Harry Arthur

Continued from page 7

methods and to require that they be disposed of.

"Had the mandate been carried out, many of the theatres would have been recovered by former owners, and the rest would have come into the hands of a diversity of independent owners. . . . But any such wholesome result has been forestalled by further consent decrees between the Department of Justice and the monopoly companies, which represents a surrender by the Government of at least 75% of the fruits of the victory in the Supreme Court.

"These consent decrees were made by drawing a curtain over the savage and criminal competitive methods used by the defendants, the large film companies."

Turning to the Par decree, Arthur notified his congressman, "Paramount was a great combination of picture-making and exhibiting corporations. It had about 1,500 of the principal theatres of the country. . . . Had the principle of dissolution pronounced by the Supreme Court been applied, I venture to say Paramount would have retained less than 100 theatres." Commenting on the split between the theatres and the Paramount production-distribution unit, Arthur added: "Experience justifies the fear that future modifications will be made and in the end a complete community of interest and reunion of the companies will occur." The recent amendment to the Par decree, which allowed United Paramount Theatres to acquire two chains in Texas, riled Fanchon & Marco when it was in the proposal stage. Company sent its attorney to the trial court in New York to oppose the action.

"For our pains," Arthur related, "my counsel and the people represented by him were severely criticized by the Government and Paramount counsel for making objections."

Heller Offering Up To 70% 1st Money On UA Prod. Deals

Nature of the financing which Walter E. Heller & Co. of Chicago is offering indies producing films for United Artists release is highly unusual. Commercial loan house is taking first-money position—usually assumed by banks—on all UA production angeling, plus what would ordinarily be second-money spot on a number of the deals.

While banks now generally won't give advances of more than 50% of a pic's budget, Heller is willing to go up to 70% or beyond. He will not give second-money—that would be coin in the 50% to 70% of the budget range—without also having made the first-money loan.

In return for loans in the first-money category, Heller is asking the usual 6% interest plus a 10% to 12½% participation in the profits of a pic. Firm is not demanding collateral other than a lien on the negative of the film being financed.

Indie producers queried this week indicated they felt the Heller terms fair, despite the fact outfit takes a chunk of profits on first-money, which the banks do not. They said the piece was not too large in view of the point that Heller is making none of the demands for other protection which banks usually ask and which have had the effect of sidetracking loans requests.

These factors, which Heller has not asked for, include personal guarantees, multiple-picture deals so that loans can be cross-collateralized, and liens on previous negatives made by a producer.

Earmarks $2,000,000 for UA

Heller has earmarked a sum of $2,000,000 for financing UA product. This figure is a loose one, however, and may be expanded if a sufficient number of good packages present themselves. With Heller taking both first and second-money positions, $2,000,000 would not finance more than seven or eight pix at the top.

Heller deal is in no way exclusive with UA. Chicago firm is free to bankroll pix for any other distrib. UA and its producers, in turn, are equally free to get all or any part of their money from other sources.

Douglas Fairbanks, Jr., denied last week that his deal with Heller for financing "One Man's Poison" had fallen through on a matter of terms. Pic is to be made in England. Producer explained that technical difficulties had arisen on guarantees demanded by British banks and so he was forced to change his plan of financing. Instead of using Heller coin for the dollar portion of the deal, Fairbanks is understood to have acquired the funds on a personal note.

"Withdrawal from the Heller deal was not due to terms being too steep or unreasonable," Fairbanks stated. He added that the withdrawal in no way affected his agreement to release through UA.

UA's ELC Buy

Continued from page 5

news habits in N. Y. were demanded by ELC.

Obviously, since ELC bowed out of the distribution business with the UA buy, it could hardly be damaged by the continuation of any trade practices. Thus the tentative conclusion reached on the ELC-Pathe side is that the bid for overhauling conditions in N. Y. will be dropped.

Charging it was illegally excluded from the market, ELC asked the U. S. District Court last November for an order fully establishing competition between indie theatre ops and the Loew's-RKO chains. Until this situation was developed, ELC wanted the tribunal to restrain the distribs from granting any exclusive neighborhood prior run to Loew's or RKO.

Also sought was a ban on the simultaneous exhibition of any RKO film in two or more RKO theatres and a like restriction on Metro pix in Loew's spots.

Young Mulls New Buy

Continued from page 5

the physical changeover of ELC's operation is completed.

When the Krim associates moved in they were equipped with $1,250,000 in operating capital, supplied by Walter E. Heller & Co., Chicago factoring outfit. They found UA in much worse condition than they suspected, however. Thus, the weekly loss pointed the way to a quick deal such as that with ELC as the only likely means of success.

Deal With DeLuxe

For this reason, a deal with DeLuxe Laboratories was in the process of being worked out under which DeLuxe would provide an additional $500,000 for UA operations in return for printing commitments. This sum, in view of the surprise ELC switch, is no longer required and for this reason the DeLuxe arrangement has been abandoned.

Supporting the anticipation of a quick shift into the black for UA are its and ELC's current gross business. ELC's domestic take has been running about $200,000 weekly. Four weeks ago, at the conclusion of the firm's sales drive, the figure hit $320,000 but this was followed by a low of about $160,000 and is now climbing back to the average take.

UA's gross income has been hovering about the $150,000-per-week level. The Krim group managed to stem the previously continuing decline in business but without a sufficient number of strong films on hand there was no way of immediately building weekly billings.

See $350,000 Weekly Gross

UA, with the tall stack of ELC pictures now on its shed, should have a weekly domestic gross of over $350,000. Its and ELC's deals with the independent producers will give UA a 29.6 average percentage of the gross as distribution fee.

This, of course, will mean about $105,000 per week as UA's share of gross rental take. The distrib's current break-even point is $73-75,000. Latter figure will rise, of course, as more employees are taken on to assist in handling the bolstered release sked. But a relatively wide margin of profit still will result, it's figured.

Krim and William J. Heineman, UA sales topper, said in N. Y. last week they estimate about 50 of the pix coming from ELC still have some distribution potential. In addition to this, six other ELC films have been completed and are awaiting release, and six more are committed to ELC. Krim said he expects all ELC product will have been delivered to UA, included those pix still to be produced, by the end of this year.

Both UA prexy Krim and William C. MacMillen, Jr., ELC president, stated it would be impossible to hit upon any accurate estimate of the value of the total ELC product. Total lineup, including product already liquidated, consists of over 150 films but even specific knowledge of this is lacking, further reflecting the incredible speed with which the purchase was consummated.

Specific deal was UA's purchase of 100% of the ELC stock from Pathe. No cash payment was required. UA having given Pathe a three-year note for an undisclosed sum.

Immediate Possession

Under the transaction, UA takes immediate possession of all ELC pictures plus contracts with indie producers and exhibitors, all of which UA fully intends to honor, of course.

Other assets and liabilities are assumed by Pathe, including personnel severance pay, leases on the homeoffice and exchanges, and all other obligations.

In addition to the note, Pathe obtained a commitment for a steady flow of film-processing business. Deal provides all indie producers releasing through UA for the next 10 years are to give their lab work to Pathe. Krim figured this represents $1,200,000 to $1,300,000 per year in gross income for Pathe.

The projected deal with DeLuxe similarly included a provision on processing of film prints. Such arrangements are workable since indie distribs have the prerogative to assign lab work for the producers unless the latter are already tied up with another lab through some pic-financing setup.

This aspect of the sales means Pathe will recoup at least part of the losses sustained by ELC in the past five years. Also said contributing to Young's willingness to dispose of the Pathe subsid was the fact its financial future was far from a certainty.

While ELC improved its position considerably since last summer, firm still was not any comfortable distance from an "in the red" operation, and future product prospects were not too bright.

Additionally, neither Young nor MacMillen regarded ELC as anything but strictly a business operation, that is, there was no feeling of sentiment regarding ELC. It was said they simply received a satisfactory offer and consequently unloaded the outfit.

Krim Outlines Policy

Krim outlined the UA policy for the future at a press meeting in N. Y. last Thursday (12). Sitting in with him were his partners, Matty Fox and Robert Benjamin; Max Youngstein, UA's ad-pub topper, and Heineman. Announcement of the deal was made the previous day by MacMillen.

Krim stressed that taking on the ELC volume of pix will have no bearing on UA's aim of lining up 24 top "A" pix per year on the basis of two per month, beginning Jan. 1. However, with the ELC inflow, less work is now required on the present releasing situation, so the future schedule can be developed with greater "care and selectivity."

Contrary to other reports, official sources indicated Young himself had little part in actual negotiation of the ELC purchase. He happened to be in N. Y. early last week but this primarily was in connection with his far-flung railroad interests.

Fox and MacMillen engaged in the parleys on the deal, assisted by UA attorneys Seymour Peyser and Seward Benjamin, and ELC lawyer Robert Augenblick. The bargaining began on Monday (9) and the pact was signed on Wednesday (11). When the full agreement came into sight on Tuesday, Pathe board members were consulted by telephone and in this manner they voted approval.

Krim and Fox will leave N. Y. for the Coast this week to resume work on obtaining new product and other matters. Krim had been underway with a number of pic releasing deals on the Coast but hied back to N. Y. for the ELC closing.

UA's ELC Purchase Puts Studio on Block

Hollywood, April 17.

Sudden purchase of Eagle Lion Classics by United Artists had two immediate effects in Hollywood. One was the placing of Eagle Lion Studios on the selling block, and the other was the closing of ELC branch offices.

Film lot, one of the oldest in Hollywood, is owned by Pathe. In recent years it has served as a rental studio for indie producers making pictures for ELC release. Since the turnover of ELC to UA there is no longer any necessity to own it. Present plan is to sell the lot and all its equipment to a television chain, if a satisfactory deal can be made. Meanwhile, it will be operated on a rental basis, with inducements offered to TV producers.

Shuttering of the ELC branch offices was an unexpected jolt to L.A. exchange personnel. Bernard Kranze, ELC distribution veepee, recently made a number of appointments. Of these, Bill Wasserman, of the local branch, was dropped immediately, along with other salesmen in other towns. Richard Carnegie, branch manager, and Stanley Lefcourt, sales manager, also recent appointees, will remain on the payroll until the branches are shuttered officially on April 28.

Francis' Rally Tour

Francis, Universal-International's "talking" mule, will tour some 35 cities starting April 20 on behalf of a new U. S. Defense Bond Drive in which newspaper carriers of more than 600 publications throughout the country will cooperate.

Campaign also will have full support of the American Newspaper Publishers Assn. and the International Circulation Managers Assn.

GREATEST POINT-OF-SALE PROMOTION IN THE HISTORY OF THE BUSINESS!

An unbeatable combination . . . a powerful boxoffice attraction backed by an intensive pre-selling campaign!

PRE-SOLD!

WORLD PREMIERE CITY NAMED BY VOTES OF MILLIONS OF MUTUAL RADIO LISTENERS!

NATIONWIDE TOUR BY "QUEEN FOR A DAY" TROUPE!

50-CITY AREA SATURATION PREMIERES SOLIDLY SOLD WITH "QUEEN FOR A DAY" CONTESTS!

"Will easily prove to be one of the highlights of the film year. Splendid entertainment, will move, delight every segment of the audience. A great offering in every sense!" —FILM DAILY

"A commercial winner. Limitless exploitation possibilities!" —BOXOFFICE

"Notable boxoffice success. Enthusiastic word-of-mouth!" —SHOWMEN'S

"Tightly-knit, suspenseful, novel, arresting. Will hit fine grosses!" —DAILY VARIETY

"Excellent!" —M. P. HERALD

"Appeal to film-goers of every classification!" —M. P. DAILY

"Touching, heart-stopping, topnotch!" —VARIETY

Great "DAY" thru **UA**

Film Reviews

Continued from page 6

Captain Horatio Hornblower

a skilled artist, capturing the spirit of the character and atmosphere of the period. Whether as the ruthless captain ordering a flogging as a face-saving act for a junior officer or tenderly nursing Virginia Mayo through yellow fever, he never fails to reflect the Forester character.

The film is divided into two halves. In the opening, Hornblower (Peck) is commanding the frigate Lydia through Pacific waters to fulfill a British mission to provide arms to enemies of Spain. The mission is fulfilled, but Hornblower learns that there has been a change of allegiance, and that Britain and Spain are once more allies. Miss Mayo, as a sister of the Duke of Wellington, is made passenger on the Lydia to escape a yellow fever epidemic. News that Britain has changed her allies leads to an attack on the ship he had so recently helped.

On his return to England, after he has renounced Miss Mayo's love because he is already married, the captain is given a new command. He participates in an exciting adventure against Napoleon's fleet, eventually becoming a national hero.

The major action sequences have been lensed with great skill. The two major battles are as robust as anything comparable done recently on the screen. It would be helped if some irrelevant detail was clipped, with running time cut 10 minutes or more.

Notwithstanding the criticism that greeted her casting, Miss Mayo plays Lady Barbara with understanding and sensitivity. Not even her American accent will disturb viewers. The role of Hornblower's First Lieutenant William Bush is handled painstakingly by Robert Beatty, although always over-shadowed by the star. The other ship's officers are neatly played by Terence Morgan, Moultrie Kelsall, and James Kenney. James Robertson Justice turns in another fine portrayal as a good-humored crew member. Alec Mango puts venom and hatred into the role of Don Julian, chief of Britain's short lived ally, to make this a memorable characterization of a ranting dictator.

Technically, the film ranks with the best from a British studio for a big-scale, action spectacle. Raoul Walsh has clearly kept a firm grip on his subject. Guy Green's Technicolor camera work ranks with his best. *Myro.*

Night Without Stars
(BRITISH)

London, April 10.

GFD release of Europa Film production. Stars David Farrar, Nadia Gray. Directed by Anthony Pelissier. Screenplay, Winston Graham; camera, Guy Green; editor, John Seabourne; music, William Alwyn. At Odeon, London, April 4, '51. Running time, 86 MINS.

Giles Gordon .... David Farrar
Alix Delaisse .... Nadia Gray
Louis Malinay .... Maurice Teynac
Duffand .... Gilles Queant
Pierre Chaval .... Gerard Landry
Claire .... June Clyde
Walter .... Robert Ayres
Doctor Coulaux .... Clyde Morton
Armand .... Eugene Deckers
"Mere Boget" .... Ina De La Haye

Adapted from a book, this picture is of necessity novelettish in treatment, with an involved story of crooks. It is condensed to concise proportions which is all to the good and should appeal to the general run of patrons. Not likely to make the grade for the U. S. market unless via the drawing power of David Farrar.

The sprawling beauty of the Riviera provides grand background for this topical story of a half-blinded Englishman languishing in enforced idleness. He gets entangled with a sympathetic French girl, ostensibly the respectable widow of a resistance fighter, but inexplicably involved in a murder which never becomes news. There is a suave Frenchman in love with the girl, another man of dubious occupation who turns out to be her brother and some spurious currency concealed in a wine cellar. The inquisitive Britisher is conveniently pushed over a precipice in a fake car smash, but relentlessly pursues his investigations. Having regained his sight through another operation, he feigns his former infirmity until he finally probes the unsolved mysteries, unmasks the criminal brother and regains the girl for himself.

Farrar copes manfully with all the frustrations of the hero and would have been more impressive had he been served with better dialog. Nadia Gray is alternately provocative and elusive as the girl with divided loyalties. The local French characters are all naturally depicted, particularly Maurice Teynac, as the implacable brother, and Gerard Landry, as the rival suitor who gets bumped off. June Clyde turns in a nicely balanced cameo as an American goodtime girl. Direction of Anthony Pelissier is commendably brisk. *Clem.*

Thunder in God's Country
(SONGS)

Hollywood, April 12.

Republic release of Melville Tucker production. Stars Rex Allen; features Mary Ellen Kay, Buddy Ebsen, Ian MacDonald, Paul Harvey, Harry Lauter. Directed by George Blair. Written by Arthur E. Orloff; camera, John MacBurnie; editor, Harold Minter; song, Irving Berlin, Leonard M. Sive. Previewed April 11, '51. Running time, 67 MINS.

Rex Allen .... Rex Allen
Dell Stafford .... Mary Ellen Kay
Happy Hooper .... Buddy Ebsen
Smitty .... Ian MacDonald
Carson Masterson .... Paul Harvey
Tim Gallery .... Harry Lauter
Stack Breeden .... John Doucette
Mayor Larkin .... Harry Cheshire
Bill Stafford .... John Ridgely
Bates .... Frank Ferguson
Johnson .... Wilson Wood

Crooked politics and gambling set up the action for this latest Rex Allen entry from Republic. Results make for an okay western programmer that is satisfactory fare for the intended market.

Scripter Arthur E. Orloff lets his plot deviate somewhat from the basic oater formula by introducing such a "new-fangled" gadget as a tape recorder, but otherwise keeps it running the route on horseback by laying action in an old-west town that has refused to adopt modern manner. Juve audiences may object a bit at overload of dialog and too much aimless shooting but, otherwise, it will be to their liking.

George Blair's direction moves footage along acceptably as he brings Allen to the town of Hidden Valley for a reunion with two World War II Air Force buddies. First off, the town's fearless publisher is murdered and an opposing political combine uses the incident to further its election campaign. This puts the buddies, Harry Lauter and Buddy Ebsen, marshal and deputy, respectively, on the spot.

Allen, western artist on a roving assignment, decides to aid his pals put down the politicos, who are being backed by a gambler who sees pickings in the pioneer town. Crooks use a faked tape recording to swing votes, but Allen is able to trick the gambler into a confession in time to save the town from becoming a slotmachine haven.

Allen is an able sagebrush hero and Ebsen works in some outdoor comedy. Lauter's marshal is good, as is the heavy created by Ian MacDonald. Mary Ellen Kay is the pert heroine, daughter of the murdered publisher. Paul Harvey, John Doucette, Harry Cheshire and the others are up to demands.

Three tunes are included in the score, "Mollie Darling" and "John Henry," both public domain, and "Melody of the Plains" are neatly sung by Allen. Oater values are expertly presented under Melville Tucker's production supervision and by John MacBurnie's lensing. *Brog.*

Cavalry Scout
(COLOR)

Hollywood, April 13.

Monogram release of Walter Mirisch production. Stars Rod Cameron; features Audrey Long, Jim Davis, James Millican. Directed by Lesley Selander. Story and screenplay, Dan Ullman; additional dialog, Thomas Blackburn; camera (Cinecolor), Harry Neumann; editor, Richard Heermance; music, Marlin Skiles. Previewed April 12, '51. Running time, 78 MINS.

Kirby Frye .... Rod Cameron
Claire .... Audrey Long
Lt. Spaulding .... Jim Davis
Martin Gavin .... James Millican
Barth .... James Arness
Varney .... John Doucette
Sgt. Wilkins .... William Phillips
Col. Drumm .... Stephen Chase
Corporal .... Rory Mallinson
General Sherman .... Eddy Waller
Mahone .... Frank Wilcox
Col. Deering .... Cliff Clark

Cinecolor coating and Rod Cameron as star provide the customer lures for Monogram's "Cavalry Scout," which shapes up as good fare for action-adventure fans. Yarn is another workout on the "whites vs. redskins" theme, but neat scripting by Dan Ullman (with additional dialog by Thomas Blackburn) manages to inject freshness.

Cameron, army civilian scout, comes to Red Bluff in search for a supply of guns stolen from the army arsenal. There he becomes entangled with James Millican, who heads the gang which is smuggling weapons to the warring Indians for a price. Time element heightens the suspense, Cameron needing proof of Millican's dirty work before the latter can get a pair of valuable Gatling guns to the redskins. It all winds with justice reigning supreme, however, Millican and his gang rounded up and Cameron ready for new adventures.

Mantling supplied by Walter Mirisch is of good calibre, his castings especially stacking up as above par in view of the limited budget. Cameron, enacting his role in a somewhat more leisurely manner than the typical outdoor hero, impresses with a sincere performance which never sacrifices the ruggedness called for, while Audrey Long is tops as the gal of the footage. Millican rates a bow for his villainy, and there's good support from Jim Davis and James Arness.

Direction of Lesley Selander results in good pacing, camera work of Harry Neumann provides some of the best Cinecolor yet glimpsed, and remaining technical credits are stock. *Neal.*

Travellers Joy
(BRITISH)

London, April 2.

GFD release of Gainsborough production. Stars Googie Withers, John McCallum, Yolande Donlan. Directed by Ralph Thomas; screenplay, Bernard Quayle, Allan MacKinnon from Arthur Macrae's play; camera, Jack Cox; editor, Jean Barker; music, Arthur Wilkinson. At Gaumont, London, March 28, '51. Running time, 78 MINS.

Bumble Pelham .... Googie Withers
Reggie Pelham .... John McCallum
Lil Fowler .... Yolande Donlan
Fowler .... Maurice Denham
Tom Wright .... Colin Gordon
Helstrom .... Gerald Heinz
Lord Tilbrook .... Geoffrey Sumner
Tilsen .... Peter Illing
Eva .... Dora Bryan

When "Travellers Joy" was first presented on the stage in the West End in 1948 it was an outstanding hit and ran for more than two years. The film is unlikely to repeat that success. The story of British tourists stranded on the Continent without money has lost much of its topicality, and the current production suffers in consequence. It remains, however, a light, trivial piece which should rate steady business at home, but rates only as a dualler for America.

Googie Withers and John McCallum (real-life husband and wife) are a divorced couple who find themselves penniless in Stockholm. The entire plot describes their frantic endeavors to raise the necessary coin to meet an overdue hotel bill and pay for some food. The denouement, complete with reconciliation, is unduly mild.

The plot is crammed with obvious situations, mostly of a frivolous character, and these are fully exploited in the script. The whole idea is treated as a lightweight subject, designed to yield polite chuckles.

Acting attains uniform standard of competence with principal roles neatly taken by Miss Withers and McCallum. Yolande Donlan sparkles, as always, in the role of a designing female, and Maurice Denham is blunt and forthright as her uncompromising boy friend. Colin Gordon is suitably harassed as Miss Withers' secretary and Geoffrey Sumner adequately portrays a peer in the British Diplomatic Corps. *Myro.*

The Treasure
(Skarb)
(POLISH)

Pol-Ton Film Co. release of Film Polski production. Stars Adolf Dymsza; features Jerzy Duszynski, Danuta Szaflarska, Ludwik Sempolinski. Directed by Marian Leonard. Screenplay, Roman Niewiarowicz; English titles, Charles Clement. At Irving Place theatre, N. Y., March 28, '51. Running time, 90 MINS.

Krysia .... Danuta Szaflarska
Vitek .... Jerzy Duszynski
Fredek Ziolko .... Adolf Dymsza
Mrs. Malik .... Jadwiga Chojnacka
The Counsellor .... Ludwik Sempolinski
Basia .... Alina Janowska
Cyslon .... Waclaw Jankowski

(In Polish; English Titles)

Reportedly made in Poland last year, "The Treasure" shapes up as a fair comedy for Polish-speaking audiences. Its boxoffice potential appears to be principally confined to that market. Although the picture's English titles are a help, the entry will likely have little appeal for the average art house patron.

Story line weaves around a newly wed couple who are confronted with the problem of finding an apartment in postwar Warsaw. It's a tough chore and they're forced to share quarters with a half-dozen others. Life is already pretty hectic when a tip prompts the tenants to batter the walls in search of "treasure."

Ultimately the occupants discover the "treasure" is a myth. But before this fact is evident the weakened walls of the structure collapse around the searchers to bring about a momentary catastrophe far worse than the housing shortage. However, the trapped "fortune" hunters are saved and a just-built housing project soon becomes available for the newlyweds.

Into these situations are injected a number of humorous scenes and characterizations. Unfortunately, most of them are too long to be genuinely effective. Film's running time of 90 minutes could easily be sliced by 20 minutes with corresponding benefit to speed and pacing.

Jerzy Duszynski and Danuta Szaflarska are well cast as the just married couple. Adolf Dymsza, who portrays a radio sound effects man, registers neatly as a funmaker while supporting players are believable in lesser roles. Marian Leonard's direction is good. Charles Clement's English titles evidently condensed the dialog considerably, for the audience at the Irving Place, N. Y., frequently found things amusing that the titles failed to indicate. *Gilb.*

Buffalo Bingo Inquiry Sees Theatre License Nixed; Subpoena Majors

Buffalo, April 17.

Strong local anti-gambling sentiment backed by local newspapers has stirred municipal authorities to seek a ban on bingo gaming as a violation of the State anti-lottery law. Following hearings in March, License Director John Rollek this week revoked the license of the Old Vienna Theatre, effective immediately.

Vienna has been operating for past 10 years on a picture-and-bingo policy at upped admission prices, although only end-run pictures have been shown. On the hearings, representatives of film companies were subpoenaed by Rollek to testify as to the amount of film rentals received, in an attempt to show that bingo and not pictures is responsible for the patronage.

Rollek's decision is based on his findings that the conduct of bingo at Old Vienna is a lottery and illegal; that the pictures exhibited are of "slight and insignificant audience attraction value and a subterfuge" in an apparent attempt to legalize the admission charge which is actually for participation in a lottery; that the admissions are paid "for a chance to play bingo and not to see pictures of dubious boxoffice value; and that the admission prices are far in excess of the boxoffice value of the pictures on the run shown and of the prevailing charges in other theatres for first-runs. An appeal will be taken to the Supreme Court in an attempt to reverse the license director's decision.

The Academy theatre, which has likewise been operating on the same policy, voluntarily discontinued bingo last month pending determination of the Vienna case. Academy management has announced that the theatre would operate in future on straight picture policy and will not attempt to contest the license director's ruling.

SCTOA TURNS OVER 500 TICKETS WEEKLY TO USO

Los Angeles, April 17.

Total of 500 tickets a week for first-run theatres in Los Angeles and Hollywood were pledged by the Southern California Theatre Owners Assn. in cooperation with the USO in its program of entertainment for servicemen and women in this district.

Arrangements were made by G. A. Metzger, chairman of the board of SCTOA, at a meeting with USO representatives.

Joe McTurk May Be New Jiggs in 'Father' Series

Joe McTurk may be the new Jiggs in Barney Gerard's "Bringing Up Father" series for Monogram, Gerard said in New York Monday (16). McTurk would replace the late Joe Yule, who created the film character from George McManus' comic strip.

McTurk is a five-foot ex-sergeant who was featured in a cartoon panel throughout World War II in Yank magazine. He's appeared in more than 20 pix and has been in TV in Hollywood.

Since 1946, Gerard has made five Jiggs & Maggie subjects, with Renie Riano playing Maggie. Gerard plans to tie in his next Jiggs pic with the 40th anniversary of McManus' strip. Miss Riano and McTurk, if deal is set, will tour the country in connection with the pic and 40th anni.

MacArthur

Continued from page 1

and midwest. His Coast reception could be seen on stations connected by the Los Angeles-San Francisco coaxial cable and later on kinescope.

Historic announcement of the MacArthur ouster, touching off a great debate on U. S. policy, got immediate coverage by the radio webs last Wednesday (11) at 1:05 a.m. ABC carried recorded comment from Tokyo on the news at 1:45 a.m. NBC beamed a roundup on the development at 5:30 a.m. CBS pieced together overseas reactions for its regular "World News Roundup" at 8 a.m. Mutual used recorded inserts from the Far East on its "Bab-O-Reporter" at 9 a.m. MBS' Gotham key, WOR, gave full coverage to the story, with recorded overseas comment, during the early hours of the morning.

Tele stations jumped in on Wednesday with man-in-the-street interviews. WABD's (N. Y.) "Television Shopper" had local citizens air their views at 11:30 a.m. WPIX (N. Y.) had a "MacArthur Forum" for five minutes every hour with curbside interviews. News stanzas gave extensive reports, interviews with Congressmen, shots of public reactions, while forum shows covered the pros-and-cons.

President Truman's address on the subject was given all-channel, all-station coverage, both AM and TV, that had just short of 100% share-of-audience.

Theatres to TV Mac

Apparently figuring that tremendous public interest in Gen. Douglas MacArthur's scheduled speech before Congress tomorrow (Thurs.) will swamp their grosses, at least 12 theatres equipped for big-screen television are expected to carry the speech. They'll bally the event as much as possible to lure customers away from their home receivers and into their houses.

Lined up so far for the theatre TV coverage are the Fabian Fox and Century Marine, Brooklyn; RKO Fordham, Bronx, N. Y., and the Comerford Capitol in Binghamton. Other theatres in N. Y., Albany, Boston and Pittsburgh are expected to tie in. Theatres will take their feed from the networks' pool coverage of the MacArthur speech.

Mac Frisco Welcome Gets 35G Sponsor

Hollywood, April 17.

Sponsorship of television coverage of General MacArthur's arrival and ceremonies in San Francisco was sold to Richfield Oil Co. as a package for $35,000. Asking price by the 11 TV stations in the pool was $62,000, broken down to $50,000 for the 10 L. A. and S. F. stations and $12,000 for San Diego's lone outlet. Others interested but failing to top Richfield's offer were Packard-Bell and Hoffman Radio.

What Richfield bought was the entire coverage from time the ousted general arrived in Frisco until he flew east. Oil company monopolized time on all 11 stations from 7:30 to 9:30 Tuesday night and 9:30 until noon Wednesday. Sponsor used only identification, without any attempt at commercializing the event.

Estimated that $35,000 will cover the costs to the 11 stations, but should there be overage after all expenses are met, the monies will go into a pool to be distributed or used as the stations see fit.

Motorola's NBC-TV Buy

Motorola is picking up the tab for some of NBC-TV's coverage of the MacArthur story. Today (Wed.) at 3:15-3:30 p.m., set manufacturer will back a program on the web using films of the general's San Francisco arrival, fed to the net from Chi. Plan had been to fly the reels from the Coast to Chi by jet plane, to beam them on Tuesday (17) eve, but it proved too costly. Instead regular air line delivery was used.

Tomorrow (Thurs.) Motorola will back whatever MacArthur coverage is available before and after his speech to Congress. Agency is Ruthrauff & Ryan.

'Exhib Victory'

Continued from page 7

broadcasting applications now pending or which may be filed in the future by theatre operators.

Significant, however, Sullivan said, was the Commission's stand that it would judge on a "case-to-case" basis the qualifications of applicants who have been involved in antitrust violations. This would apply principally to film companies.

At last week's sessions, Coy expressed hope that film producers would make pix especially for TV, while continuing to produce features designed solely for theatrical exhibition. He recognized that the stations' needs for film to fit advertising time segments called for special film product rather than features made specifically for theatres.

Sullivan pointed out that these separate and distinct film requirements between video broadcasting and theatrical exhibition, which Coy recognized, had prompted TOA on several occasions to urge producers interested in TV to make such films for television while production of good pix be maintained for theatrical purposes.

'No Final Judgment'

Washington, April 17.

Pressed for "clarification" of its recent anti-monopoly report, in its effect on picture producers and exhibitors, the Federal Communications Commission said last week it has made "no final judgment" regarding TV qualifications of antitrust violators and that the question raised — regarding making films available to stations—doesn't apply to theatres.

In replying to a letter from Sen. Alexander Wiley (R., Wis.), the Commission said the question of film availability policies of picture applicants was properly raised in its report. The agency thought "it was fairer to all concerned to bring these problems to light while there is still a freeze on television applications than to wait until the conclusion of hearings on individual applications and raise it then for the first time."

The Commission said that under its legislative mandate to encourage the use of radio it felt that "in fairness to the movie interests . . . that we should inform them of our concern regarding what may be a conflict of interest which motion picture producers and distributors might have in the operation of television stations." But "whether this conflict is substantial enough to disqualify any applicant," the agency added, "we certainly have made no final decision."

The Commission declared that the purpose of its report was to set forth "basic principles" in considering applications from antitrust violators and to provide "an honest statement of our thinking and approach to these problems." It pointed out that it was "very careful . . . to make clear that we were not prejudging any application" and to state that "each case must be determined on its individual merits."

The Commission emphasized that if it is unable to resolve the question it will hold formal hearings and give interested parties opportunity to appear.

Trust Laws

Continued from page 7

antitrust suits have already reached a number and already involve amounts which constitute a drain on many American industries—and particularly on the motion picture industry.

"At this moment there are pending in the courts of this country approximately 100 theatre civil treble-damage suits against the motion picture companies. In 15 of them the amount of damages requested is not specified. In the remainder, the amount of treble damages sought totals approximately $185,000,000. That amount, of course, represents the optimistic statements of plaintiffs' counsel; yet it also represents asserted court claims in a sum equal to a large proportion of the assets of all the companies, and a larger ratio of their total net worth.

"In addition to these theatre suits, there are also pending civil treble-damage suits against the picture companies by writers and by other producers. There are also treble-damage suits involving the distribution of the advertising material used in the theatres, and suits involving various other matters.

"The grand total is truly enormous, considerably over $200,000,000, I am certain. What's more, it is growing year by year. The $185,000,000 in theatre suits alone is three times what it was five years ago.

"The proposed legislation would give even a greater impetus to the growth of this type of litigation—would have a definite and decisive tendency in the next few years to increase both the total number of cases brought and the total damages sought.

"There are a number of circumstances that deserve mention. The first of these is the changing concepts of the antitrust law—changing judicial concepts, which now hold that to be unlawful which was considered lawful at the time it was done—and so considered lawful even by the judges of the same high courts whose successors later, after the acts were committed, held the acts to be unlawful.

"The point here is not the laws nor the decisions under them. Neither of these alters the clear and undisputable fact that many of the companies against which Government decrees have been entered and against which large damages have been recovered, were only doing in whole or in part things that were thought proper when they did them."

M-G FORCED TO REVISE SUMMER SCHEDULE

Three pix have been taken off Metro's upcoming releasing schedule, necessitating a revision of the company's summer lineup. Both "Across the Wide Missouri" and "Red Badge of Courage" are being withheld pending addition of added scenes and some editing.

"Pandora and the Flying Dutchman" was taken off the sked to allow for addition of a foreword. Latter is the Ava Gardner-James Mason starrer which was produced independently in England and Spain by Joseph Kaufman and Albert Lewin.

William F. Rodgers, M-G v.p. and general sales manager, this week announced a new sked of 14 features for the four months beginning May 4.

ELC-'Twist'

Continued from page 3

considerable editing demanded by the MPAA before the certificate was granted.

Effort to recoup this expense was obviously not involved in Young's insistence on sharing in the distribution fee. UA offered to repay ELC the costs of editing.

Twist to 'Twist'

"Twist" is one of the myriad of odd angles to the UA-ELC deal. Robert S. Benjamin, one of the triumvirate which recently took over UA, is also president of the Rank organization in the U. S. In that capacity, long before he ever thought of an association with UA, he fought release of the picture. He was backed by Rank and the latter's chief lieutenant, John Davis.

Young and William C. MacMillen, Jr., ELC prexy, insisted on sticking to their contractual right to distribute it. As a result, when UA bought out ELC and thus got releasing rights to "Twist," Benjamin found himself in a peculiar position.

There's no way to stop the pic from at least playing 50 or 60 dates, since ELC has sold exhibition contracts in that number and UA must live up to these commitments. Beyond that, pic's fate is undetermined. However, ELC, through its interest in UA's proceeds on the pic, might legally demand that it be fully played-off, since UA otherwise could allegedly be denying Pathe money to which it could claim it is entitled.

Scientification Pix

Continued from page 3

and Jack Pollexfen, a small-budgeter turned out to capitalize speedily upon current interest in such subjects. Film was deemed interesting enough for Los Angeles theatreman Sherrill Corwin to buy piece outright, as an exploitation novelty which United Artists now will distribute.

Twentieth-Fox also is toying with basic idea of life from another planet coming down to earth in its currently-shooting "The Day the Earth Stood Still." Julian Blaustein production is designed as a chiller.

Coming up also is "Invaders from Mars," which Art Gardner will launch as first Allart production. Film is slated as a medium-budget undertaking, and will be shot in Cinecolor.

Pal, to tee off his new Paramount producer pact, recently completed "When Worlds Collide," on which he spent more than nine weeks of process shooting.

Leaving the earth again, Monogram has "Flight to Mars" on its agenda. Walter Mirisch is handling producer assignment, which will be lensed in Cinecolor. Film is slated to roll next week.

Still another tack is taken by I. A. Block and Jack Rabin, with their "To the Center of the Earth." Plot revolves around seven persons seeking to escape from atomic bomb attack by boring through to the center of the earth in a cyclotron. Idea provides plenty of novelty, and is rich in special effects.

Majority of story departments have their eyes open for such exploitation subjects, in belief that in this atomic age such product will be well patronized. This belief appears well founded, judging by results of films already turned out and either already released or ready to go.

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Clips From Film Row

NEW YORK

James R. Grainger, Republic exec veepee in charge of distribution, returned to homeoffice Friday (13) after several days in the Boston exchange area.

John J. Dervin, sales manager of Monogram subsid, Stratford Pictures, returned to homeoffice Monday (16) after trip to Chicago and Boston to set up playdates for firm's British import, "Portrait of Clare."

Arthur C. Bromberg, Monogram-Allied Artists franchise holder in Atlanta, arrived yesterday (Tues.) to confer with prexy Steve Broidy and sales chief Morey Goldstein on release plans for AA's "I Was an American Spy" in his territory.

First prize winner in Warner Theatres showmanship contest went to Bob Bowman, of Warner Theatre, Erie, Pa. Second and third winners were Frank Shaffer, Dixie Theatre, Staunton, Va., and Garry Weinsler, Leader, Philadelphia. In the district managers' contest, James Totman, Pittsburgh, took top spot, with Charles Grimes, Washington, and John Flynn, Philly, in second and third places, respectively. Other winners were Ted Davidson, Sigma, Lima, O., for best kiddie show, Lamar Keen, Capitol, Winchester, Va., best series of promotions, and Irving Hillman, Empress, Danbury, Conn., best service story.

PITTSBURGH

Fred Solomon folded his American Poster Service after many years. Firm was organized around 1927 by Charles Kiefer and the late Sam Shaw. When Solomon joined company, Kiefer stayed on as his partner for some time.

Carl Rogers, recently shifted from Loew's Broad in Columbus, O., to managership of Loew's in Dayton, started with company here 21 years ago as an usher. Rogers succeeded in Columbus by Bob Sokol, of Ritz here, with Carl Ferrazza coming to Pittsburgh from Akron as Sokol's replacement.

Universal exchange moved into its new building on Film Row last week and Francis Guehl, head of exchange, held open house for couple of days.

Bob Bowman, WB manager in Erie, won $1,000 prize in company's nation-wide exploitation contest; Jimmy Totman, his district chief, grabbed Harry Kalmine award of $250 and Sam Gould, Warners man in Greensburg, same amount from 20th-Fox for job he did on "Halls of Montezuma."

CHICAGO

Jackson Park theatre will launch dual policy beginning April 21, despite its opposition to doubling during litigation with major distribs and B&K.

Ridge theatre switched policy last week. Former first sub-run house tumbled admission tariffs to 15c at supper hour and 25c. after 7 p.m.

Sam Myers reopened Wilmette theatre, which had been dark for last two months.

Essaness Pictures of California, now an Illinois corporation, will assume command of Sheridan theatre here.

Indie Ideal theatre admits two persons for 60c and clip of newspaper ad as latest biz perk-up measure.

U. S. Court of Appeals upheld conviction of Irwin Franklin, midwest rep of Arthine Pictures, Inc., Soviet film distrib, who was sentenced to 18 months in prison last May. He was found guilty of falsely claiming to be U. S. citizen and failing to register as an alien during the war.

Major distribs, in reply brief to an anti-trust case brought by Avon theatre, South Bend, Ind., are seeking nullification via statute of limitations. Case claims damages dating back to 1934.

Walter Colmes succeeds C. Scott Fisher as proxy of Encyclopedia Britannica Films. Fletcher recently became exec in Ford Foundation.

DALLAS

Arch Boardman named manager of the Arlington drive-in, owned and operated by Lester Dellison Theatres.

J. Harold Harris, former Missouri indie operator and long associated with H. J. Griffith amusement enterprises, elected a veepee of Theatre Enterprises here. He will continue as executive assistant to Griffith, prez of TEI.

Center Theatre, with a 1,000-seating capacity, opened in Killeen by Robb & Rowley circuit.

Louis Santikos, owner and operator of the Olmos, San Antonio, returned here from a trip made to Italy where he also has some film interests.

National Production Authority denied the request of the Long Theatre Circuit for construction of four drive-ins at Bay City and Pasadena.

It also denied applications of J. T. Paulsel for an owner at Alpine, and request of A. P. Boyet for a $40,000 owner at College Station, Texas.

Ed Harris, manager of the Elsa theatre, Elsa, promised local residents a free show if rains broke the local drought. The rains came and Harris staged a free show.

KANSAS CITY

Andrews Theatre, Olathe, Kans., is now Towne Theatre. House was purchased recently by J. W. Spielman, Gem Theatre, Baldwin, Kans., and Mr. and Mrs. E. G. Henrich, Long Beach, Cal. They bought the theatre from Mrs. S. C. Andrews, who has operated it for a number of years.

New booking office is now operating on film row, set up by Eddie Golden. He recently left Metro, where he had been salesman for a number of years and recently was handling city accounts. Eddie is sharing quarters with the Mrs. Edith Golden's real estate office.

Shift at Eagle Lion Classics takes Dan Rosenberg, cashier, back to the homeoffice. He'll work out of New York as traveling auditor.

Vogue theatre, which took a fling at artfilm policy for a short time, has given it up and reverted to subsequent-runs and dual bills. House now handled by A. C. Wooten.

Motion Picture Assn. of Greater Kansas City threw a luncheon for Jim States at the Muehlebach Hotel. Occasion was a farewell for States, who is leaving Paramount after 35 years with the company. States has been office and booking manager, but has had a fling at many jobs in the exchange in his long tenure. He plans to go into the motel business at Mena, Ark. Job at Paramount will be filled by Eugene Jacobs, who comes into the K.C. exchange from a job as salesman in the Wichita territory.

PHILADELPHIA

The preem of "Tales of Hoffmann" at the Arcadia, April 24, will be sponsored by Philadelphia Civic Grand Opera Co.

Mercedes McCambridge comes to town this week to make personal appearances for world preem of "The Scarf" at the Aldine, April 18.

Abe Montague, Columbia Pictures veepee, and William Goldman, indie chain operator, were principal speakers at the testimonial luncheon (10) at the Warwick, for Lester Wurtele, Columbia's new branch manager.

Columbus Stamper, vet exhib, is in a hospital at Somers Point, N. J., following an accident.

ST. LOUIS

Olney drive-in, near Olney, Ill., relighted for third consecutive season. Raymond Worthey, Newton, Ill., is new manager.

Stageshows will supplement pix at owner near Tamaroa, Ill., owned and operated by Frank J. Glenn.

Ray Parker, manager of Skyline, St. Louis county owner was recently elected mayor of Brentwood, residential area in the county. He formerly was with Fanchon & Marco in ad-managerial capacity.

Myron Adams, formerly with Loew's Orpheum, San Francisco, now assistant to City Manager Russell A. Bovim. Adams succeeds Harry Meyer, moved to Loew's Midland, Kansas City.

MINNEAPOLIS

St. Paul Grandview second Twin City theatre to go in for "arty" and foreign films, other having been Grandview in Edina, Minneapolis suburban house.

With business off, many independent neighborhood and suburban theatres here are cutting down on their newspaper advertising by banding together for an alphabetical listing of their theatres and attractions.

Film industry here started a study to determine how much of a factor the high cost of downtown film theatre ducats is in the long-continued slump of Loop first-run grosses. Pointed out that it costs an average couple with small children approximately $3 to $4 to attend a downtown first-run if compelled to hire a baby-sitter. Admission for two at such theatres comes to $1.52. Streetcar fares at 15c means 60c for a couple.

Arnold Shartin quit as Monogram's North Dakota salesman to become Paramount booking manager; succeeds Bill Soper who resigned after 10 years because his physician prescribed a warmer climate.

BOSTON

Trans-Lux Theatre back to first-run policy with New England preem of "No Orchids for Miss Blandish."

Arthur Jeffrey in town setting up advance ballyhoo for UA's "Second Woman."

Olympia in Lynn, one of New England's oldest theatres, was shuttered last week.

Diamond-ABPC Prod. Deal Allows Either To Set Global Distribution

Somewhat out of the ordinary is an Anglo-American production deal just negotiated with Associated British Pictures Corp. by Yank film-maker David Diamond. Whereas most joint agreements call for the American party to get western hemisphere distribution rights and the Briton the eastern hemisphere, Diamond's pact permits either him or ABPC the right to negotiate a sale in any part of the world.

Involved in the arrangement is Jan Struther's "Women of Britain," which is scheduled to go before the cameras sometime this summer at a British studio. Diamond is contributing the story, to which he holds the film rights, and his services as producer, while ABPC will finance the venture. Originally published by Harcourt, Brace & Co., the book is based upon a collection of letters sent Miss Struther by the British public concerning wartime experiences.

Under a treatment written by Miss Struther, the film's central theme will revolve around two families, one from London and the other provincial, and how they establish a common ground. Diamond, who arrived in New York Thursday (12) after several weeks in England, disclosed that a British scripter will write the screenplay and negotiations are under way for Gracie Fields and Vivien Leigh to star.

Also producer of Allied Artists' "I Was An American Spy," Diamond left for Washington Friday (13) where the film is scheduled to world-preem at the RKO Keith's May 16. In a four-day D. C. stay, he plans to confer with Government officials, including Senator Wayne Morse, among others. Sen. Morse is sponsoring legislation to repay out-of-pocket expenses to Claire Phillips in connection with her espionage activities in behalf of the U. S. Her cloak-and-dagger work forms the plot of "Spy."

PORTLAND, ORE.

(Continued from page 9)

eration Disaster" (U). Fair $4,500. Last week, "Born Yesterday" (Col) and "Stagecoach to Tucson" (Col) (8th wk), $5,500.

Oriental (Evergreen) (2,000; 65-90) — "Payment on Demand" (RKO) and "Double Deal" (RKO), day-date with Paramount. Okay $4,000. Last week, "Rawhide" (20th) and "Fireball" (20th), $4,400.

Orpheum (Evergreen) (1,750; 65-90)—"Cry Danger" (RKO) and "Mask of Dragon" (Indie). So-so $4,000. Last week, "Rawhide" (20th) and "Fireball" (20th), $3,700.

Paramount (Evergreen) (3,400; 65-90) — "Payment on Demand" (RKO) and "Double Deal" (RKO), also Oriental. Okay $8,000. Last week, "Mudlark" (20th) and "Flame Stamboul" (Indie), $6,800.

United Artists (Parker) (890; 65-90) — "Father's Little Dividend" (M-G). Big $9,000 or over. Last week, "Royal Wedding" (M-G) (3d wk), $6,000.

BUFFALO

(Continued from page 8)

"Fighter Squadron" (Indie) (reissue), $11,000.

Center (Par) (2,100; 40-70)—"Bird of Paradise" (20th) (2d wk). Only fair at $7,200. Last week, nearly $9,000.

Lafayette (Basil) (3,000; 40-70)—"Up Front" (U) and "Mystery Submarine" (Indie). Rousing $14,000. Last week, "Valentino" (Col) and "Flame of Stamboul" (Col) (2d wk-4 days $5,700.

Century (20th Cent.) (3,000; 40-70)—"Sound of Fury" (UA) and "Footlight Varieties" (RKO). Light $7,500. Last week, "Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues), $9,000.

Picture Grosses

SAN FRANCISCO

(Continued from page 8)

"Father's Little Dividend" (M-G). Fast $20,000. Last week, "Inside Straight" (M-G), $12,000.

Paramount (Par) (2,646; 60-85)—"Mrs. O'Malley, Mr. Malone" (M-G) and "Quebec" (Par). Fair $12,000. Last week, "Samson and Delilah" (Par), $13,000.

St. Francis (Par) (1,400; 60-85)—"Lemon Drop Kid" (Par) (3d wk). Okay $7,000. Last week, $8,000.

Orpheum (No. Coast) (2,478; 55-85)—"Up Front" and "Under Gun" (U) (2d wk). Strong $12,500. Last week, big $19,000.

United Artists (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (14th wk). Holding $7,500. Last week, sock $8,000.

Stagedoor (A-R) (370; 85 - $1)—"Cyrano" (UA) (13th wk). Off to $4,500 or near. Last week, hefty $5,100.

Clay (Rosener) (400; 65-85)—"So Long Fair" (EL) (2d wk). About 2,300. Last week, oke $2,900.

Larkin (Rosener) (400; 65 - 85)—"So Long Fair" (EL) (2d wk). Holding at $2,200. Last week, $2,400.

Vogue (S. F. Theatres) (385; $1-$1.20)—"Trio" (13th wk). Down to $2,600. Last week, fine $2,500.

'THING' CLEVE ACE WITH GIANT $18,000

Cleveland, April 17.

Good-sized melon is being cut for Loew's State by "Father's Little Dividend," landing a stayover. It's very likely that "The Thing" will also ring up second stanza at Palace as result of smash reactions and phenemenal take of "Asylum of Horrors" stage unit in two midnight performances. "Second Woman" looks mild at Allen.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Second Woman" (UA). Moderate $9,500. Last week, "12th Letter" (20th), good $11,000.

Esquire (Community) (704; 55-80) —"Kon-Tiki" (RKO) (2d wk). Oke $4,000 following $5,200 first round.

Hipp (Warners) (3,700; 55-80)—"Alcatraz Island" (WB) and "San Quentin" (WB) (reissues). Lively $11,000. Last week, "Raton Pass" (WB), $11,000.

Lower Mall (Community) (505; $1.20-$1.80) — "Cyrano" (UA) (8th wk). Thinning to $3,500 after $4,200 last folio.

Palace (RKO) (Palace; 3,300; 55-80)—"The Thing" (RKO). Wham $18,000 and tentatively set for h.o. Two special stage performances of "Asylum of Horrors" unit also big at $5,300. Last week, "My Outlaw Brother" (EL) and "Rogue River" (EL), $8,500.

State (Loew's) (3,450; 55-80)—"Father's Little Dividend" (M-G). Fine $17,500, and staying. Last week, "Up Front" (U), $12,000.

Stillman (Loew's) (2,700; 55-80)—"Up Front" (U) (m.o.). Okay $6,000. Last week, "Royal Wedding" (M-G) (m.o.), $6,800 on third downtown lap.

'Born' Smash $22,000 In Mont'l; 'Sword' Fat 14G

Montreal, April 17.

"Born Yesterday" at the Palace is drawing heftiest returns for current week with two holdovers, "Harvey" at Loew's and "Samson" at the Capitol still doing biz. "Underworld Story" looms good at Orpheum.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Born Yesterday" (Col). Smash $22,000. Last week, "13th Letter" (20th), $15,000.

Capitol (C.T.) (2,412; 34-60)—"Samson and Delilah" (Par) (2d wk). Fair $12,000 following fancy $19,000 opening week.

Princess (C.T.) (2,131; 34-60)—"Sword Monte Cristo" (20th). Good $14,000. Last week, "Tomahawk" (U), $8,000.

Loew's (C.T.) (2,855; 40-65)—"Harvey" (U) (2d wk). Holding at $14,000 after smash $21,000 first round.

Imperial (C.T.) (1,839; 34-60)—"Solomon's Mines" (M-G) and "Hot Rod" (Mono). Okay $8,000. Last week, "Mystery Submarine" (U) and "Pride Maryland" (Rep), $9,000.

Orpheum (C.T.) (1,048; 34-60)—"Underworld Story" (UA) and "Footlight Varieties" (RKO). Good $7,000. Last week, "Second Woman" (UA) and "Rhythm Inn" (UA), same.

'Bird' Fancy $17,000 In Toronto; 'Payment' 16G

Toronto, April 17.

"Bird of Paradise" is topping the town this week, with "Payment on Demand" shaping well at two houses. "Valentino" shapes third place. All three are big. "Royal Wedding" is also doing nicely on holdover. Noted as a local phenomenon is the slacking off of matinee biz of "Valentino" which was expected to pull in the middle-aged women customers, with the younger crowd doing the buying.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-60)—"Company She Keeps (RKO) and "Rhythm Inn" (Mono). Light $12,000. Last week, "Yank in Korea" (Col) and "Rogue River" (EL), $13,000.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80)— "Redhead and Cowboy" (Par). Fair $8,500. Last week, "Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues) (3d wk), $7,500.

Imperial (FP) (3,373; 40-80)—"Bird of Paradise" (20th). Fine $17,000. Last week, "Born Yesterday" (Col) 8th wk), $13,500.

Loew's (Loew) (2,743; 40 - 70)—"Royal Wedding" (M-G) (2d wk). Good $10,000 after last week's $13,600.

Nortown, University (FP) (959; 1,558) — "Payment on Demand" (RKO). Big $16,000. Last week, "Sword Monte Cristo" (20th), $10,000.

Odeon (Rank) (2,390; 50-90)—"Valentino" Col). Nice $14,000. Last week, "Clouded Yellow" (EL) (2d wk), $9,500.

Shea's (FP) (2,386; 40 - 80)—"Branded" (Par). Good $12,500. Last week, "Lullaby of Broadway" (WB) (3d wk), $10,000.

Uptown (Loew) (2,743; 40-85)—"Inside Straight" (M-G) with Lionel Hampton orch heading stageshow. Good $12,500. Last week, "Ma, Pa Kettle Back on Farm" (U) (3d wk), $4,500 for 3 days.

'Thing' Paces Denver, Big $19,000; 'Cain' 9G

Denver, April 17.

"The Thing" is standout here currently with great session at Orpheum. "Soldiers Three" packed the smaller Broadway for a big total, and holdover. Four-inch snow over weekend failed to hurt trade much. "Rawhide" is rated only fair on second rounds in two houses.

Estimates for This Week

Broadway (Wolfberg) (1,500; 40-80)—"Soldiers Three" (M-G). Big $13,000. Holds. Last week, "Inside Straight" (M-G) (2d wk), $1,000.

Denham (Cockrill) (1,750; 40-80) —"Samson and Delilah" (Par) (2d wk). Down to $8,500. Last week, big $13,000.

Denver (Fox) (2,525; 40-80) — "Rawhide" (20th) and "True Story" (Col), (2d wk). Also Esquire. Fair $12,000. Last week, big $19,000.

Esquire (Fox) (742; 40-80) — "Rawhide" (20th) and "My True Story" (Col), (2d wk). Also Denver. Fair $2,000. Last week, big $4,000.

Orpheum (RKO) (2,600; 40-80)—"The Thing" (RKO) and "Footlight Varieties" (RKO). Socko $19,000 or near. Last week, "Royal Wedding" (M-G) and "Texan Meets Calamity Jane" (Col) (2d wk), $11,000.

Paramount (Fox) (2,200; 40-80)—"Lucky Nick Cain" (20th) and "Sword Monte Cristo" (20th). Oke $9,000. Last week, "Sound of Fury" (UA) and "Midnight Melodies" (Indie), $6,000.

Vogue (Pike) (800; 60-80) — "Orpheus" (Indie). Nice $2,500. Last week, on reissues.

WASHINGTON

(Continued from page 9)

mission upped evenings from 74c to 90c.

Palace (Loew's) (2,370; 44-74)—"Father's Little Dividend" (M-G) (2d wk). Still good at $13,000 after big $18,000 last week.

Playhouse (Loeper) (485; 60-90)—"14 Hours" (20th) (5th-final wk). Ending a disappointing run with so-so $3,000 for second successive week.

Warner (WB) (2,174; 44-74)—"Lightening Strikes Twice" (WB). Tepid $10,000. Last week, "September Affair" (Par), $11,000.

Trans-Lux (T-L) (654; 44-60)—"No Orchids Miss Blandish" (Indie). Good $6,000, despite crix pans. Last week, "Long Dark Hall" (EL) (2d wk), $5,000.

NARTB: NO TIME FOR DRUNKS

NARTB Mapping TV Conduct Code As Offset to Mounting Squawks

Chicago, April 17.

The NARTB has set in motion plans for the industry's first TV Code of Conduct and Standard of Practices. At the first official meeting of the 11-member TV Board here, a resolution was authorized naming three key industry operators, Robert D. Swezey, of WDSU, New Orleans; George B. Storer, of the Fort Industry Stations, and Clair McCullough, of WGAL, Lancaster, Pa., as a committee to start the ball rolling.

Move is in anticipation of the upcoming Washington session, at which the FCC will square away with the nation's TV broadcasters to find out what they've been doing about cleaning up the medium and getting off the Congressional hook in the wave of protests over off-color material, over-commercializing the medium, etc. Overtures have already been initiated in Congress to investigate the TV industry, and the FCC is frankly disturbed over the mounting squawks from the Catholic hierarchy, parent-teacher associations and other organizations.

A few years back, when radio was similarly on the FCC hot seat in the wake of the now-famous Blue Book, the NAB invoked its AM Standard of Practices, but subsequently the industry organization was the target of criticism for failing to put teeth into the code.

It's in the hope of warding off a TV version of the Blue Book and a clamp-down on licensees that the NARTB is initiating its video standards.

Students To Police

Manchester, N. H., April 17.

A campaign against any immorality on television programs was launched at the 15th annual convention of the New England Catholic Student Peace Federation at St. Anselm College here.

About 200 delegates from New England colleges attended the gathering.

Waldorf, N.Y., Gets NARTB in '52

Chicago, April 17.

Chicago's virtual year-in-year-out stranglehold on NAB conventions appears to have been broken. Subject to negotiations with the hotel, the new and combined boards of directors of the NARTB voted to hold the 1952 convention at the Waldorf-Astoria hotel in New York. The hotel management has tentatively notified the broadcasters they can have the week of April 27.

Many broadcasters were disgruntled over returning to Chicago so often, despite the fact that no other city offers as good physical accommodations. However, even though it was recognized that the New York booking would create complications, such as necessitating a pooling arrangement for hotel reservations, exhibit space, etc., the Waldorf won hands down.

Not since 1934 has the NAB convened in N. Y.

WJR, DETROIT, SALES UP FOR THREE-MONTH SPAN

Detroit, April 17.

Sales of $891,441.83 for the three months ended March 31 were reported by WJR. According to President John F. Patt, these sales reflect an increase of $29,731.95 over 1950 for the same period.

The net profit for the period this year was $165,381.98, or 32c a share, compared to $152,695.82, or 30c a share in the same period a year ago.

Marconi Cited

Chicago, April 17.

Radio Pioneers Club at its annual banquet tonight (17) named inventor Guglielmo Marconi to the Radio Hall of Fame. (Last year the name of Thomas A. Edison was similarly inscribed in the H of F).

On hand for the occasion was the late Marconi's daughter, Mrs. G. Paresci, now residing in Washington. RCA's board chairman David Sarnoff, longtime friend of Marconi, made the acceptance speech.

Kobak Calls For Down-Middle AM-TV Split

Chicago, April 17.

Amid the furore created by the CBS AM rate slash, a plea to face up to the new management concepts made necessary by the intrusion of TV into the broadcasting picture was voiced by Edgar Kobak, board chairman of the Broadcast Advertising Bureau. Instead of attempting to ride two competing horses, apparently going in different directions, Kobak urged broadcasters to completely split their radio and teevee management.

Speaking at the BAB session today (Tues.), Kobak warned that both media will suffer if station execs continue to attempt to ignore this new economic fact of life. The down-the-middle split must be made to gear the radio industry for the "fight we've got on our hands to hold our $1,000,000,000 business," he stated.

Only by putting AM management in the hands of those whose allegiance is undivided and not spread out to include a directly competing medium, can the industry find the necessary strength to overcome the problems ahead, Kobak pointed out.

Radio's biggest job now is to "re-sell" itself. Kobak bluntly told the broadcasters they were responsible for the loss of confidence in radio by going in for cut-rate deals. He reminded them it was the ease with which bankrollers can arrange cut rate deals that has destroyed the significance of radio's rate cards. "Some men in radio are destroying that which it took years to build," he said.

It was the prevalence of deals that prompted his earlier suggestion that the industry get off the defensive and voluntarily readjust rates in an orderly fashion rather than on an individual piece-meal basis, Kobak declared.

WINS, AFM Settle

Year-old dispute between WINS, N. Y., and Local 802 of the American Federation of Musicians was settled Monday (16) with the Crosley-owned indie rehiring the eight windjammers concerned. Settlement involves WINS' agreement to participate in a welfare fund if other independent stations in Gotham accept the plan.

Dispute arose last March when the outlet's contract with the union expired and WINS wanted to cut down from its previous eight musicians to six. Negotiations fell through, with the AFM then starting to picket Yankee Stadium, whence WINS originates its ballcasts, and other remote pickup points. Indie then incepted legal action for an injunction. Final settlement was reached just ahead of start of this year's baseball season yesterday (Tues.), when union was planning to resume picketing the Stadium.

STAKES HIGH AT CHICAGO CONFAB

Chicago, April 17.

This year's convention of the National Assn. of Radio-Television Broadcasters, the first all-industry confab since inauguration of the federated one-big-tent "format," reflects perhaps more than anything else the changing temper and economics within broadcasting.

The days of the carefree, "Let's-skip-the-next-session" industry conventions are over. The boys are here on business. This is not only radio, but TV, with its attendant multiplicity of headaches and problems, compared to which the AM tribulations were a breeze.

The stakes are higher than ever now, and because most of the boys are still groping for the answers, the convergence on Chicago has hit a near-banner attendance pace. While there's the usual amount of window-dressing and extra-curricular showmanship attractions, including appearance of Sen. Estes Kefauver, the real-life whodunit TV impresario, Gen. Omar Bradley, Sen. LeBlanc, the Hadacol nostrum king, etc. This year the delegates can either take them or leave them. If they were bypassed, it was not for the erstwhile crap games and poker semesters, but for the proverbial smoke-filled room for a wholesale kickaround of industry problems. For they're all here for the "meat and potatoes" sessions in a bid to resolve the economic tailspin attending the downbeat attitude toward AM. And with the affiliate broadcasters reading the riot act to CBS in the wake of the latter's rate cut maneuver, this will go down as perhaps the most serious motif'd convention in recent industry annals.

Anticipating the mood of the broadcasters and the awareness that the lush era of the free-ride in radio is over, and that the competitive sweepstakes for the advertiser dollar is hitting an accelerated pace, the arrangements committee for the NARTB convention took its cue from there. For the panels on industry defense mobilization, Broadcast Advertising Bureau, research, legislation, labor-management relations, and the down-to-earth approach of the TV move-in on the nation's economy, were precisely what the delegates came out for. They gobbled it all up.

By midnight of the second day of the convention a new record was established. There wasn't a drunken broadcaster on the premises.

Nielsen, BAB Scorch Gloomy B'casters With Hot Statistics on Radio

Chicago, April 17.

Researcher A. C. Nielsen gave the NARTB confab, hard hit by the CBS rate cut, an AM hotfoot today (Tues.) at a Broadcast Advertising Bureau session with documented presentation that radio is still the best dollar-for-dollar buy. With BAB prexy William Ryan following up with a hard-hitting exposition of the tough sales job facing the industry, and his plans to tackle the problem, the AM boys gladly picked up the "accentuate the positive" note, figured to be the best answer to radio downgraders pressing for further rate slashes.

Neilsen reminded delegates that AM night time audiences still exceed TV's by 86% and that the older medium reaches more homes per dollar. By effectively exploiting AM's specific advantages over other media and by organizing data to prove its values, arguments from some advertisers that radio is "old hat" and should be ped-

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Other NARTB Stories in Music Section

Fear of Hennock in Top FCC Spot Deters NARTB in Its Bid to Coy For $35,000 Post as Video Head

Chicago, April 17.

The National Assn. of Radio-Television Broadcasters is in the middle of a dilemma in its quest for a top operator who can take over the managerial reins of the NARTB's television organization. In a nutshell, they want FCC chairman Wayne Coy for the $35,000 job. But the question of Coy's availability at this time, plus the inevitable industry repercussions stemming from Coy's FCC successor, are stymying factors that may prevent his appointment.

When the 11-member TV board held its first official meeting last Saturday on the eve of the NARTB convention, it was forced to report "no recommendation" on the general manager, who obviously will occupy a key niche in helping resolve industry problems. It was indicated a choice wouldn't be made until June, when the board again meets in Williamsburg, Va. (Meanwhile, Thad H. Brown, Jr., attorney for the TV organization, will occupy the berth on a pro tem basis pending an appointment).

There are a lot of sensitivities involved in the "Coy for general manager" bid. Coy, it's understood, would like the berth. Not only for the reason that it would parlay his present $15,000 salary into a 35G status of security, but the job appeals to him. He's attracted by the opportunities such a job would offer.

Challenge to Coy

With the TV problems and pressures mounting daily and the need for alert maneuvering in dealing with Congress, the film industry, etc., it's a challenge to Coy. But meanwhile, he's deep in important matters involving allocations and other vital industry problems, and to what extent he's now in a position to pack up and leave is something the White House alone may have to answer. Coy's term ex-

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Miller Blasts Trade Press

Chicago, April 17.

Trade press came in for a bitter blast from retiring NARTB prexy Justin Miller, giving the impression that he feels it's been "editorial needles" which led to his ouster. He devoted a large segment of his opening day speech to warning his successor, Hal Fellows, against trade journals.

"Follow the trade press closely for there you will learn what you have done; what you are doing and what you plan to do. Some of it will conform to your own knowledge of the facts; much will be news to you; some will be slanted and distorted to prove a point, about you," he warned the new prexy.

He also alerted Fellows to expect editorial hatchets, especially if the new prexy isn't "attentive enough about seeking advice from masterminds and Monday morning quarterbacks who frequent editorial offices."

Miller Scores Advertisers In NAB Swan Song

By FARRELL DAVISSON

Chicago, April 17.

Justin Miller, winding up six years as National Assn. of Broadcasters prexy June 4, took opportunity to unburden himself of a lengthy list of grievances in his "swan song" speech at the opening National Assn. of Radio-Television Broadcasters session. Although he failed specifically to mention CBS' radio rate reduction, Judge Miller's frequent references to the "spectre of rate cuts" was taken as an indirect slap at the dike-breaking network.

He made several bitter mentions of "group of advertisers" who, he claimed, had attempted to boycott radio in an attempt to force rate slashes. He suggested that the implied organized pressure by advertisers might be worthy of the attention of the Government's anti-trust department.

Retiring prexy, who moves up as board chairman and general counsel, was unusually outspoken in attacking advertisers, calling them a "conspiritorial combination" seeking to force industry-wide rate reduction. His official recognition of a boycott further widens the schism between the industry and the Assn. of National Advertisers, organization of blue chip spenders who have been taking the lead in the rate fight.

Speech, phrased as a diagnosis and prescription of NARTB's ills and offered to prexy-elect Harold Fellows, was a revealing statement of behind-the-scenes bickering that went on during Miller's regime. He warned the new prexy to ex-

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Camels Holds Hawk

Hollywood, April 17.

Bob Hawk got a new three-year deal with Camels, but on his own terms. Sponsor acceded to his demand for a non-exclusive contract covering both radio and television. New deal starts him on his 11th year in the fall for the ciggie roller.

Hawk recently auditioned a new quizzer, "Win, Lose or Draw," for either radio or TV.

Fellows Wins Industry OK

Chicago, April 17.

Although he doesn't take office until June 4 as the new president of the National Assn. of Radio-Television Broadcasters, Harold E. Fellows, manager of the New England operations for CBS, was very much in evidence at the NARTB convention here.

General broadcaster consensus is that the Fellows appointment will redound to the industry's credit. An alert, smart, personable operator, it's felt that Fellows will help spark a revival of interest notably on the AM front, and invite a return of stations that had bowed out over the past couple of years.

As yet, however, none has come back. NARTB would be particularly happy if CBS, with its heavy dues contributions, would return to the fold. But the network prefers, at least for the time being, to remain aloof.

At the NARTB board meeting Saturday (14), there were 20 applications for membership. But all from new small stations still in process of getting their AM feet wet.

Klein Vice Pearson As 'Tex and Jinx' Producer

Robert Klein, associated with the Tex McCrary-Jinx Falkenburg office for three months, has been named producer of the "Tex and Jinx" daytime radio show. He replaces Paul Pearson.

Klein formerly worked on the Tex and Jinx column carried daily in the N. Y. Herald Tribune, entitled "New York Closeup."

Touchy Rating Problem Projected As Major Issue at NARTB Meet

Chicago, April 17.

First official move by the National Assn. of Radio & Television Broadcasters into the confused audience rating picture was launched by the NARTB board at its pre-convention meeting Saturday (14) when it voted to study the pecial Test Survey Committee's report.

As the survey committee, set up by broadcasters and ad agencies, specifically recommended that the NARTB pick up the ball in promoting a broader study of audience measurement techniques, the NARTB board's action in voting to "examine" the preliminary report is expected to be the forerunner of the group's full-scale entry into one of the industry's most vexing problems.

Motion to have an official lookaee at the survey report was made by board member Edgar Kobak. Board voted to set up a special committee to study the report and will transmit its findings to the next board meeting, June 4, in Washington.

Anticipatory Move

Board's pre-convention decision to officially take cognizance of the confusion existing in the industry's jerry-built research structure, was seen as an anticipatory move to forestall the expected pressure from the delegates that the organization get into the survey act.

Widespread dissatisfaction with the present rating hodgepodge has been fomenting in the industry for the past year. Multiplicity of the rating services being pitched at the stations, and the resultant discrepancies in results due to the different measurement techniques used by the various "count 'em" outfits, have practically destroyed

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May Revive VIPs To Boost Morale

Chicago, April 17.

Reactivation of the "Very Important Persons" (VIP) group of key broadcasters and trade paper editors back to their World War II status as an informal group to mobilize the radio industry as an aid to home front morale in the present international crisis was projected as a likelihood for the near future. This came up at the annual reunion held here Sunday (15) in connection with the NARTB convention.

A committee was appointed, at the instigation of Col. Ed Kirby, who has returned to his chief of Army information status, to explore the whole matter in gearing the group's efforts toward the present emergency. Just as back in World War II there was felt to be a need to call on the prestige of the radio industry in making an intangible contribution toward molding public opinion, Kirby suggested the reactivation gesture in the current emergency.

Named to committee were Col. Kirby, J. Leonard Reinsch, Judge Justin Miller and Sol Taishoff. VIPs in attendance were Clair McCullough, Col. Kirby, Joseph H. Ream, John Fetzer, Morris Novik, Col. Harry Wilder, Martin Campbell, Robert D. Sweeny, Joseph Cuida and William Hedges. Absent were Mark Woods, Abel Green and Jack Alicoate.

CBS Names Horton As Coast AM-TV Sales Mgr.

Kingsley Horton, until now assistant general sales manager for CBS television, has been named by the web to the newly-created post of radio-TV network sales manager for the Coast. With TV networking facilities to California expected to be completed by the end of the year, Horton's new job is believed to presage the origination of a number of CBS video shows from Hollywood.

Horton has been assistant to David Sutton, TV sales chief, since May, 1949. Prior to that, he was an account exec in the department and previously was asst. general manager of WEEI, CBS Boston affiliate, for 10 years.

BMI Cites Haverlin

Chicago, April 17.

While Harold Fellows hit 1,000 on the applause meter at his official greeting as the new prexy of NARTB, equally enthusiastic kudos were being tossed at the guy who turned down the job.

At a luncheon of Broadcast Music, Inc., with presidents of 28 state assns. of broadcasters, Carl Haverlin, the BMI prez, got a rising vote of thanks and appreciation for "showing the courage of his convictions" in not deserting the BMI fold.

'Civil War' Flares At NARTB Over LeBlanc's Pitch

Chicago, April 17.

"Who let the Hadacol nostrum king in?" almost became a battle cry at the NARTB convention here as the appearance of Sen. Dudley J. LeBlanc, the Louisiana legislator, to the accompaniment of a brass band fanfare, stirred up deep resentment among key broadcasters.

For a while it looked as though LeBlanc would be denied the privilege of the convention platform, as some of the more influential broadcasters voiced their resentment out loud over permitting him a spot on the agenda, and went into a huddle on how best to resolve the situation.

Pressure from a group of southern broadcasters resulted in the initial decision of the convention arrangements committee to permit LeBlanc to invade Chicago and make his spiel to the nation's broadcasters on how radio can be used effectively for promotion. But sentiment among industry leaders in attendance was that the Hadacol big - league nostrum peddler's tactics of engineering rate cuts wasn't doing the industry any good and, in fact, he had been responsible for causing incalculable harm. It was argued that some stations that had held aloof from rate cutting for 20 years had been persuaded to succumb to Hadacol station announcements for 85c.

LeBlanc, who flew some Louisiana broadcasters to the convention, was finally given an unofficial spot on the opening day ceremonies, but only after the official agenda had been dispensed with. It was left up to individual broadcasters whether they wanted to sit in on the spiel or give him the brush.

Coast Broadcasters See Little Danger Of 'Dry Ad' Bill's Passage

Hollywood, April 17.

There is genuine concern but no great alarm over a bill introduced by State Senator H. E. Dillinger, which would prohibit advertising of alcoholic beverages on a radio or television station. Measure has been referred to a Senate committee on governmental efficiency, but no date on a hearing in committee is set.

State broadcasters are watching closely every move of the proponents, which is said to include the "dry" lobby, and attorneys have been alerted to counter-offensive strategy. Many in the trade are not taking the senator seriously, claiming it to be a "cinch bill," created for the purpose of harassing an industry to obtain certain favors. It has been tried before but never got beyond the committee room.

IOWA B'CASTERS ELECT

Des Moines, April 17.

Ralph Childs, of KMA, Shenandoah, is the new president of the Iowa Associated Press Broadcasters, succeeding Gene Godt of WHO, Des Moines.

Perennial Arney

Chicago, April 17.

C. E. Arney, Jr., the NAB's (now NARTB) perennial secretary-treasurer, gets the nod again.

Arney was elected by the board of directors on Saturday (14) to serve his 13th consecutive year as an officer of the industry association.

TV Section Dues Giving NARTB Strong Hypo

Chicago, April 17.

Response by video station execs to the TV section of the National Assn. of Radio and Television Broadcasters is assuring the tele branch an adequate financial base for the year's activities, and as a by-product is giving the parent body a financial shot in the arm.

When the TV group was formed in January, the 1951 revenue from dues was rather hopefully estimated at $150,000. But it looks now as if the goal was pegged too low. George B. Storer of the Fort Industry stations and chairman of the group's finance committee reported that based on the present, and steadily growing membership, annual dues income is already close to the $100,000 figure.

With a roster of 58 member TV stations when the NARTB confab opened Monday (16), monthly income from dues is running close to $8,000. At the newly revised dues rate, a membership lineup of 80% of the country's 107 tele stations would bring in $150,000 annually.

But the board set up two additional membership categories at the Chi meet, which will bring in even more revenue. With several of the more than 400 present applicants for TV permits seeking to join the organization, the board set up a special membership arrangement by which the applicants can avail themselves of the group's services for which they will pay a subscription fee.

The board also opened the way for network membership, similar to the AM web setup, with the nets paying a flat yearly fee.

The board made a slight change in the dues structure. Now a member station will pay monthly dues equivalent to its five-minute spot rate or one-half its 15-minute rate, whichever figure is the lowest. Previously, dues were based on the higher of the two time segments.

Apparently assured financial strength of the video arm will bulwark the parent organization. The TV group is kicking in $50,000 to the general NARTB kitty, which will be more than welcome, since C. E. (Bee) Arney's financial report revealed the old NAB spent $23,991.87 more than it took in during the period from Dec. 31, 1949, to Feb. 28 this year.

The secretary-treasurer's fiscal statement disclosed that 1446 NAB members paid out $792,928.58 in dues during the past period.

Increased coin coming in from the TV section and the expected pickup in NARTB membership generally due to revitalized interest noticeable since the first of the year, is expected to more than offset the financial blow suffered when CBS left the NAB camp. Loss of the CBS revenue cost the group a reported $40,000 yearly.

PHILCO MAKES CHANGES FOR EMERGENCY SETUP

Philadelphia, April 17.

To handle increased production of critical materials during the emergency, Philco Corp. has established a separate Government and Industrial Operating Division, with full divisional status, and has named Joseph H. Gillies, as operations v.p. in charge.

Gillies will also continue to act as vice-president of operations of the Philco Television and Radio Division, a post he has held since Jan 1948. William J. Peltz has been appointed manager of operations for the Government and Industrial Division, and will head all staff and manufacturing functions.

Robert F. Herr, v.p. of the corporation, will be on the president's staff and will direct all Government and industrial sales and contract negotiations . . . James D. McLean has been named general sales manager for the new division.

TV's 'Glamor Boy of Year'

Chicago, April 17.

Interest in the 10th annual dinner of the Radio Pioneers Club scheduled for tonight (Tues.) as one of the major supplementary attractions of the NARTB convention has perked considerably with the revelation that Sen. Estes Kefauver, the "real life TV crime quiz impresario," will lay it right on the line in detailing just how far the broadcasting industry and TV in particular can and should go.

Principally because Kefauver, unofficially accoladed here as the "TV glamor boy of the year," will concern himself with the role that the broadcaster should play in the wide range of public affairs programming, notably on crime investigations, etc., there has been an advance reservation of 1,800 for tonight's banquet, necessitating a turndown of 500.

While the NAB (now NARTB) banquet usually cops the major convention laurels on the festive front, this year's Pioneers Club shindig has taken No. 1 billing.

William S. Hedges, NBC, is chairman of the committee on arrangements.

FM, 'Radio's Stepchild,' Girds For Two-Pronged Blast at 'Enemy' in Chi

Chicago, April 17.

FM, the self-proclaimed stepchild of radio, now licking its lacerations, is preparing a blast at its opponents for Wednesday morning (18), when two separate groups in the FM field will put on the gloves.

Both meetings—one a non-NARTB breakfast session, the other a regularly scheduled NARTB session—are shooting for the same objective; but their techniques differ. Both argue that FM has a $150,000,000 stake that will soon be hash unless they, as a group, do something about it. The non-NARTB group argues that their future lies only with themselves, that they'll have to grab their bootstraps and go; the others claim that unless set-makers start turning out FM sets, they'll ask the Interstate Commerce Commission to investigate set makers.

Aggressive Program

The rank and file FM operators, sparked by Josh Horne of Rocky Mount, N. C., say that the only way to get in the field is to create a demand—by aggressive programming, by promotion, and by hiring an ad agency, if necessary, to sell FM to the listener. FM'ers in the NARTB point to the beating they've taken from set makers; from 50 kw AM operators who are willing to dump their FM in return for more TV channels and who also threaten to dump their

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Falsies for Facades

Baltimore, April 17.

Bettie McCall, conductor of WCAO's "Your Friendly Neighbor," has sold many things successfully on her program on the Baltimore CBS outlet. But the most unusual one—for a women's program—is Formstone, the building material used on the exterior of buildings to appear as though built with stone.

Perhaps this business of wearing "falsies" has started a trend.

Govt. Gives Plans Of B'caster Role In Civil Defense

Chicago, April 17.

Serious note, reflecting unsettled international conditions, was injected into the NARTB convention with Monday's (16) warmup session devoted to the broadcaster's role in the mobilization scheme. A large and attentive audience heard FCC engineers and air defense brass outline the Government's plans for radio should the country undergo air attack.

Specific plans for keeping AM stations on the air for dissemination of Civil Defense information but also making it impossible for enemy planes to use radio beams as navigational aids, were explained to broadcasters. Although chief FCC engineer Curtis Plummer described the broadcasters' cooperation with diffusion arrangement as purely voluntary at this point, it was brought out by questions from the floor that stations have a choice of going along with the plan or shutting down should an air raid

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Six Fat Dutchmen Respect Picket Line So 3,000 KSTP RCA Guests Dance to Disks

Minneapolis, April 17.

More than 3,000 guests at a KSTP—RCA-Victor promotion, a dance free to the public at the Prom ballroom, were compelled to dance to the music of phonograph records when the Six Fat Dutchmen band, scheduled to play, refused to cross the picket line set up by Radio Broadcast Technicians (AFL), which is involved in a labor dispute with KSTP.

While RCA-Victor supplied the records so that the party wouldn't have to be called off, one of its officials said his company wouldn't have held it if it had anticipated the labor trouble. The Six Fat Dutchmen is an RCA-Victor recording outfit. KSTP radio technicians have been "out" for two years. What started as a strike over wages is now called a "lockout" by the union.

Mayor E. K. Delaney of St. Paul has summoned representatives of the strikers and station to a meeting aimed to iron out differences and settle the dispute.

Broadcasters Get Behind McFarland

Chicago, April 17.

The combined boards (AM and TV) of the NARTB in annual conclave here voted to get behind the controversial McFarland bill, which, though Senate Majority Leader Ernest W. McFarland has succeeded in obtaining four-time Senate passage, is now bottled up in hearings before the House Interstate and Foreign Affairs Committee. Further, it has delegated Judge Justin Miller, outgoing prexy of the NARTB, as one of the first witnesses to come before the Congressional Committee in support of the bill when hearings resume April 24.

Interest specifically centers on Section 17 of the bill, providing for separation of the Commission and the staff, on the premise that major control lies with the legal department, on which the NARTB has set its sights. For such separation, the association feels, will strengthen Judge Miller's position in the future as general counsel for the NARTB.

Further, the NARTB favors the bill's provisions on cease and desist orders which would modify the penalties inflicted on radio-TV station licensees for violations, instead of the present "death" penalty.

In addition, NARTB feels it imperative to push through the bill's provision concerning requirements on license renewals, since for the first time past performance and service would be a consideration instead of compelling a broadcaster to meet the same requirements as when he first applied for his license.

NBC SINGS $$ ARIA TO METOP

Grocery Stores, Radio Now Keeping Steady Company; WJZ Steps Up Tie

WJZ, N. Y, outlet of ABC, is expanding its merchandising operations and tieups with food chains with the acquisition of the Dean Cameron show from WOR, starting April 23. Program backs its participating sponsors through the Bories Organization, which wraps up point of sales support, newspaper tie-in ads, personal appearances and similar promotions in 43 food chains in New York City, Long Island and New Jersey.

Bories group has five field reps who make the circuit of stores, such as Grand Union, Bohack, King Cullen, Gristede, Safeway, Reeves, Roulston, American Stores, etc. Where these supermarkets and groceries have agreed to use posters of the Cameron show on their trucks and windows, feature it and its sponsors in ads and throwaways and give preferred display to the radio bankrollers, the field men follow up to guarantee successful carrying out of the promotions.

WJZ has been using tie-ups along these lines since 1943, according to Ted Oberfelder, general manager of the station. "The merchandising approach gives the bankroller an additional plus," Oberfelder told VARIETY. "Radio is a powerful, proven medium by itself. But with other media, such as the newspapers and magazines, giving advertisers merchandising aid, we realize AM has to follow suit. And it's in a position, particularly because of its valuable stable of personalities, to give more effective marketing support than other media."

"Herb Sheldon Show" on WJZ has had a regular salute to the "Grocer of the Week," as one feature which helps get special treatment from the stores. Mary Margaret McBride's strip has been

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General Mills Drops 2 Airers

General Mills is dropping out of ABC's Don McNeill "Breakfast Club" after May 25 and is pulling its "Betty Crocker" show from CBS-TV, ending reports that the big spender is revamping its AM-TV lineup.

Advertiser, through Tatham-Laird agency, has been backing the first quarter-hour of McNeill for some time, with Philco and Swift sponsoring the rest of the hour-long, cross-the-board airer. It has several shows on ABC, including "Lone Ranger," which has a firm contract through the fall of 1952, via Dancer - Fitzgerald - Sample; "Betty Crocker Magazine of the Air," 100 minutes weekly, which is bought in 13-week cycles through D-F-S, and "Armstrong of the SBL" via Knox-Reeves. On ABC-TV, it has "Lone Ranger," which was bought on a longterm commitment and "Stu Erwin Show," both of which have been getting good ratings, also via D-F-S.

On the video "Betty Crocker" show, GM is reportedly unhappy with the rating and is yanking the show, but may put it back on the air in the fall, although it is not definitely set to return to CBS-TV. Show is currently handled by Batten, Barton, Durstine & Osborn, and the bankroller is said to be shopping among its other agencies (D-F-S, Knox-Reeves and Tatham-Laird) for new formats on the show.

One of the reasons for the present curtailment is reported to be budgetary problems in TV.

Bloomington, Ind. — Annual Conference on Radio in Education will be held on the Indiana U. campus, at Bloomington, Aug. 2-3. This year the conference is designed as a workshop and clinic in the planning, writing and producing of radio programs for educational stations and school broadcasts for commercial stations.

Prep Bill for Congress To Build Own Stations

Washington, April 17.

Congress would build and operate its own radio stations, under a bill introduced in the House last week by Rep. Arthur G. Klein (D., N. Y.). His measure provides for two shortwave stations, one east and the other west of the Mississippi River, to bring proceedings of the Senate and House to the "maximum number" of listeners.

Klein's bill would also permit stations or networks to broadcast or televise proceedings of Congress and committee hearings, except when specifically forbidden. It would further provide for installation of recording facilities and make available at cost copies to radio and TV stations and webs.

The Congressman introduced his bill as an amendment to the Legislative Reorganization Act of 1946. The measure was referred to the Committee on Rules.

CBS Cut in Rates K.O.'s Mutual Bid For Pabst Boxing

Chicago, April 17.

Mutual's pitch to Pabst for radio coverage of the brewery's Wednesday night boxing bouts next season was believed to have been dealt a body blow by the CBS rate slash. Mutual has been dickering with Pabst in hopes of picking up the suds business, which went to CBS the past season.

Mutual was pegging its pitch on the claim that it can deliver better AM coverage in non-TV and smaller markets. Web salesmen argue that it's the Pabst distribs that put up most of the coin for the fights and that it would be to their advantage to bring the airings into smaller communities.

Although Pabst hasn't yet made its decision for next year (its current CBS pact for the simultaneous AM-TV spread ends next month), it's expected that it will stay with Columbia, now that that web has reduced its rates.

Hub Stations Off Air In Freak Electrical Storm; Raleigh Service Also Cut

Boston, April 17.

A freak electrical storm hit the Hub last week (11) and knocked WNAC-TV, WEEI and WLAW off the air for periods ranging from 15 minutes to nearly six hours. Hardest hit was WNAC-TV, whose transmitter, located in hilly Medford, was struck by lightning 10 times, causing extensive damage to the power lines. Knocked off the air at 2:39 p.m. the picture was restored within a short time, but the audio portion was out of commission until 8:02 p.m., at which time the station rejoined the network.

Raleigh Service Cut

Greensboro, N. C., April 17.

A cable connecting two Raleigh radio stations with their out-of-town transmitting units was accidentally cut while highway signs were being installed by the State Highway Commission.

WNAO and WPTF were off national networks about two hours and 40 minutes. However, network programs were recorded and played back later at the stations. Meantime local music programs continued from transmitter stations. The cable-break was about five and a half miles from Raleigh.

INTER-NET RAIDS HYPO FOR FALL

The inter-web raiding for blue chips sponsors and programs is expected to hit its peak in the fall, after the lapse of current contractual commitments. And in its wake may come a new whole phase of sponsor-network negotiations and relations, designed to give the web a much greater stake in client enterprises transcending a mere dollars and cents exchange.

It's known, for example, that both NBC and CBS are eyeing as '51-52 "bait" the possible acquisition of the Texaco-sponsored Metropolitan Opera broadcasts from ABC. Just how successful either web will be in their overtures is still problematical, particularly since ABC's vice board-chairman Mark Woods is a director of the Met Opera Assn. But NBC, for one, is romancing on such a tempting level as to invite eager listening on the part of the Metop hierarchy. (Last major coup successfully engineered by NBC in wooing over a major ABC property was the U.S. Steel-sponsored "Theatre Guild of the Air.")

Deficit Bogey

It's reported that NBC, in exchange for the switchover of the opera broadcasts, is willing to talk terms whereby it will help the Met board to erase its annual deficits. (These now run to almost $500,000.) That would open up a whole new deal-making era in radio sponsorship at a time when the networks, alarmed over their failure to ink new clients, are ready to cut corners and indulge in bargain-counter transactions.

As with the Metop overtures, NBC would woo Walter Winchell, ABC's No. 1 personality, and is reportedly willing to negotiate on a "life insurance" basis along the lines of the recent Milton Berle pact, thus providing WW with a cushion for the future. Fear that its $1,000-a-minute commentator might succumb to such an offer, however, has cued ABC's decision to tear up the old Winchell contract, which runs to the end of '52, and signature a new one with some capital gains features.

CBS Strategy Vs. Guild Drive

With the National Labor Relations Board election due at CBS next week, to determine whether white collarites should affiliate with the Newspaper Guild of N. Y. or no union at all, the strategy boys at the network worked overtime last week to counter-maneuver the balloting.

As result, it was decided to give all employees earning $10,000 a year or less a 10% cost-of-living hike in wages, retroactive to April 1.

Day after CBS notified employees of the pay hike, another memorandum made the office rounds advising the white collarites not to be misled by Newspaper Guild claims and the guild's radio link with WQXR, N. Y., pointing out the latter station's ownership by the N. Y. Times, which has a Guild shop.

KOMO's Timber Coin On High School Series

Seattle, April 17.

The Weyerhauser Timber Co. has added radio to its public relations campaign, started some four years ago in newspapers, and has bought "Youth Views the News" on KOMO here. Weekly program, which is taped in high school auditoriums, has been on KOMO for several years, airing Sunday morning. Program is produced by Bob Hurd, who also announces, with Millard Ireland as moderator.

Coast's Summertime Influx Cues Hard CBS Push for Hot Weather Biz

Hollywood, April 17.

Biggest sales push in the network's history to project the advantages of summer broadcasting on the Coast has been undertaken by CBS. It marks radio's first concentrated drive here to offset the inroads of television and keep the kilocycles commercially alive. In no other section of the country, insist the skein's sales toppers, does a situation obtain where there are just as many listeners in the summer months as in season, thanks to the influx of 1,000,000 or more visitors to swell the floating population. And they have the figures to prove it.

Sparking the drive are three departmental heads—Ed Buckalew, sales manager; Wilbur Edwards, director, and Tony Moe, sales promotion manager—all of whose domain takes in KNX, the far western flagship, and the Columbia Pacific network. Data, statistics and other promotional matter have been compiled by their departments and the big guns have been set in place and loaded. The job of research has been one of the most intensive undertaken by any network segment, but the Columbians are so thoroughly sold on their own story that they're out to convince advertisers that summer time should be radio time, especially along this coastal plain.

Radio Mobility

They contend that radio's mobility in shirt-sleeve weather is television's arch foe, and this factor alone makes summer time buying a good investment. Not that radios, in cars and otherwise, aren't dialed in other parts of the country, but there's more of 'em out here once vacation time rolls around. Another clincher is that

(Continued on page 46)

McCormick Radio Head Of Civil Defense Agency

Washington, April 17.

Stephen J. McCormick, World War II vet and former chief of operations of WOL during the latter's Mutual affiliation, was named chief of the Radio Branch, Public Affairs Office of the Federal Defense Administration, last week.

McCormick, who has been on the capital's radio scene since '33, was at one time known as Mutual's "Presidential Announcer." Except for a five-year hiatus, during which time he had various intelligence and public relations assignments with the armed forces, he was with Mutual from '35 until last year.

Most recent chores for the new FDA radio chief were with the National Capital Sesquicentennial Commission and National Production Authority. He organized the radio-TV branch of the public information division of NPA. McCormick's appointment indicates stepup of radio and TV activities for the Civil Defense agency.

Chi Femme Gabber Fired for Cooking Up Political Mix

Chicago, April 17.

Virginia Gale, gabber on two WGN hausfrau shows, was dismissed last week by the Chi Tribune station after she mixed politics in with her cookie recipes.

Femme had two morning shows, "Virginia Gale Show" and "Hostess House," both bankrolled Monday-thru-Friday by the Ward Baking Co. On one of the programs last week, Miss Gale, whose hubby is a politico in suburban Glenview, Ill., accented some off-the-cuff plugs for the party and erroneously said the League of Women Voters had endorsed three village trustee candidates for which her husband was campaign manager.

Femme was immediately sacked after the bakery and station received over 200 phone calls from irate listeners. As a balm to the League of Women Voters and partly to reaffirm its political neutrality, the Tribune donated three minutes gratis time to explain the mixup.

Luckies to Back Lombardo Package From Army Camps As Summer Sub for Benny

Lucky Strike, via BBD&O agency, has joined the swing to Army camp originations as the summer replacement for the Jack Benny Sunday radio series on CBS. Cigele company has bought a new CBS package with Guy Lombardo, which will originate from a different Army camp each week during the 14-week Benny hiatus period.

In addition, there will be a "Luck Girl of the Week" feature, with the GIs to be polled on choosing their favorite femme singer.

Lombardo was Benny's sub last summer, but with a regular studio origination.

Texas Crime Series

Austin, Tex., April 17.

A radio series spotlighting the 52nd state Legislature's crime investigation and pending legislation is scheduled to be heard each Monday over 17 stations of the Texas State Network, each Thursday on WFAA, Dallas; Friday over WOAI, San Antonio; KRIS, Corpus Christi and KRGV, Weslaco, and KPRC, Houston, Saturday.

Burrows Ankling CBS 7-Year Pact

Writer-comedian Abe Burrows and CBS are parting company in June, after only two years of what was to have been a seven-year exclusive pact. Official CBS explanation is that Burrows, who co-scripted "Guys and Dolls" and is working on "Make a Wish" book revisions, asked for his release from the contract in order to devote more time to his legit work. It's reported that outside pressure has been brought on the web against Burrows because of political factors.

Comedian was drawing a reported $2,000 per week from CBS under the pact which he signed in March, 1949. He once had his own video program, the "Abe Burrows Almanac," but that was subsequently dropped. He has since confined most of his activities for CBS to appearing as a panelist on such shows as "This Is Show Business" (TV) and "We Take Your Word" (both AM and TV). CBS spokesman declared this week that there would be nothing to prevent Burrows from continuing on those programs.

Burrows, meanwhile, declared this week that, in addition to his legit activities, he's also been approached by several of the major film studios for writing chores. He plans to go to the Coast this summer to tie down the film offers.

LIBERTY PACTS SHIRER, HARSCH FOR GAB STINT

William L. Shirer, former CBS commentator, has been signed by Gordon McLendon, proxy of Liberty Broadcasting System. He has been teamed with Joseph C. Harsch, Washington correspondent of the Christian Science Monitor, who recently left the Kaiser-Frazer show on the Labor-Liberal FM Network.

Harsch is being beamed Monday, Wednesday and Friday at 7:45

CANCER CRUSADE REVUE
With Jimmy Durante, Judy Holliday, Joan Crawford, Garry Moore, Mindy Carson; Bob Denton, announcer
Producer: Walter King
Director: Ken McGregor
Writers: Charles Isaacs, Jack Elison
30 Mins.; Fri. (13), 8 p.m.
Sustaining
NBC, from New York

American Cancer Society wrapped up an entertaining revue in behalf of its 1951 fund drive. While not a sock stanza, the transcribed airer had some good headliners and some fine material. Jimmy Durante was, per usual, clicko. He did a neat bit with his old partner, Garry Moore (who served as emcee), in one of those tongue-twister routines, and got off his amusing tuse about the bees. He was also the charming clown in skits with Mindy Carson, which led up to her neat warbling of "Be My Love," and with Judy Holliday. Latter skit was a particularly slick bit of scripting, with Miss Holliday doing her Dumb Dora characterization in the career of a film actress from swaddling clothes to stardom.

Show moved along smoothly, but those references to "George" and "Dagmar" were too tradey and of doubtful value to towns outside the range of NBC-TV's "Broadway Open House." There were occasional brief plugs for the cancer drive, with Durante and Joan Crawford making the major pitches effectively. *Bril.*

WAITING FOR WEAVER
With Bill Weaver
Producer: Pat McGuirk
45 Mins.; Mon.-thru-Sat., 6:15 a.m.
Participating
KCBS, San Francisco

This is a highly-informal, easy-to-listen-to, early-morning disk and chatter show, which provides a compote of informative, gay verbal buzzing intended to start the day off pleasantly. Bill Weaver has a chuckly voice which projects effectively in a routine which includes yawns, muttering asides while leafing through the morning papers for news tidbits, patter about the weather, clock-watching with intermittent announcements of the time, and audible coffee-drinking accompanied by birthday greetings and similar gimmicks. Content matter, which is slow, measured and whimsical, includes pitching for civic activities, blood bank drives, old folk's promotions, collections of toys and games for agencies and institutions, Christmas contrib appeals and the like.

Music interlarded by Weaver is of the low-pressure category. However, emphasis is on conversation in the main. In addition to news and comment, random bits of homey humor are included. Participating spot announcements are offered in easy style with refreshing non-overemphasis. Delivery is modulated and well-sustained throughout, paralleling early morning, not-quite-awake interest which it dovetails and amuses rather than jars.

This is good radio, intelligently presented and slanted. *Ted.*

VINE GARDENS SHOW
With John McCormick
60 Mins.; Wed.-thru-Sun., 12 m.
Sustaining
WCFL, Chicago

This show is the newest entry among nitery-originated programs in this area and has a considerable way to go to catch its competition. It is bucking a stiff folk-record show on WGN, the all-night WIND coin-box, and to make matters worse, two other night spot airings.

Fact that this type show's stock in trade—prominent barflies, etc.—is presently lacking is the biggest drawback. This is due, for the most part, to the room's current low-budget attractions, as well as a general lull in nitery biz.

On the black side, though, show has deejay John McCormick, who guides it as neatly as possible under the circumstances, though he often seems a little lonesome on the job. He handles the preliminary chatter capably, displays his usual top-hole voice to good advantage, but other than that there's little for him to do, but fill in with records.

Session heard had singer Dolly Kay as guest. Gal carried on fairly well with the small-talk, but seemed prone to jumping up and running away. McCormick's attempt to get the conversation on a single track seemed futile. When it got too tough he played music. All in all he used 10 records on the hour-long show. *Mel.*

Syracuse — Saturday (21) marks the 10 anniversary of WAGE, 5 kw ABC outlet in Syracuse. Highlighting the festivities will be a WAGE "family party." Present and former staff members will be guests of the management at a cocktail party and dinner at the Hotel Syracuse.

RAY HEATHERTON
30 Mins.; Mon.-Fri., 2:30 p.m.
Participating
WOR, N. Y.

Ray Heatherton, who's on five times a week for WOR-TV, is performing a similar across-the-board stint on that station's radio facilities as well as his Sunday afternoon session. It's enough to keep a guy busy.

Heatherton's daily radio show is pleasing but undistinguished. It's not difficult to take, inasmuch as it provides good musical accompaniment to the housfrau chores. It's a combination disk-jockey and live talent show, with Heatherton singing periodically to trio accompaniment.

Because of the diversity it attempts, this show has a better chance than many of the daytime programs. Heatherton is a pleasant singer who stresses melodic tunes, some of which are romantically inclined. Recordings are similarly pitched for the most part. In addition, he invites audience participation with nominations for women who seem to be doing a lot for the community. Those selected will get dinner and theatre tickets for two.

Recorded commercials are respectably paced. *Jose.*

JAY AND KAY
With Jay Barrington, Janet Ewing
Writer-Producer, Jo Hodges
15 Mins., Mon.-to-Fri. 8:45 a.m.
MACY'S
WDAF, Kansas City

This entry aims at filling the niche of a local morning chatter program, somewhat on the pattern set by the Mr. and Mrs. shows in the East. There's been an opening for this type of show here for years, and this is the first earnest effort to fill the gap. Now in its fifth week, show is more than holding its own, although bucking the "Breakfast Club" on one station and long established shows on others.

Idea for the show was fondled at Macy's for some time before it got on the air. Goal has been twofold—a radio show to which localites would look for matters and people of interest locally, and to establish a radio character to personify the store—Kay Macy. In that role they've cast Janet Ewing, a radio actress on the local scene, and as her vis-a-vis Jay Barrington of the WDAF-TV staff. They carry on as teammates, rather than any Mr. and Mrs. Premise. In the early weeks of the show these two took listeners over the audio hurdles at a racey pace, but now have settled down somewhat as they get the reins in their grasp and approach the informality and friendliness called for in a show of this kind.

As a production, show is the darling of Jo Hodges, established continuity writer whom Macy's recently brought in to become director of their new radio department.

In its chatty style, show treats of a wide variety of subjects and people hereabouts—the weather, household hints, Campfire Girls and Bluebirds, Jeanette McDonald and Gene Raymond, Margaret Truman, Red Cross officials, most anything, in fact, current, apropos or interesting. Policy is to do the show live from the WDAF studio, but some taping is done when an interview would otherwise be lost because of the early morning hour. Ordinarily the interviews are wisely kept brief and to the point, although format bends when material at hand proves up to the test of being interesting. Show has interviews or visitors only on occasion, and they are not a daily feature, thus keeping the emphasis on Jay and Kay.

This entry adds a first class show to breakfast time listening in K.C. *Quin.*

JIMMY LOGSDON SHOW
With Martha Logsdon; Clif Mercer, announcer
15 Mins.; Tues., Thurs., Fri.; 12:15 p.m.
Sustaining
WLOU, Louisville

Another hill-country vocalist with his guitar, Jimmy Logsdon is catching considerable attention from listeners in this area. After all, more than one of the top western and cowboy vocalists first came to attention in the Kentuckiana area, and Logsdon may register in broader fields.

He has a pleasant set of pipes, and mixes his vocals for good effect. On show caught, after easing on the air with his theme, he did a Scottish folk song, "Barbara Allen." Next he duetted with his sister Martha after some chatter and the two voices blended neatly.

Logsdon plunks a smooth guitar, and exudes friendliness on the air. He carried on a pleasing line of chatter with announcer Clif Mercer and gives evidence of mike ease. *Hold.*

DINNER AT THE ADAMS
With Mr. and Mrs. Cedric Adams, guests
Producer: Bob Sutton
30 Mins.; 7 p.m.
GRIGGS, COOPER & CO.
WCCO, Minneapolis

As far as demands for his services, speaking voice and popularity are concerned, Cedric Adams is probably the Twin Cities "Mr. Radio" himself. Attesting to this are the success of his numerous shows, all with sponsors, and his high Hooper ratings. He now has 14 per week news broadcasts of 15 minutes each, three Class "A" half-hour shows a week of various kinds, a daily five-minute CBS network stint and "Open House" broadcasts in surrounding towns regularly, and in the summer he planes to New York once a week to pinchhit for Arthur Godfrey on the latter's network talent show. He also writes a daily column for the Minneapolis Star.

This particular transcribed show has a new husband-and-wife slant. One night each week the Adams invite a group of eight or more people, married couples most often, for dinner. With Adams leading the conversation and monitoring whatever debate ensues, they informally discuss problems and questions submitted by the listening audience, in response to an offer of a package of assorted foods from the large food distributor and cracker and cookie baker sponsor for those used. Except for Adams' own introductions, it's all extemporaneous, and is taped and later edited by Bob Sutton, WCCO production manager, before being put on the air Friday nights.

At show caught, the Adams' guests included a railroad public relations director, mail order department manager, corporation executive and their wives. Problems and questions concerned subjects of whether women or men are the more sensitive about telling their ages, whether husbands and wives should work in the same office or business place, whether hosts should discipline guests' unruly small children and whether a wife should suggest to her husband that he wear a girdle or just let him "spread."

In rich, sonorous tones, Adams, besides getting in his own 10c worth of viewpoint, glibly, directed the verbal traffic, calling upon and identifying this and that guest. In conclusion, he deftly summarized the majority conclusion or opinion. Because the show packs so much human interest due to the topics considered and the authoritativeness of the views propounded, and because Adams projects such a radio personality and polishes up the proceedings with perfect enunciation and diction, a half-hour of nearly solid talk has easy going in this instance. *Rees.*

DICK HAYMES SHOW
Producer-director: Bob Harlan
5 Mins.; Mon.-thru-Fri., 11:55 a.m.
PROCTER & GAMBLE
ABC, from New York
(Compton)

Already backing several other shows on ABC, Procter & Gamble rolled a new five-minute musical cross-the-board airer on the same net Monday (16), starring Dick Haymes. He transcribes the stanza in the course of his travels around the country.

Format has Haymes spinning a couple of his Decca recordings in between the singer's exhortations to listeners to use "the beauty soap of the day—personal sized Ivory." There's nothing particularly distinctive about this briefie. It's just another molecule of P&G's daytime saturation drive. *Gilb.*

Radio Followup

Art Ford continues the best of orthodox deejays with his "midnight matinee" reprise over WNEW, N. Y. He injects a lot of showmanship with "firsts;" stories behind the songs; and has a congenial international outlook on music. Always a musical Francophile he is now extending it to a "good neighbor" idea by having such visiting disk jocks as Johnny Simms, 21-year-old d.j. from Rio, on his show to spin some carioca platters. The Brazilian dishers frankly evidence their Yank influences, despite the samba lilts. On another tack, Ford's attitude about music being a universal language for common appeal seemed dissipated by a "Rose, Rose I Love You" disk tune by a Shanghai composer who refused to copyright his melody, because of antipathy to the Americans and the British. But that didn't stop an English lyricist to set a lyric to a rather corny tune, which Chappell is publishing in the U. S.

From the Production Centres

IN NEW YORK CITY . . .

Gene Leonard new to "The Romance of Helen Trent" . . . **Horace Braham** added to "Front Page Farrell" . . . . **Julie Bennett** guesting on "Luncheon At Sardi's" tomorrow (Thurs.).

The **Pierre Crenesses** (he's head of Radiodiffusion Francaise in North America) have named their new daughter, born Wednesday (11) in Leroy Sanatorium, Dominique . . . . **Geoff Davis** new sportscaster for WINS, replacing **Gene Kirby**, who will assist **Al Helfer** on Mutual's "Game of the Day" . . . . **Ray Savich**, of CBS press, directed Old Timers Club dramatic group production of "I Remember Mama" Friday (13) . . . . **George F. Firestone**, ex-NBC, has joined Chi office of WOR sales . . . . **Babee-Tenda Safety Chair** has picked up a participation in **Barry Gray's** WMCA stanza, via **Artie Fine** . . . . **Carlton Fredericks'** WMGM strip given another extension to 60 minutes daily . . . . Associated Program Service giving subscribers five 15-minute Mother's Day airers with **Vic Damone, Phil Brito, Robert Merrill, Hayes Gordon** and **Guy Mitchell** . . . . **Ed Herlihy** renewed by NBC, which gives him 15½ years at the web . . . . **Donald Quinn** has joined Pedlar & Ryan as head time buyer; he had been with Ruthrauff & Ryan in a similar capacity . . . . Federation of N. Y. Women's Clubs kudosing **Ted Mack** and his Original Amateur Hour at luncheon shindig next month . . . . WHOM's 5 KW Club staged its annual benefit at the Commodore Friday (13), raising funds for three scholarships to Columbia U . . . **Hank Sylvern** to musical-direct a show for the State Dept. . . . . **Ed Gray** and **Bob Warner** auditioning a dramatic series for local indies drawing on fledgling talent in this area . . . . WCBS' **Bill Leonard** leaves Friday (20) for week's tour of Germany; **Al Morgan** will pinchhit . . . . **Bill Stern** has started a new cross-the-board sportscast on NBC . . . . **Galen Drake** went to Florida Monday (16) for three weeks' vacation . . . . **Todd Russell** subbed for **Warren Hull** on CBS' "Strike It Rich" Monday (16) and yesterday while Hull junketed to Virginia Beach . . . . **Marcella Napp**, Coast coordinator and aide to **Raymond Katz**, M-G-M Radio Attractions exec, now east conferring with home office executives.

IN HOLLYWOOD . . .

Ed Cashman, Hollywood headman at Foote, Cone & Belding, has been moved to Chicago for a month to take over the executive veepee duties of **Hugh Davis**, who'll be honeymooning in Europe with the former **Jennifer Holt**. He'll air-commute between the two offices to keep abreast of Coast developments . . . **Bill Downs** is next in the line of rotation to preside over "The World Today" at KNX for the Columbia Pacific network. **Charlie Collingwood** and **Griffing Bancroft** have already served their time . . . ABC's **Frank Samuels** moved up **Jack Meyers** as the net's division production manager and shifted **Dorothy Rae** from sales to program operations as manager . . . New canary on "Club 15" replacing the **Andrews Sisters** is **Gisele MacKenzie**, who sings both in French and English. She's from Canada . . . **Eddie (Rochester) Anderson** shipped his roadster to Chicago for display at the Sports Car show . . . . **Parke Levy** got three scripts ahead on "My Friend Irma," so he hopped east for three weeks . . . **Al Capstaff**, producer for **Bob Hope**, auditioned dramatic shows at NBC starring **Wayne Morris** and **Hy Averback**.

Ralph Story, KNX early bird, won citations from both National Conference of Christians & Jews and L. A. Jewish Community Council for his inspirational program in creating tolerance and understanding . . . . When **Marie Wilson** was hit by flu, she was written out of the "Irma" script. The scripters put her in the hospital, where she really was . . . . **J. Donald Wilson** is reviving "Dark Venture," which has had a couple of network sponsors . . . . **C. E. Hooper** around to peddle some new rating gimmick . . . **Audrey Totter** and **Vera Vague** will top two new shows being auditioned at CBS for summer duty. **Harry Ackerman** is now in N. Y. laying out the hiatus schedule with **Hubbell Robinson, Jr.** . . . . **Sandra Gould, Marvin Kaplan, Ed Max** and **Hans Conried** will have the leads in **Cy Howard's** new comedy creation, "The Three of Us" . . . . ABC's taping of the red hearings in Washington, aired over KECA, had several sponsor nibbles, but the net's **Frank Samuels** refused to commercialize what he insisted was a public service.

IN CHICAGO . . .

WGN's "Cliff Johnson Family," recently expanded to 45 minutes daily, adds the National Biscuit Co. to its list of sponsors . . . **Chuck Wiley** upped to director of spot news coverage and special events at WBBM . . . **Eddie** and **Fannie Cavanaugh** launch their 30th year in radio this week . . . **Don McNeill** takes his ABC "Breakfast Club" gang to Omaha Friday (20) for a round of personal appearances . . . Transcribed version of WMAQ's "Carnival of Books" now riding NBC web as a public servicer . . . **Bill Wilson** departs the Chi ABC sales staff to join Chi office of Young & Rubicam . . . . WLS Saturday (14) aired presentations of Chi-area Freedom Foundation awards . . . U. S. Steel brings its NBC "Theatre Guild" to the Windy City April 22 for a one-shot at the Civic Opera House. **Richard Widmark** and **Kathryn Grayson** will headline the **Frank Craven** adaptation of "The First Year."

Fred Montlegel, promotion chief of Don McNeill Enterprises, in N.Y. on biz . . . . WMAQ disk jock **Wed Howard** adds a cross-the-board, 35-minute platter show, cancelling the **Skip Farrell** disk session . . . . After a Chi stopover last week, **Johnny Olson** is airing his ABC daytimer this week from Springfield, Mo. . . . . **Eddie (Rochester) Anderson** and **Dave Garroway** vying for honors in the current Chi sports car show . . . Announcer **Henry Cooke** and newsman **Seymour Fox** joining forces on a new WMAQ pubservice venture Saturday mornings, airing tape-recorded complaints on various city problems . . . **George Wallace**, NBC AM ad-promotion manager, here last week to guest-speak at the National Assn. of Tobacco Retailers confab.

IN WASHINGTON . . .

Paul R. Porter, deputy administrator of ECA, and **Mary Anderson**, former director of U. S. Childrens Bureau, elected secretary and v.p., respectively, of WCFM . . . . **George Flax**, ex-Republic Pictures, whose D.C. office is headed by brother Jake, has joined the staff of WMAL-ABC as assistant to sports director **Jim Gibbons** . . . . All broadcasts of the Washington Senators' games for current season, plus all programs and spot announcements, have been sold by indie station WWDC, according to announcement by station manager **Ben Strouse** and sales manager **Herman Paris** . . . **Sgt. Joseph T. Robinson**, chief engineer in the radio-TV branch at the Pentagon, has returned to D. C. duty after a stint in Korea.

Lt. Alfred Lurie, Defense Dept. TV producer-writer, reported back to his Pentagon bosses results of his New York sessions with TV toppers on ways in which existing types of video prompting devices could be used in top level TV and newsreel speeches . . . . **Mugs Richardson**, former **Arthur Godfrey** "Girl Friday," is listed as "radio and television producer" in town's new radio-TV directory. La Richardson's new TV show, a talent program utilizing servicemen from local camps, is reported about ready . . . **Charles H. Colledge** named engineer in charge of WRC-WRC-FM, and WNBW-TV, NBC affiliates. Other new staffers of the NBC outlet are **Ann Puckard**, replacing **Peggy Forbes** in WNBW press-promotion, and **Herbert Kaplow**, added to WRC newsroom . . . . **Eddie Cantor** here to raise funds for United Jewish Appeal, and **Victor Borge** in town for a concert, both took time out for American Cancer Society stints via WNBW.

H'WOOD HUNTS PIX IDEAS IN TELE

That New TV Talent

David Sarnoff's accent that television should not be as dependent on "entertainment and amusement factors" as is radio brings up anew the intra-trade concern as to where that new TV talent is going to come from. No question but that stars will still be a fulcrum of TV, as with AM. General Sarnoff by no means meant to write that off. He felt that TV will owe its long-range longevity to a premise that a well-rounded program must be achieved. Sarnoff was partial to the proposition that video mirrors "the march of life," as against radio's parade of entertainment.

RCA president Frank M. Folsom footnotes the talent phase by pointing to a recent Look magazine cover of the show biz vets who have veered into radio: Burns & Allen, Fred Allen, Groucho Marx, Jimmy Durante, Ken Murray, Bob Hope, Eddie Cantor, Jack Benny, Ed Wynn and Bobby Clark. "The time clock must run out on these with the years," observes Folsom, "and what have we to replenish?" Obviously, most of these are oldtimers. Folsom recalls that we already have lost Al Jolson, and even with the inclusion of other veterans and newcomers like Milton Berle, Abbott & Costello, Martin & Lewis, Sid Caesar and Dave Garroway, the "new TV stars" problem remains acute.

Sarnoff chided the talent and ad agencies that "they're only concerned with their commissions," pointing to the fact that NBC-TV still is packaging more new video programs than any other AM network. The agencies have dared to adventure with radio, because the cost potential is considerably less. *Abel.*

Sullivan's 'Toast' Treks, Despite Hiked Budgets, Pay Off Via Bally, Goodwill

By BERT BRILLER

Detroit, April 17.

Ed Sullivan, who brought his CBS-TV "Toast of the Town" to Detroit Sunday (15), is setting a pattern for taking video stanzas on tour with heavy promotional payoffs.

Despite the high cost—over $40,000 was added to the regular nut of $20,000—show's sponsor, Lincoln-Mercury, feels the publicity-audience building impact is well worth the nick. Sullivan arrived in town Monday (9) for a full week of tightly-skedded visits to service camps and hospitals (in Battle Creek, Fort Custer, Dearborn, Broadhead Navy Armory, Selfridge Field and Grosse Ile). He crowned the queen of the U. of Detroit annual ball; appeared at the Oakland Country Club, dealer confabs and civic affairs, and did interviews on local radio shows (including opposition stations WXYZ, CKLW and WJR, as well as CBS' WJBK). Every Detroit daily used copy on city desk, sports, women's and business pages, plus radio-tele columns.

Tieups on 20 large display ads, featuring Sullivan endorsements and photos, were made with Fintex clothes, Admiral TV, Baldwin pianos, Goebel Beer, Thor wash-

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Berle Still Mulls Fortnight Setup

Milton Berle, who starts his summer vacation on NBC-TV's "Texaco Star Theatre" June 12, is still to decide whether he'll go on biweekly when his show resumes in the fall or whether the weekly format will continue.

The William Morris agency and NBC are mulling a format that will be a compromise, feeling that a twice-a-month display will decrease the show's impact and hurt his top Nielsen. However, the strain on Berle and the drain on material and performers may force a shift from the one-weekly setup.

Mpls. School Board TV'd

Minneapolis, April 17.

Minneapolis board of education is permitting WTC-TV to televise its April 24 meeting. This is believed to be the first televising of a school board meeting anywhere. It's on an experimental basis, according to R. A. Putnam, school superintendent. The TV audience will see and hear Putnam giving his report to members on 1950 school rehabilitation and the ensuing debate.

Carpet Firm Renews 'Bigelow Theatre' Vidpix

Hollywood, April 17.

"Bigelow Theatre," filmed half-hour dramatic show, has been renewed for the fall by Bigelow-Sanford Carpet Co. Frank Woodruff continues to direct for Young & Rubicam.

Shooting has been completed on the current list of 14 pictures, which were rotated with the second run of "Silver Theatre" films made last year. The two projects employed more than 100 players from pictures. On re-runs, actors and writers are paid half their original fees.

Delayed Kine Coin Saver in Special Events Lopoffs

Unlike radio, when cancelling out a commercial for a Presidential or special event pickup necessitated a 100% time-talent rebate by the networks, TV at least permits for a partial salvaging of the coin, thanks to the delayed kinescoping of shows by the non-interconnected stations.

For example, when Winston Churchill gets an AM-TV simultaneous pickup from the U. of Pennsylvania May 8 from 9 to 10 p. m., it will necessitate CBS lopping off both the Vaughn Monroe and "Suspense" video shows. Total time-talent TV costs on the two shows run about $40,000. However, the two shows will go before the cameras (though not aired) to permit for kine transcriptions to be shipped out to the non-cable stations, reducing considerably the rebate cost.

Similar situation applied last Wednesday night (11), when President Truman decided suddenly to go on TV to explain his firing of General MacArthur. It meant lopping off the Pabst fights at 10:30 p. m., when the President went on, but CBS continued to feed the fight through the cable in order to make a kine for the delayed-pickup stations.

Philadelphia — William C. Driscoll, director of WFIL-TV newsreel, has been named a member of the television committee of the National Assn. of Radio News Directors.

PICK UP STORIES SCREENED ON TV

Hollywood, which recently began scouting for new faces on television, is now turning to video to find suitable picture properties. In the past few months a dozen literary works have been picked up by film studios after a screening on TV, and others are in the negotiations stage.

At the same time, some of the smaller studios are willing to allow tele adaptations of properties they own but have been keeping on the shelf for a variety of reasons, in some instances for as long as 15 years. A case in point is Columbia, which permitted CBS-TV's "Ford Theatre" to do "The Golden Mouth" which it has owned since 1937. Col okayed the televersion in return for the program's trailer-ining its "Valentino." Same tele show did "Heart of Darkness," and as a result RKO may take it off the shelf.

It's figured that the filmites are willing to permit dramatization on TV of shelved properties as a means of seeing how problems of censorship, story angling, casting, etc., are worked out. If the trend grows it may cue Hollywood's going through its files of dormant yarns, which according to some estimates represent $8-$10,000,000 tied up in properties that have yet to be shot.

While most pixites won't admit it and stress that TV and screen treatments have many points of difference, several video dramas have "sold" the stories on which they were based to Hollywood.

Adaptations Sought

Kevin Muller's "Dreams of Jasper Hornby," which was adapted on CBS-TV's "Studio One," has been picked up by an indie producer. Marie Baumer's "Seeker and Sought," purchased by Col, was originally done on CBS-TV's "Suspense," and Henry Kane's "Edge of Panic," also adapted on "Suspense," is due for filmization. Scott Corbett's "Reluctant Landlord," which was given a teledramatization on NBC-TV's "Philco Television Playhouse," has been picked up by 20th-Fox.

Among several other "Philco" adaptations which are to be leased on the Coast are Louis Paul's "A Husband for Mama," Christopher La Farge's "The Sudden Guest," Margharita Laski's "Little Boy Lost," and George and Helen Papashvily's "Anything Can Happen." Additionally, such "Philco" adaptations as Francis Parkinson Keyes' "Dinner at Antoines," Cleveland Amory's "Home Town," Lt Paul Brickhill's "The Great Escape" and Budd Schulberg's "What Makes Sammy Run?" are reported stirring pix interest after their video performance. "Guinea Pig," recently done on CBS-TV's

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C. A. EVANS SEEKS WSB-TV FOR $525,000

Washington, April 17.

Application was filed with the FCC today (Tues.) to transfer WSB-TV, Atlanta, to a Georgia group headed by Clement A. Evans, investment banker, for $525,000. Original cost of the station was $260,000.

Sale was made necessary by merger of Atlanta Journal and Atlanta Constitution, each of which owned a tele outlet. Newspaper, headed by James M. Cox, wants to retain WCON-TV (now undergoing tests on Channel 2) and to change call to WSB-TV. WCON-TV (now on Channel 8 but due to move to Channel 11 under new allocations plan) would change its call to WYES.

FCC also got application for transfer of WFCR, Providence, R. I., from J. Howard McGrath (U. S. attorney general), executor of the estate of Frank F. Crook, to the Providence Journal Co. for $175,000.

CBS Hytron Buy Puts Network Into Set-Making Business for First Time

Hytron Hypo

News of the pending acquisition of Hytron Corp. by CBS last week reacted favorably for stocks of both companies. When the news broke Wednesday (11), CBS jumped from 29¾ to 30½ and climbed to 33 by Friday (13). Stock closed at 32¾ yesterday (Tues.).

Hytron stock, a cross-the-counter security, climbed to 9½ bid and 10 asked Friday. It dipped yesterday, closing at 8¾ bid and 9½ asked.

CBS, in acquiring the assets of Hytron Radio & Electronics Corp. last week, picked up a company with earning power almost equal to its own. Hytron, with which CBS merged for the apparent purpose of manufacturing its own color TV receivers, converters and adapters when and if the web gets its final commercial okay for tint TV, showed a net profit for 1950 of $3,500,000. CBS, for the same 12-month period, earned a net of $4,105,320.

Deal, which is subject to the approval of both companies' stockholders, is to be consummated via Hytron shareholders receiving 31 shares of CBS stock for each 100 shares of Hytron stock they own. Acquisition, which also includes Air King Products, a TV set manufacturing organization and a wholly-owned Hytron subsidiary, means that CBS will be entering the business of manufacturing video receivers for the first time in its history, thereby putting the web in a position somewhat comparable to that of NBC (with its RCA parent company) and DuMont.

Brought to light by news of the merger is the fact that Air King ranks among the first 10 manufacturers of TV sets in the country. Because most of these are sold under private brand names, however, the company has not generally been considered among such leaders as RCA, Philco, Admiral, DuMont, etc. Illustrative of the type of business done by the firm is that it manufactures receivers for sale by both Sears-Roebuck and Firestone. Hytron, the parent company, ranks fourth among the manufacturers of TV and radio tubes. Whether a video receiver, either for black-and-

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Derby Nixed For Live TV Again; Pic Pickup Due

CBS, which has a longterm deal for exclusive radio and television rights to the Kentucky Derby, will carry the May 5 running of the turf classic live on AM but, as in the past, will be forced to confine its video pickup to film. Sportswriter Bill Corum, who is now prez of Churchill Downs has again nixed any live TV coverage, presumably through fear that video might reduce the attendance and thereby trim the pari-mutuel handle, from which the Epsom Downs track receives a cut.

Gillette Safety Razor will bankroll both the AM pickup, which is scheduled for the full CBS web from 5:15 to 5:45 p.m., and the TV film. Network is slotting the film some time between 9:30 and 9:45 p.m. that night, pre-empting 15 minutes of the "Frank Sinatra Show," second half of which is sustaining. Web has worked out a tight schedule to make the time, which involves processing the film at WHAS-TV, its Louisville affiliate, editing it in the air on a plane to Dayton, and then feeding it to all interconnected stations from WHIO-TV, its Dayton affiliate.

CBS' video track schedule, incidentally, also includes the Dixie Handicap from Pimlico next month, as well as the Preakness, scheduled for Pimlico May 19.

1st Mass Color Lecture Setup for Technicians Pulls 1,500 in Washington

Washington, April 17.

Tangible evidence that television technicians are getting ready for color was displayed here last week when an estimated 1,500 engineers and servicemen turned out for the first lecture-demonstration specially held for the craft. The affair, one of a series to be held in various cities, was put on by the Television Technicians Lecture Bureau and sponsored locally by Rucker Radio Wholesalers.

Considerable interest at the demonstration, held Friday night (13) in the U. S. Chamber of Commerce auditorium, centered around the new 17-inch direct-view color-drum set developed by CBS. The web set up studio and transmitting equipment for closed circuit broadcasts of Patty Painter (Columbia's "Miss Color Television") displaying fabrics, flowers, fruits and other brightly-colored articles before the color camera. CBS also had several disk type sets in operation.

Leslie G. Rucker, prexy of Rucker Radio, told the audience the event involved "two world premieres," in that it was the first mass color demonstration ever held for repair and servicemen and the first time a network worked directly with a craft.

Colgate Wooing Sinatra for NBC?

Frank Sinatra, expected to sever relations with CBS at the end of the current season, may wind up on NBC next fall. Colgate, it's reported, is interested in signing Sinatra for a number of starring spots on its NBC Sunday night television "Comedy Hour," as one of the rotating comics. Deal has not been finalized, because the singer is still under exclusive contract to CBS.

Meanwhile, further indication that CBS may not renew its contract with Sinatra when it expires in July was seen this week in the web's decision to switch the format of the singer's Sunday afternoon radio show. Program, which lost its last sponsor several weeks ago, has been a variety show with a studio audience. Starting June 3, until the part expires July 22 Sinatra is to do a straight disk jockey show with no studio audience.

Show is now aired from 5 to 5:45 p. m. Sundays. When the new format goes into effect it will be moved into the 4:30 to 5:30 slot. That will permit the airing of the Phil Regan show, sponsored by Pepsi-Cola and moving over to CBS from NBC, from 5:30 to 5:55. Sinatra's Saturday night TV show, meanwhile, half of which is bankrolled by Bulova, winds at the end of the current cycle. Singer is slated to head for the Coast in July to do another picture, and CBS to date is not talking a new contract with him.

Sneak Crosby Vidpix

Hollywood, April 17.

All upcoming films produced especially for television by Bing Crosby Enterprises are to be sneak-previewed at nabe theatres in the Los Angeles area. Everett Crosby, prez of the organization, is lining up a circuit of houses where the pix will be shown before regular paying customers.

Practically All CBS Video Clients Remaining On for Summer Ride

Summer television will come into its own commercially for the first time this year, with the majority of advertisers taking advantage of the various incentive plans being offered by the networks. Both NBC and CBS revealed this week that they expect only two or three of their long list of Class A bankrollers to take off for the summer.

Since each of the webs had only a few sponsors remaining on the air during the 1950 hiatus period, they are looking to the upcoming summer season to prove once and for all whether an audience exists for summer TV if the shows are good. It's believed that the sponsors' desire to guarantee their current station lineups for the fall and winter season cued many of them to stay on, in addition to the incentives. CBS, for example, is offering bankrollers a 10% time discount, plus a contribution towards program costs.

Sunday will be one of the biggest nights for CBS, with all sponsors remaining through the summer from 6:30 p.m. to closing. These include Nestle's "Mr. I.Magination"; Wrigley's "Gene Autry Show"; Lucky Strike, which is expected to have a replacement for "This Is Show Business"; Lincoln-Mercury on Ed Sullivan's "Toast of the Town"; General Electric, which will sub a show for Fred Waring, and Goodrich on "Celebrity Time."

On Monday nights, Lipton's sticks with "Talent Scouts," although Arthur Godfrey will take his usual eight-week vacation. Philip Morris will retain the Horace Heidt show and General Foods will retain its 9:30 to 10 time, but will find a replacement for "Goldbergs." Westinghouse divulged last week it was retaining its "Studio One" time but subbing a "Westinghouse Summer Theatre" series. CBS' Tuesday schedule is still iffy, with Camels on the "Vaughn Monroe Show," Auto-Lite

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Como's Summer Subs

Peggy Lee and Mel Torme have been signed as summer replacements for Perry Como on the Chesterfield thrice-weekly show. Duo will start July 2 and will do the program for eight weeks during Como's vacation.

It's the first regular video assignment for both Torme and Miss Lee.

Chi Vitamin Co. TV Deal Ups Its Buys Over 500G

Chicago, April 17.

In one of the biggest series of buys in Windy City radio-TV annals, George S. Johnston, proxy of American Vitamin Associates, continues to spread his nostrum largess among Chi stations. Latest purchases projects AVC's expenditures here above the $500,000 mark.

In deals set last week, the vitamin firm pacted for another hour and a quarter of Class A video time for a block of shows which bowed this week on WGN-TV and WBKB. Latest buys are in addition to AVC's earlier pacting for WGN-TV's entire baseball package, made up of both White Sox and Cubs telecasts, and 94 weekly quarter-hours on AM stations WCFL, WAAF and WJJD.

Picked up last week were Walt Schwimmer's "Miss U. S. Television" package on WGN-TV in the Monday night 7 to 7:30 spot, and "Danny O'Neil at Home" Tuesdays and Thursdays, 6 to 6:15 p.m., on WBKB. AVC also bankrolls a Tuesday, Wednesday and Thursday 7 to 7:15 p.m. strip on WGN-TV. Chi Daily News columnist Tony Weitzel emcees the Tuesday session; Marty Hogan handles Wednesday nights, and Sun-Times gossip scribe Irv Kupcinet works the Thursday segment.

Previously set on WGN-TV were a filmed version of Leo Carillo's "Dude Ranch," going into the Sunday 8:30 to 9 p.m. slot, and "Public Prosecutor," in the Saturday 7:30 to 8 p.m. period.

New shows give AVC a cross-the-board ride in nighttime Chi teevee.

Vitamin outfit last week also bought "Miss U. S. Television" rights in San Francisco, where it will bow April 21 on KGO-TV.

Milwaukee Wants Educ'l Station

Milwaukee, April 17.

Mayor Frank Zeidler plans to seek an educational TV station for Milwaukee. The mayor will work with educational institutions in an effort to bring such a station to town.

At present WTMJ-TV, operated by the Milwaukee Journal, is the sole TV station here. WISN, WEMP and other local radio outlets have been angling for TV for some time.

A proposed committee will include heads of private and public schools, universities and colleges, the Milwaukee Public Library, Milwaukee Museum, and sundry educational groups.

With an April 23 deadline set by FCC for indication by cities that they want an educational TV outlet, Milwaukee Council's public utilities committee referred a resolution for a city-operated TV outlet to the city attorney.

Admiral Prexy Claims His Biz Hurt by Credit Hampers as Sales Drop

Chicago, April 17.

Further indications that tele set buying has fallen behind production were brought out last week at the annual Admiral Corp. stockholders meeting. Shareholders were told by prexy Ross D. Siragusa that the firm may shortly be forced to seek bank loans to carry the big tele receiver backlog which has piled up on distribs and factory branches.

Siragusa blamed credit restrictions for the contracting demand. "Regulation W has killed television sales above the $250 level," he said. He added that Admiral was selling all the lower-priced table models that could be turned out, but production is curtailed by cabinet shortages. The same chassis in a more expensive console shell is harder to move.

The color controversy and the 10% excise tax imposed last fall also have taken their toll on demand, Siragusa stated. He admitted that the drop in video sales, which has become pronounced since the first of the year, may affect the firm's 1951 profit figure.

Columbus — Philip Stevenson, freelance scripter in New York, recently joined the production staff of WLW-C here. He formerly was associated with KYXL, San Angela, Tex., KMAC, San Antonio, and WLSU at Baton Rouge, La.

MARTIN & LEWIS SLATED FOR 4 'COMEDY' SHOWS

Dean Martin and Jerry Lewis, who have been forced to bypass several scheduled appearances on NBC-TV's "Comedy Hour" because of picture commitments, are now slated for four more shots on the Sunday night show before the end of the season. In addition, they'll do a guest shot on the May 6 program, which is to star Jackie Gleason.

While it is still undecided whether Colgate will take a hiatus this summer, NBC has set the show's talent through the first part of July. Eddie Cantor stars this week (22), with M&L taking over the following week in a show originating from Chicago. Gleason, with M&L, is set for May 6. Following that, the comedy team will do three more shows from N. Y., Cantor is scheduled for two more and Frigidaire will have two. Bea Lillie is to star in one of the latter two, with the second not yet set.

WILLIAM GARGAN

Starring as
"Martin Kane, Private Eye"
NBC-TV (Now in 7th week).
Trendex Rating—34.6 (7th position)
Nielsen Rating—40.1 (12th position)
P.B. Also 2nd Highest Sunday Daytime Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Kudner Agency

TV Set Sale Slumps Felt N.Y.-to-L.A.

While there has been a slight increase during the last two weeks in the sale of television receivers, the sharp slump which hit the trade shortly before Easter is still being felt across the nation. Manufacturers and dealers, while still at a loss to explain the situation, believe it is due at least partially to the Government's strict Regulation W, which sets a minimum down-payment and length of credit terms for installment buying.

Dealers think the majority of potential TV set-buyers now fall within the low-income brackets. Such purchasers, they point out, need smaller down payments and longer credit and, if the Government would okay that, the dealers would soon get relief from their overstocked inventories. Move is under way to petition the Government for such relief but, if that fails, the dealers aver they'll have to look elsewhere to get their sales rolling.

Indicative of the slump is the fact that the N. Y. World-Telegram & Sun had scheduled a special 20-page TV supplement for its issue April 9. Staff had been working on the supplement for several months and had lined up a number of bylined articles by various network and station execs. At the last minute, however, it was found impossible to get enough local retail advertising to support the 20-page supplement. As a result, it was trimmed to eight pages, with most of the special material tossed out.

Attempt to boost sales was taken last week by Bruno-N. Y., exclusive distributors in the metropolitan N. Y. area for RCA Victor appliances. At a meeting of its dealers, execs of the three N. Y. baseball teams and the three stations which will carry telecasts of their home games this season (WABD, WPIX and WOR-TV), Bruno suggested they promote in all advertising the theme that "If you can't go to the ball games in person, then be sure to see them on TV." Slug to that effect is being inserted in all retail advertising copy.

NBC-TV Summer Sked

At least 75% of NBC-TV's sponsors in Class A evening time will remain on the air through the summer, Edward Madden, the web's veepee in charge of sales and operations, declared this week. In addition, Madden said, NBC expects to sell the time being vacated by the remaining 25% of the bankrollers, who will be taking a hiatus.

To date, he said, the web has locked 12 hours of Class A time among its present lineup of bankrollers. Only two hours are definitely scheduled to be vacated. These include "Texaco Star Theatre" (Tuesdays from 8 to 9); "Fireside Theatre" (Procter & Gamble, Tuesdays from 9 to 9:30), and "What's My Name" (Speidel, Mondays from 8 to 8:30).

Need 'Sharp New Look' at TV, Benton Sez; Asks Hearings on a Nat'l Policy

Washington, April 17.

Those televised Kefauver hearings may result in a major Congressional investigation of the public service potentialities of the medium and a determination of whether the FCC set-aside of 10% of the channels for educational stations is enough.

Sen. William Benton, (D. Conn.) told the Senate Friday (13) he has strong support for his resolution calling for hearings by the Senate Committee on Interstate Commerce to determine a national policy for the use of television. Benton said he has been given hope by Chairman Edwin C. Johnson (D. Col.) of the Committee and Majority Leader Ernest McFarland (D, Ariz.) that hearings "will not be too long delayed."

Benton said "the astonishing power of television to serve good ends," as demonstrated by the Kefauver hearings, makes it desirable for Congress to take "a sharp new look" at the medium in relation to our national life. Television, he asserted, offers "a hope—a chance to get at the basic problems of our times, the understanding and education of our fellow citizens."

Benton's resolution would require the Senate Committee to report within 90 days on the results of its inquiry. During this period, it recommends that FCC make "no major assignment or confirmation of television channels." The Senator said he originally wanted to freeze allocations for an additional six months, but that Commission Chairman Wayne Coy is reluctant to delay hearings on FCC alloca-

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Kalmar, Jr.'s, Series

Bert Kalmar, Jr., has signed with George Foley and Dick Gordon to write a projected tele series built around the career of a vaude song-and-dance team. Show will include variety turns.

Kalmar pere with Harry Ruby penned top tunes, and with his wife, Jessie Brown, had a song-and-dance act.

New Crosley Tuner Cues UHF Quirks For Other Makers

Crosley's demonstration of its new ultra-high frequency television tuner last week indicates that some of the other top video set manufacturers will be hard hit when the FCC finalizes the allocation of new UHF channels for commercial TV. According to Crosley execs, who unveiled a tuner capable of bringing all 65-70 proposed UHF channels into a standard very high frequency receiver, only those sets with continuous tuning devices will be able to utilize such a tuner. Crosley to date is the only manufacturer to announce one ready for production.

Demonstration was held Wednesday (11) at Bridgeport, in order to pick up a signal transmitted by RCA's experimental UHF transmitter in that city, KC2XAK. With the tuner, about the size of a table-model radio and resembling an FM-tuner, the picture was picked up on a standard Crosley receiver. Reception quality, utilizing either an outdoor or built-in antenna, was excellent, parring that of a VHF signal seen on the same model receiver.

Device, labeled the Ultratuner, can be attached by the setowner to a VHF receiver in a matter of minutes. Crosley execs emphasized that no changes need be made inside the chassis of the TV set itself, which they said would be necessary for other manufacturers' receivers. As explained by John W. Craig, Crosley g.m. and veepee of Avco, Crosley's parent company, the tuner is designed to operate in the frequency range from 122-132mg, which he said was the best suited for UHF converter operation. This has been marked on all Crosley sets manufactured since 1948, between VHF channels 6 and 7.

Craig said that even though actual operation of UHF channels will be "some time in the future," Crosley is showing the converter now to reassure the public that UHF, as it develops, can be made to enlarge the service provided by existing TV wherever and whenever UHF stations go on the air. Crosley, he added, is ready to start production of the Ultratuner for use by present and prospective owners of its sets "as soon as the need arises."

210 Advertisers in One Month at WPTZ, Philly; 82 Sponsors Are Local

Philadelphia, April 17.

WPTZ had a total of 210 individual advertisers using its facilities during the month of March, sales manager Alexander W. Dannenbaum, Jr., reported.

One of the highlights of the month was the acceptance being shown WPTZ's early morning show, "3 to Get Ready." The program, which is televised Monday through Friday from 7:30 to 9 a.m., accepts four participants per half-hour segment. One week the program had a total of 59 participations (out of a possible 60) purchased by 23 advertisers.

Dannenbaum's review of the month disclosed that 82 of the advertisers were local, and 63 were placed with WPTZ by its national representatives. The remaining 65 were NBC network accounts, carried in Philadelphia by WPTZ.

Third Atlanta Station Prepped

Atlanta, April 17.

Broadcasting, Inc., organized here to operate a TV station, has signed a contract to purchase facilities now used on Channel 8 (WSB-TV) from Atlanta Newspapers, Inc., thus giving Atlanta third station when the FCC okays it. When and if the deal goes through, WSB-TV will move to Channel 2, utilizing the 1,062-foot tower and facilities it owns on Willoughby Way, N.E.

Atlanta Newspapers, Inc., was organized to take over publication of the Atlanta Journal, p.m. sheet, and the Constitution (a.m.). The merger took place last June and since then the two papers have been produced in one building, the Journal plant.

Involved in the merger were radio and TV facilities licenses and permits owned by the two newspapers. The Journal owned and operated WSB-TV, South's first

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FEW SHOWS AFFECTED BY COAST TVA SCALES

Hollywood, April 17.

New Television Authority scales for local tele stations went into effect Sunday (15), with most stations indicating no change in programming as a result of the new rates. Most of the weight of the new scales falls upon sponsors.

Biggest change as a result of the TVA pact came at KECA-TV where the Foreman Phillips three-hour Sunday show was replaced by three Ken Maynard westerns run back-to-back. Phillips telecast involved 30 performers and, under the new scales, would have cost approximately $1,500 per performance.

KLAC-TV is cutting back on the number of performers previously used as regulars, with vocal groups and many guest artists used on programs such as the Al Jarvis show slated for axing. KTTV plans no definite cuts but will check more carefully on the use of guest talent, and KTLA, KTSL and KNBH expect no changes in present programming.

TV EFFECT ON SPORTS STILL HAZY

Justice Dept. Probing Pix Syndicates On Possible Anti-Trust Breaches

Dept. of Justice this week is reported probing into operations of several of the top feature film syndication outfits in television, on the grounds that they may be violating anti-trust laws by setting up a system similar to the block-booking operation which has been outlawed in the film industry.

Three or four of the top syndication groups, which buy rights to feature film oldies from producers and then lease them to TV stations and advertisers, reportedly have lined up exclusive deals with a number of video outlets. Under the arrangement, which is in the form of a package deal, the syndication outfit guarantees the station a certain number of films at so much per year, if the station buys only from that group. Because of the mounting scarcity of worthwhile features for TV, the stations are jumping at the opportunity.

D. of J. is said to believe, however, that such deals may be monopolistic, in that they discriminate against the smaller distributors of features for video. Smaller distribs, of which there are a number in the business, have been buying up rights to three or four films at a time and then peddling them to stations. It's also pointed out that, if the big syndicates' package operations force the smaller distribs out of business, it will automatically force all producers to sell only to the syndicates. This, too, according to the D. of J., has monopolistic overtones.

Video stations, meanwhile, are in an especially tough position when it comes to feature pix because of the adamant refusal of the major studios to release to TV their backlogs of product already played out in theatres. While sale of such films to video could mean millions of dollars of profit to the majors, they reportedly fear to take the step because it might antagonize their exhibitor customers. In addition, it's pointed out, once one of the majors started to release product to TV, the others would undoubtedly follow suit. That would flood the market, forcing the price on all to the bottom. Majors so far have not found an answer to that aspect of the problem.

Crosley-MCA Tie For Web Sales

Cincinnati, April 17.

Crosley TV is preparing to offer shows originating on its three-station network to the larger webs, John T. Murphy, director of operations, announced with the signing of a contract for Music Corp. of America as sales representative.

Crosley's TV stations in Cincy, Dayton and Columbus, O., have a combined staff of entertainers and musicians which they claim outnumbers anything in the country outside of the national nets.

According to Murphy, pointing for expanded TV outlet by Crosley stations is a followup of AM network feeding of Crosley's WLW shows, mainly to NBC, a decade or so ago.

Currently four WLW-T shows of different types are being considered for sale by MCA as network originations. They are Ruth Lyons' "Fifty Club," femme participation; "General Store," rustic comedy; "Melody Showcase," variety production, and "Midwestern Hayride," hillbilly.

Silvers Quiz as Summer Sub for 'Show Business'

Lucky Strike's summer replacement for the CBS Sunday night "This Is Show Business" will be a quiz show starring Phil Silvers. It's a Lou Cowan package, and will do summer duty for 13 weeks effective June 17.

Agency is BBD&O.

'Texaco' Tops Trendex

Indicating the apparent stability of televiewers' dialing habits, NBC-TV's "Texaco Star Theatre" wrapped up first place in the April Trendex network ratings, even though star Milton Berle was vacationing in Florida at the time. With Jackie Gleason subbing for the April 3 broadcast ratings were taken from April 1-7), the Texaco show came up with a 53. Jack Benny's show on CBS that week, incidentally, landed in fourth position with a 41.4.

(American Research Bureau ratings for metropolitan N. Y. that week, however, showed "Texaco" slipping to third place.)

Following are the Trendex top 10:

Texaco Star Theatre (NBC)	53
Talent Scouts (CBS)	47.8
Fireside Theatre (NBC)	44.1
Jack Benny (CBS)	41.4
Show of Shows (NBC)	37.5
Philco TV Playhouse	36.9
Martin Kane, Private Eye (NBC)	34.7
Godfrey & Friends (CBS)	33.7
Cavalcade of Sports (NBC)	33.3
Man Against Crime (CBS)	33.3

TVA Preps Local Level Campaign; Eyes Small Towns

Television Authority is prepping a campaign to wrap up organization of performers on the local level. Having inked contracts with the networks and with most local stations in the big three production centres, New York, Chicago and Hollywood, TVA is going after the outlying cities.

George Heller, TVA exec secretary, has called a regional conferenor to be held in Chicago April 26-27, which representatives from various video cities in the midwest will attend. This confab will map out the campaign for launching negotiations in central zone markets.

Idea is for TVA, which includes the various unions in the Associated Actors and Artistes of America (except the screen guilds), to spread out nationally. Heller hopes to button up contracts for TV performers with local outlets before the freeze is lifted.

KFI-TV Loses $7,000 Weekly Billings As 3 Quit Struck Station

Hollywood, April 17.

Representing two and a half hours of daily programming and roughly $7,000 in weekly billing, three top KFI-TV performers quit the TVA-struck station.

Stu Wilson, conductor of the show bearing his name; Monty Margetts of "Cook's Corner," and Bill Stulla, emcee of "Ladies Day," explaining their walk said, "All we want to do is work. End of the strike looks a long way off, so we left."

Leaving with them are co-workers Buddy Jobe, Paul Owen, Bob Mitchell, Marie Osborn, Chet Fisher and Andre Paul. All active members of Television Authority, they have been on the picket line and have told the station that they would continue to support TVA by continuing their picketing if their shows are taken on by another TV station.

At the request of Earle C. Anthony, owner of the station, Stulla will continue with his "Ladies Day" on KFI.

IRISH LISTS N.Y. GARDEN RESULTS

It's apparently still a question of "pay your money and take your choice" in the argument over whether television hurts the gate of top sports events.

While college football has declared a year's moratorium for experimentation on TV, virtually all big-league baseball teams have signed for video coverage this year, on the assumption that the medium creates new fans who will want to see the games in person. With the end of the indoor season at hand, Madison Square Garden, N. Y., top indoor sports arena in the country, has checked over its 1950-51 results and, at this point, is uncertain about whether to permit TV cameras back in next year.

Ned Irish, exec veepee of the Garden Corp., explained to VARIETY that the season just past has not been a very good one to test the effects of video. All home games of the N. Y. Rangers' hockey team were covered by the N. Y. Daily News' WPIX. But, Irish pointed out, when the team was going strong during the season, attendance was up and when it collapsed at the end, the gate dropped accordingly. As a result, he said, it was impossible to determine whether video helped or hurt.

Same situation held true for college basketball in the Garden, but with different contributing factors. The 1950-51 season was the year of the "big fix," when a number of players were indicted for having taken bribes for fixing games. Because of that, Irish said, it again was impossible to determine TV's effect. Yet, he pointed out, the horse show last fall played to the biggest audience in its history, which he attributed mainly to the interest created by video.

Boxing's TV Assist

Irish reiterated his conviction that TV is "an important medium for publicity" for sports, but declared that, because of conditions, neither the Garden board nor the various sports promoters have discussed TV yet for next season. As for boxing, he noted that the International Boxing Club is now dickering for a new video contract with the N. Y. Boxing Managers Guild. According to Irish, without TV there would be no boxing, apparently because the fees received by boxers as their share of the payment for rights, compensate for the low grosses of recent years.

In baseball, only the Pittsburgh Pirates and the two St. Louis clubs have thus far made no arrangements for baseball coverage. Pirates management is reportedly wary that TV might affect its gate adversely. It's pointed out, however, that Branch Rickey, who was enthusiastic about TV while with the Brooklyn Dodgers, is now general manager of the Pirates and might swing the team to video next season. In St. Louis, according to a National League spokesman, the teams are willing to be televised, but the single St. Lou station, KSD-TV, hasn't been able to clear time for baseball. As a prime NBC affiliate, it's apparently committed to carrying NBC's network programs.

Illustrating the interest in baseball TV is the fact that the Washington Senators, 21 of whose home games are carried in Washington, have also assigned rights to a number of games to two Baltimore outlets. WAAM is to carry at least 12 games and WBAL-TV will pick up nine games. What effect this will have on the gate of the minor-league Baltimore Orioles, however, remains to be determined.

First O'Keefe Vidpic

Chicago, April 17.

Newly-formed Walter O'Keefe Enterprises tees off its vidpix production next month with a half-hour film tagged "What Do You Want to Be?"

TVA Promises SAG Rates on Vidpix For Theatre Release if It Wins Poll

If Television Authority wins National Labor Relations Board elections at six studios which concentrate on vidpix productions, it will ask for a clause in the contracts that Screen Actors Guild conditions will apply, should the product be used for regular motion picture exhibition.

TVA executive secretary George Heller told VARIETY this week that if his organization was successful in the upcoming jurisdictional poll with SAG at the six outfits (Apex, Bing Crosby Enterprises, Jerry Fairbanks, Cisco Kid Pictures, Flying A and Hal Roach), the producers would have to pay SAG scales for theatrical release of the pix.

Heller said that TVA had removed itself from the ballot of the three major studio associations because "these account for only 1% of vidpic production" and TVA wouldn't have much chance competing with SAG for jurisdiction in that field.

Should TVA win out on the six ballots on which it is contending, it would also represent the thespers at these firms for commercial and educational films, as well as for vidpix. This has brought a blast from SAG charging TVA with raiding. Heller replies that "it was not TVA which chose it to be all one union or all the other union. It was because of SAG's position before the NLRB that this exclusivity decision was made."

Heller added, "Our position has always been that filmed television should not undercut live television, and similarly that filmed television shouldn't undercut theatrical pictures when vidpix are used for regular exhibition."

'Texaco's' N.Y. Slip

Milton Berle's "Texaco Star Theatre" slipped out of first place in a rating lineup for what's believed to be the first time since the NBC-TV'er took the air, according to American Research Bureau statistics for the N. Y. area for the week of April 1 to 8. Berle was on vacation that week and the show, with Jackie Gleason subbing, dipped to third place, ARB reported.

Trendex network ratings for the same week, however, retained "Texaco" in its top spot. Following are the ARB top 10, for the metropolitan N. Y. area only:

Talent Scouts (CBS)	58.
Jack Benny (CBS)	52.9
Texaco Star Th'tre (NBC)	52.6
Show of Shows (NBC)	48.5
Ken Murray (CBS)	45.5
Comedy Hour (NBC) (Eddie Cantor)	42.7
Groucho Marx (NBC)	41.2
Man Against Crime (CBS)	41
Godfrey & Friends (CBS)	39.5
Mama (CBS)	39.3

KFI Okays TVA After On-the-Air Performer Poll

Hollywood, April 17.

KFI-TV, lone holdout of seven L. A. stations against Television Authority, finally agreed to recognize the performers union. Contract is expected to be signed today. Station has been struck since April 4, but TVA is not withdrawing pickets until pact is signed

Earle Anthony, owner of KFI-TV, said "KFI-TV will recognize TVA as bargaining agent for majority of its performers and will discuss contract terms with the union immediately." Station's management, which insisted on evidence that TVA represented majority of its performers, has accepted evidence presented on a TVA telecast for which KFI-TV donated time and facilities. On the telecast more than majority of KFI-TV performers announced publicly their affiliation with TVA, which, KFI-TV said, is as satisfactory as certification of union by an NLRB election."

Garry Moore Daytimer Pacts 2 More Backers; 5 Quarter Hours Left

Two more bankrollers signed for segments of the Garry Moore cross-the-board daytime show on CBS-TV this week, leaving only five quarter-hours of the program still available. New sponsors are Standard Brands, which will plug Tenderleaf Tea and Instant Chase & Sanborn's in the 1:45 to 2 p. m. segment Mondays, Wednesdays and Fridays, and Junket, which pacted for the 1:30 to 1:45 period on Thursdays.

Already sponsoring parts of the program, which is aired from 1:30 to 2:30, are Proctor & Gamble, which has the 2 to 2:15 cross-the-board strip; Camel cigarets and Quaker Oats, which alternate in the 2:15 to 2:30 cross-the-board period, and Limit Starch, which has the 1:45 to 2 segment on Thursdays.

Philip Morris, meanwhile, is dickering with CBS for a 15-minute, cross-the-board buy of the Steve Allen program, but the deal has not been signed. Allen show is aired Mondays through Fridays from 11:30 a. m. to 12:30 p. m.

Kate Smith May Do 2d NBC Strip

Kate Smith, who spearheaded the development of NBC television's daytime programming, may get a second daytime strip on the web. NBC is reported dickering with Miss Smith and her personal manager, Ted Collins, to swing the "Kate Smith Speaks" show for Mutual over to NBC, where it would be aired as a cross-the-board simulcast, probably at 12 noon.

Miss Smith teed off her present 4 to 5 p.m. cross-the-board show last fall, soon hitting an 18 rating on the network Nielsens. As a result, her program was completely sold out within a matter of weeks. NBC, taking it from there, built the rest of its current daytime programming before and after her show.

If the Mutual program moves over to NBC, she will be doing a total of six-and-a-quarter hours per week on the web. While that would make her the most-seen personality on TV, she would still be several hours short of the combined radio-video weekly record of CBS' Arthur Godfrey.

KELLOGG'S RE-OPTIONS BORGE; 17 WEEKS SET

Contrary to previous reports, Victor Borge has been re-optioned by Kellogg's Cereals for his Saturday night NBC-TV program. Comedian-pianist will take an eight-week vacation this summer, pursuant to his contract. With four weeks remaining of the cycle during his hiatus, plus the 13 which Kellogg's must contract for in order to insure his return, that means he'll definitely do at least 17 weeks in the fall before his pact again comes up for renewal.

Latest network Nielsen rating on Borge, meanwhile, has climbed to 19.8, only .5 behind the "Sam Levenson Show," which is slotted directly opposite him on the rival CBS-TV web.

THE DUMONT ROYAL PLAYHOUSE
("The Canterville Ghost")
With Lois Hall, Reginald Sheffield, Bruce Lester, Lester Matthews, Ivor James, Tommy Mann, Gillian Blake
Producer-director: Frank Wisher
Writers: Brewster Morgan, Arthur St. Claire
30 Mins.; Thurs., 9 p.m.
DUMONT, from New York

"The DuMont Royal Playhouse," which started via the DuMont net Thursday (12), is using a series of half-hour film dramas originally presented by Procter & Gamble's "Fireside Theatre" last year over another web. For the kickoff, the Playhouse revived a free adaptation of Oscar Wilde's "The Canterville Ghost."

Story of a spectre who haunts an English castle proved a slow-moving tale that made for uneven audience interest. Inhabitants of the mansion are Lord Canterville and an American family who are his guests. Ghost makes a romantic play for the visitor's daughter, but she tactfully resolves the situation upon the contemporary Canterville.

Lois Hall, as the daughter, tried valiantly to make her role a believable one, as did Reginald Sheffield as the apparition and Bruce Lester, cast as Lord Canterville. However, the drama, produced by Bing Crosby Enterprises, mainly succeeded in being dismal and little else. Print also was somewhat fuzzy and lacked clarity. Plugs for DuMont's TV sets were also on film. *Gilb.*

BREAKFAST PARTY
With Mel Martin, Ilean Martin, Bel-Aires (3), Jimmy James and His Lonesome Four, guests
Producer: Don Meeks
60 Mins.; Mon.-Sat., 9:30 a.m.
Participating
WLW-T, from Cincinnati

Mel Martin's engaging personality has keyed this hour-long a. m. audience participation series to high favor with housewives. To keep the show refreshing there's ample vocal and instrumental support from talented aides. Studio audiences, limited to 150, are charted far in advance by femme groups from throughout the WLW-T area. They are seated comfortably at linen-covered tables.

Chorusing by all hands of the show's "Smiles" theme starts the proceedings happily. Emcee Martin follows through with pleasing conversation with the femmes and some children about everyday home happenings, their families, church or club groups, community goings on, anniversaries, etc. Hat-trimming and other stunts are entwined without any trace of slights to participants. The audience listens in to the long-distance telephone talk of a person picked to make it at program expense.

Ilean Martin, no kin to Mel, is the gal Friday and chirper on the show. Instrumental chores are alternated by the Lonesome Four (Jimmy James, clarinet; Jack Saatkamp, piano and organ; Clare Moore, guitar, and Barney Yelton, bass fiddle) and the Bel-Aires (Bruce Brownfield, accordion; Larry Downs and Mel Herner, guitar and bass).

Rubel's bakery tags the first 30 minutes, telecast only by WLW-T, Cincy. The second half, sponsored by Albers food markets, is relayed to Crosley's WLW-D, Dayton, and WLW-C, Columbus, O. *Koll.*

WESTERN UNION SUBSID TO SERVICE RECEIVERS

Western Union Telegraph Co., with an eye on the upcoming expansion of television to new market areas, has established a new subsidiary to install and service video receivers. To be known as Western Union Services, Inc., the outfit has worked out a deal with DuMont to service that manufacturer's sets originally in three New Jersey counties, Essex, Passaic and Union, starting May 1.

WU plans to charge the same rates now charged by DuMont for installation and servicing of sets, and is also expected to offer customers the usual year's warranty. Thomas F. McMains, WU veepee and assistant to the pres, has been named prexy of WU Services. He emphasized that the initial operations will be on a small scale, with the experience gained in that way to be utilized when the company expands into new areas.

Tele Followup Comment

Ed Sullivan's "Toast of the Town," originating from Detroit Sunday (15) via CBS-TV, offered a slick, fast-moving show. Jane Froman warbled a couple of tunes, "Be My Love" and "Big, Wide, Wonderful World," with good values. She also joined with Bill Tabbert, of Broadway's "South Pacific," in that musical's "Younger Than Springtime" for a neat duet.

Peter Lind Hayes and Mary Healy got off some effective and polished satiric bits, with terrific burlesques of Mario Lanza, Russell Nype, Ethel Merman and an over-enthusiastic quartet end-man. Comic Harvey Stone offered his much-reprised GI reminiscences routine. Although the latter had injections of new material and there's a new audience due to increased army mobilization, Stone would do well to scram the typecasting.

Shyrettos (3) opened the airer with their sock cycle turn, including their percision samba and Jersey bounce on precarious unicycles. Gaudsmiths (2), with their two exceptionally well-trained poodles, presented their appealing knockabout buffooneries. Dunhills (3) clicked with some sock tap terping.

Byron Nelson, winding up his series of golf lessons—a stint that has stirred up some resentment from non-golfers — demonstrated his skillful sandtrap shots. Director John Wray's chorus line of six backed two production numbers. Production by Mario Lewis was smooth.

Tony Martin played his second show Sunday night (15) as star of NBC-TV's "Colgate Comedy Hour" and, with a fine assist by Fred Allen and Celeste Holm, came up with a generally good hour's entertainment. Program several times reverted to a format that has become almost cliched on TV, such as the pointless ballet sequence in the opening number. Martin's hit with the moppet who wanted his autograph, etc. But these were more than compensated for by the fine production on the singer's "For Every Man There's a Woman," the revival of Allen's "One Long Pan" characterization and the sparkling work of both Allen and Miss Holm throughout the show.

Martin, in good voice, sold his tunes, neatly, doing a particularly good job on "You," "If" and "For Every Man." For the latter, he was backed by a replica of the set from the film, "Casbah," in which he originated the song. Ballerina Kathryn Lee also scored in this number with a volatile interpretive routine. Allen wandered in and out of the show in skits with Martin, but registered most solidly in a "Friendship" number with Miss Holm and in the "Long Pan" sketch, in which he played Chinese private-eye trying to solve a murder committed by Martin. Miss Holm also displayed her slapstick talents in this one as Martin's secretary. Peanuts Hucko demonstrated his clarinet virtuosity in a trio with Martin and Allen.

Dr. Frank Kingdon, N. Y. Post columnist, and actor Leo G. Carroll brought some sparkle and life to DuMont's "Ladies Before Gentlemen" Wednesday night (11) with their barbed comments on husband vs. wife problems. But, despite their work, the show itself still looks and sounds too much like a carbon of NBC-TV's "Leave It to the Girls" to have much punch. With its reverse twist of an all-male panel putting a gal on the spot, it might get by if it was as good quality-wise as "Girls." It is not, however, and suffers from the unavoidable comparison.

With nitery singer Margaret Phelan on the girl's "pedestal," others on the panel included actor Jerome Cowan and disk jockey Fred Robbins, along with moderator Ken Roberts. Miss Phelan was videogenic but a lacklustre personality and slow manner of speech detracted from her impact and, therefore, from the show. Cowan and Robbins participated amiably in the discussions, but it was Kingdon's brusque comments and Carroll's dry humor that took the honors. Commercials for Friendly Frost stores and Crosley TV sets were par for the course.

NBC-TV's "Your Show of Shows" spoofed pix in two bits Saturday (14). European directors and producers were lampooned by Sid Caesar in one of his interview-at-the-airport routines with Carl Reiner. Later Caesar and Imogene Coca joined with Reiner in one of their "silent film" sketches, this one an excellent whimsical item titled "Doctor's Wife."

Guest femcee was film actress Marsha Hunt, who did a neat job on her second such stint. However, the piece in which the Misses Hunt and Coca bedeviled Caesar, as the man who wanted a quiet South American cruise, wasn't too successful. Unlike some of the other Caesar-Coca turns which carry out a running gag formula, this was overworked and labored.

Highpoint was the final segment, which captured the spirit of the circus in a number of fast-paced and charming acts, with the entire cast participating. Miss Coca and Caesar pleased in several sketches, particularly their opening battle-reconciliation scene. Bill Hayes and Judy Johnson put over some wedding ballads. Also in the vocal department, the Billy Williams Quartet clicked with "Them There Eyes" and Marguerite Piazza sang a moving aria from "Madame Butterfly." Choreography on the stanza was well handled, as usual, one effective routine being a clash between the modern dancers and the classical, backgrounded by some Stan Kenton tunes.

Ken Murray, capitalizing on the interest in Laurie Anders' wide-eyed Texas cowgirl bit on his CBS-TV show, last Saturday (14) preemed a tune based on her "Ah lahk the wi-i-ide open spaces" line. Tune, with words and music by Murray, his writer Royal Foster and personal manager Charles Wick, is tagged "The Wide Open Spaces" and was sung by Dick Foran, with Miss Anders coming in for her running line. Novelty number may catch on among Murray's viewers.

Show began with a baseball motif, including a guest shot by the Dodgers' Jackie Robinson and son, Jackie, Jr. This led into a diamond production number with Darla Hood and the Enchanters. Closing segment had a western flavor, with Bud Carlell's neat rope twirling and whip cracking exhibition, and Sonny Moore's Roustabouts dog and pony act. Guy Raymond, long-legged comic and terper, did an amusing hillbilly turn, highspot of which was his rural interpretation of "La Vie En Rose."

Jack LaRue clicked solidly in the dramatic interlude, with an assist from Barbara Dobbins, in a deathbed scene which he played for excellent values. Direction on the piece by Herbert Sussan was effective. LaRue also did a turn-about in a sketch playing a district attorney to Murray's Frank Costello takeoff. This had some good lines, but was dated.

Irene Bordoni is too artiste a showwoman to have fallen for that phoney script they handed her on "This Is Show Business" Sunday as her "problem"; to wit, why do they always want to cast her "glamorously" when she yens to do character parts? Not only was the Q false but the A.s were just as spurious in some misguided chivalry. Fact of the matter is that all boys and girls grow older; the French songstress now has the shape and the maturity, as a natural evolution, to fulfill any bent she may have to get away from "glamour" roles so who is kidding whom? Certainly the deadpan viewers must look askance at the premise. Only Mistinguett, at 80-plus, seems to want to con herself into thinking she's still young. Miss' doesn't look a day over 79. And while the "naughty eyes" personality that is Miss Bordoni's still puts her well under 50% of her countrywomen, maybe somebody should tell CBS that it can age-up Baby Peggy if it wants to.

British actor Cyril Ritchard and his wife, Madge Elliot, made their American television bows Wednesday night (11) in an adaptation of Henry Arthur Jones' "Mrs. Dane's Defense," via NBC's "Kraft TV Theatre." While Ritchard displayed a deft, certain technique in his thesping which brought his characterization to life, the same couldn't be said for the play. Originally written in 1900, it was one of those crinoline-and-old-lace jobs, too talky and based on a theme difficult to take in this day —that of a young woman who loses her fiance when local gossipers start spreading rumors of a past indiscretion. The moral premise involved in her lying to cover her tracks is, of course, still pertinent, but the play nonetheless seemed like an echo out of the Victorian past.

Ritchard played the brilliant barrister who agrees to clear the woman's name so that she can marry his adopted son. He was excellent in the role but Miss Elliot, as the nobelwoman whom he himself was trying to marry, was too flamboyant for TV's requirements. Faith Brook registered solidly in the title role, making plausible the woman caught in the web of her single immoral move. Supporting cast was good. Show was neatly staged and directed, with the sets meriting special mention for their lush appearance. Ed Herlihy pitched the subdued Kraft commercials in his usual suave manner.

"Martin Kane, Private Eye" went to the circus Thursday night (12) via NBC-TV, through the cooperation of Ringling Bros., Barnum & Bailey, current at Madison Sq. Garden, N. Y. Story dealt with the murder of the owner of a small traveling show and, for atmosphere, the Ringlings loaned NBC several of their animals, including a baby elephant, which were paraded across the sets. With clown Felix Adler and pint-sized ringmaster (Billy Kay) integrated into the cast and with John Ringling North serving as technical adviser, the show achieved the required circus flavor, even though the story was nothing to brag about.

William Gargan, scoring again in the title role, had little difficulty in unveiling the murderer, once he discovered that the circus owner had willed the entire show to his three star acts. Supporting cast handled their roles acceptably. With most of the action taking place outside the big top, the show's producer and director utilized film clips to depict the stars going through their paces. Cuts from live to film and back again were smooth, but it appeared as though the film was tossed in indiscriminately. Sets and costumes, incidentally, cried out for color video.

"Icebound," Owen Davis' Pulitzer prizewinning play of the early '20s, was given an interesting and frequently absorbing presentation Friday night (13) on ABC's "Pulitzer Prize Playhouse." With an excellently-adapted script by William Kozlenko, "Icebound" had Edmond O'Brien and Nina Foch for the leads in a highly dramatic play that required exacting performances in the major roles to achieve dimension. That it didn't always achieve this was due to a couple of key performances that didn't seem to stack up to the writers' demands.

Miss Foch, as the slavey on whom rested the play's family problems, was miscast; Miss Foch is too forthright a player to be cast in such a wispy part. Wendy Drew, as the on-the-make niece with an eye to O'Brien, played the part too ingenue-ishly and failed to give it the sexiness demanded of the character. O'Brien, after a slow start, gripped the role and sustained it throughout. Howard Freeman played the unscrupulous older brother, and it was an excellent portrayal. Director William Brown paced the show neatly.

High Cost Scares Kaycee Educ. Beard on Station

Kansas City, April 17.

Reallocation of Channel 9 originally assigned to the Board of Education may be sought from the FCC in its meeting late this month. Board is nixing idea of setting up a station, in view of a $750,000 nut to get things going and operating costs of $300,000 or so annually. In a meeting last week it asked local stations seeking to use Channel 9 to pledge free TV time to the schools, after which the FCC may be petitioned for the change in allocation.

Other local educational institutions apparently would have right to seek the channel if not used by the B. of E., but supposedly they too would be stymied by costs.

At the meeting WHB and KMBC proposed that the B. of E. seek another channel from the FCC for future use and thus permit use of Channel 9 by commercial stations. KMBC has an application pending for use of this channel.

Allocations for K. C. include Channel 4 now in use by WDAF-TV, and Channel 5, for which applications have been made by KCMO, WHB and the New England Broadcasting Co. Board as yet has not taken any exact action, however.

JOHN KIERAN
Producer: Alan Handley
Director: John Chapin
30 Mins.; Sat., 12 noon
Sustaining
WNBT, N. Y.

John Kieran, former N. Y. Times sports columnist who was a model of erudition on the early "Information Please" airers, has a show here becoming to his intellectual capacity. On this WNBT program he wanders around in surroundings which might explain his wealth of knowledge on virtually any subject. The show emanates from a museum and it makes for interesting here.

On show caught, Kieran worked from the Brooklyn Museum. Kieran permitted the museum staff to convey most of the erudition. Staffers, prodded by Kieran's intelligent questioning, gave good account of the institution's facilities, with the impression that a museum might not be a dull place to visit after all. Should this show be able to convey this impression in programs emanating from other edifices of this type, it will be a fine bit of public servicing.

From indications on session caught, Kieran can do it. *Jose.*

WHAT'S WRONG WITH THE PICTURE
With Joe Wilson
Producer: Mort Jacobson
Director: John Alexander
15 Mins.; Tues., Wed., Thurs., 10:30 p.m.
SINCLAIR DEALERS
WBKB, Chicago
(*Morey, Humm & Johnstone*)

This small-budgeted video giveaway may hold some appeal for the contest fans, and with a couple of improvements might entice an adequate late-evening audience. But it's doubtful that the basic idea has enough substance to carry the series beyond its current cycle.

Device has telephoned viewers telling what's wrong with the cartoons flashed on the screen. On segment watched (10), incongruities in the cartoons were so obvious as to have been apparent to all but the blind. Example: one pic showed a race track weighing-in scene with the horse rather than the jockey on the scales. Cartoons were well-etched by artist Ben Cohen, but they definitely need a stronger "twist."

Also, sportscaster Joe Wilson, who emcees the stint, could soft-peddle his enthusiasm somewhat. Gabber projects a natural friendliness but attempts unsuccessfully to inject into the show with its $10 and $25 prizes, the same excitement with which he describes a ninth inning Cubs rally on his baseball telecasts. *Dave.*

SCIENCE HIGHLIGHTS
With Prof. Harold E. Way, Red Levy, others
Producer: Donald E. Jones
30 Mins., Thurs., 10:30 p.m.
WRGB-TV, Schenectady

The long-awaited initial video presentation of 166-year-old Union College revealed certain errors in judgment and weaknesses in the employment of television for education, but it had moments of interest and points of benefit. Half-hour started with a promise of fresh informality, but when the switch was made to a physics laboratory — after brief shots of the campus—it took on the conventional lecture-demonstration pattern.

With segment running for 20-odd minutes, format called for Prof. Way, chairman of physics department, to talk almost continuously. Only twice were the lenses switched on students, for the briefest questions. They should have been better integrated, class and camera wise, and might have been more effectively used as the elucidating medium for lay viewers. Union College group could study GE's "Excursions in Science," on WRGB, with profit. Prof. Way seemed to assume greater knowledge and quicker receptivity than the audience outside the studio probably possessed. He also tried to get over too large an area, within the time allotted.

Red Levy, seated casually in an arm chair, played a parent competently. *Jaco.*

'Cavalcade' Execs In Junket to Markets

Edward Kletter, prexy of Product Advertising Corp., producer of "Cavalcade of Bands" and "Cavalcade of Stars"; Ted Bergmann, of DuMont sales department, and Bob Jamieson, DuMont station relations manager, are making a three-week junket of markets in which the shows are beamed.

Object is to step up promotional and point-of-sales items with drug stores participating in the shows, and confabbing with stations on improving time slots.

At home or away, they never leave...

NINETY PER CENT of the people who make their homes there, never leave WCAU's coverage area when they go on summer vacation. Why? Because all of the convenient seashore, lake and mountain resorts are located within the 53 counties which comprise WCAUSA*. Naturally, when they go on vacation, people take WCAU along *with* them.

If there's any doubt, take a look at WCAU daytime ratings. They're just as high during the summer as they are throughout the rest of the year. And *this* summer you can look to WCAU for even bigger audiences, because a full-scale, 13-week summer promotion with *the 13 big* resort areas within WCAUSA will make your vacation listeners more WCAU conscious than ever.

It's not good business to lose contact with your customers—right when they're in that summer buying mood. Experienced advertisers join them on their vacation—via WCAU. This summer, you can do it, too, because . . .

WCAU

The Philadelphia Bulletin Stations
CBS affiliate
Represented by Radio Sales

"AT HOME OR AWAY, THEY NEVER LEAVE WCAUSA"

** 10-100% BMB Coverage. Other supporting facts available on request.*

B'casters Can Censor Speeches For Political Candidates, High Court Rules

Washington, April 17.

The Supreme Court ruled, in effect, yesterday (Mon.) that radio stations are permitted to censor political speeches made in behalf of candidates for office.

In refusing review of a suit against three radio stations in Philadelphia brought by David H. Felix, a lawyer, for defamation in campaign speeches broadcast over the stations in behalf of candidates for city office, the Tribunal upheld a lower court ruling that censorship restrictions imposed by the FCC on stations applied only to the voices of candidates and not to persons authorized to speak for them.

Justice Hugo Black dissented from the majority opinion denying review of the case. Review of the lower court opinion was sought by stations KYW, WCAU and WFIL, which were sued for $50,000 by Felix.

Suit was brought by Felix as a result of speeches by William F. Meade, chairman of the Republican central campaign committee of Philadelphia in 1949, in behalf of several candidates. After the initial broadcasts were made on KYW, Felix warned the other stations not to repeat them (via transcription), charging they contained libelous statements against him. The stations, however, carried the broadcasts, contending they were forbidden to censor the speeches under the Communications Act and could not be held liable for defamation.

The district court ruled that the Communications Act applied to speeches by persons authorized to speak for candidates, but the Court of Appeals reversed the decision on an interpretation that the act prohibits censorship only of speeches broadcast by the candidates themselves, ruling it does not prohibit censorship of speeches by and other person, even though on behalf of the candidate.

ASR STAYS PUT ON LEWIS SHOW DESPITE SWITCH

American Safety Razor's continued sponsorship of the Robert Q. Lewis "Show Goes On" on CBS-TV has finally been resolved. Because the network had served notice on ASR that it would have to vacate the Thursday night at 8 slot to make room for the upcoming "Amos 'n' Andy" video series, the razor company did a burn and threatened to move to another web.

Last week ASR agreed to take over the Saturday night 9:30 to 10 period, effective June 30, staying on without interruption. Saturday period opens up when the Frank Sinatra TV show goes off for the summer.

B'way-Cast 'Threshold' Slated for 'Pulitzer' Bow

A Broadway play will be produced for television within the same season of its Stem showing, for the first time. "Second Threshold," by the late Philip Barry, revised by Robert E. Sherwood, will go on "Pulitzer Playhouse" April 27 within a week of its closing at the Morosco theatre, N. Y.

With the exception of Margaret Phillips, entire cast of "Threshold" has been signed for the video version, including Clive Brook, Hugh Reilly and Betty von Furstenburg. No femme lead has been set.

Philip Barry, Jr., the playwright's son, and producer Alfred de Liagre will do the adaptation.

Previously, excerpts from current musicals and straight plays have been done on various video shows, and legiters of other seasons have been done, but this marks the first time that a complete play has been adapted for tele during the same season.

CBS-TV's Summer

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on "Suspense" and Amm-i-dent on "Danger" not having advised the web yet of their plans.

Wednesday Shed

For Wednesdays, Toni, Pillsbury and Chesterfield, participants on "Godfrey and Friends," will retain the 8 to 9 period but, again, with a replacement for the vacationing Godfrey. Also on Wednesdays, Wildroot is staying with "Charlie Wild," Embassy cigarets is keeping "The Web," and Pabst will hold down the 10 to 10:30 time with a summer series. Both Carnation Milk, for "Burns and Allen" and Johnson's Wax, for "Starlight Theatre" are still iffy on Thursdays, but Blatz Beer, preeming the "Amos 'n' Andy" show June 8, will stick through the summer. Esso's "Alan Young Show" and Lever Bros.' "Big Town" are still not committed, but Philip Morris will hang on with Ralph Edwards' "Truth or Consequences."

On Fridays, General Foods' "Mama" may take a hiatus, but committed to stay are "Man Against Crime" for Camel cigarets and the "Ford Theatre." Nash, while not yet pacted, looks encouraging to continue Morton Downey's "Star of the Family." Sam Levenson will take a vacation from his Saturday night spot but Tintair will retain the time. Sylvania has not yet committed itself for "Beat the Clock" nor has Anheuser-Busch for the time in which it now bankrolls the "Ken Murray Show." Bulova will retain its 9 to 9:30 Saturday time but probably without Frank Sinatra, and American Safety Razor moves into the 9:30 to 10 period with Robert Q. Lewis' "Show Goes On." Arrid and Bayer Aspirin will also hold the "Sing It Again" time.

Also on CBS, Oldsmobile will continue its 7:30 to 7:45 cross-the-board news strip with Douglas Edwards, and Liggett & Myers is retaining the 7:45 to 8 strip, in which it now bankrolls Perry Como three nights weekly and Sherman Billingsley and the "Stork Club Show" the other two nights.

Inside Stuff—Television

Ed and Pegeen Fitzgerald are probably the first radio-TV personalities to "cast" their new living quarters with an eye to television. They just leased Donald Oenslager's 8-room penthouse on upper 5th ave., facing the Metropolitan Museum of Art. Their rent deal specifically provides for TV remotes, when and if—just as they do their Mr. & Mrs. breakfast shows (WJZ) from their Hotel Pierre, N. Y. department, or their Hay Island (Conn.) summer home—and (2), the sweeping Manhattan panorama affords for natural camera backgrounds, should they do their video shows by remotes. The Fitzgeralds are retaining their summer place. WJZ alternately sends engineers up to Connecticut or to their Gotham apartment for the a.m. AM shows. They do their 2:30 p.m. TV shows, however, from WJZ-TV studios on Central Park West and 66th st.

Incidentally, the Fitzgeralds celebrated the beginning of their 10th anniversary as a Mr. & Mrs. team on Friday the 13th, which is exactly when they first started on WOR, shifting six years ago to WJZ. Dorothy & Dick (née Kollmars) and Tex & Jinx (the McCrarys), six and five years respec, are runners-up to them as the veteran breakfast radio chatterers.

In a move to cement relationships with its advertisers, WCBS-TV, key CBS outlet in N. Y., is reminding every agency and advertiser with a show now aired locally or on the network of how much the "on-the-air" promotion given the programs for free is worth in actual dollars and cents. Agencies and sponsors get a standard invoice from the station, but one which has been receipted in advance, which lists the number of station breaks and spots given their shows and how much they would be billed for them if charged at card rates. Station has figured out that the free "on-the-air" promotion would add up to hefty bills for some of its clients, if they paid for them. For example, during the last three months, plugs for the "Garry Moore Show" have totaled $8,316.25; for "Toast of the Town," $10,180.75; for the "Lilli Palmer Show," $10,901.25, and for Frank Sinatra, $8,712.75.

"Baseball," animated ballad-cartoon on film, has been produced for video by the American Jewish Committee and is being released cuffo. Vidpix, with guitar and song background by Tom Glazer, is third in the AJC series on the theme of the contributions made by all races and religions to America's democratic strength.

Minute-long cartoon was designed particularly for screening during the baseball season.

New WCBS-TV Pix Dept.

With feature film oldies having proved themselves a lucrative source of income for WCBS-TV, the station, key outlet of the CBS web in N. Y., created a new film department this week for procurement and editing of all pix used on the station.

Heading the department is David Savage, formerly with Official Films and Eastman Kodak, who will report to program manager Dick Doan. Assisting Savage as film editors are Sidney Chatten and Charles Hinds.

VET CHI DISK JOCKEY PACTS TWO YEARS MORE

Chicago, April 17.

With the signing of another two-year WGN pact, platter pusher Bill Evans rounds out 10 years in the 7 to 8 a.m. cross-the-board slot on the Chi Tribune station. Stanza has been sold out since 1943 with three original bankrollers still riding the show.

Besides his WGN chores, gabber has a daily two-hour disk session on WCFL and emcees a daily half-hour tele show on WBKB.

well, look at Clayton—

THAT LAZY MAN!

"Why not relax?" remarked Clayton. "You see, I've just bought time on WOR-tv, channel 9, in New York."

"Well, what does *that* add up to?" asked Hyper Foo, WOR-tv's special interviewer.

"Just this," explained Clayton:

"1. As far as total audience goes, WOR-tv is the leading independent tv station in greater New York.

"2. WOR-tv delivers the only live tv mystery program available for local sponsorship in New York. In fact, it bags 447,600 viewers at a lower cost-per-thousand than many of the top mysteries sponsored on network stations.

"3. Dollar for dollar a WOR-tv program is the best buy—in the "kid" group—of any local show aired in New York during the early evening."

at 1440 Broadway, in New York

WOR-tv 9 CHANNEL

CIRCLING THE KILOCYCLES

Cincinnati—A series of seven Sunday half-hour classroom-type lectures on psychology, conducted by Dr. Herbert Weaver, a professor at the University of Cincinnati, was inaugurated last week by WKRC-TV. Rod Mitchell, program manager, and Syd Cornell, production chief, plan to expand the program time for additional educational subjects in the fall.

Moose Jaw, Sask.—Bob Giles, CHAB staffer here since 1942, has quit radio to take a troupe of western-style entertainers on a Saskatchewan tour. Giles has been production manager, news editor, program director and special events man at the station.

St. Louis—William F. Miller, on the KMOX sales staff, has been appointed Eastern sales representative for the station and will assume his new duties in New York City.

Albany—John Linker, announcer-deejay, is leaving WPTR to join WPAT in Paterson, N. J. Bill Bennett is resigning from WABY to handle the "Midnight Owl" all-eveninger over WPTR.

Cleveland — WHK has sold its musical quintet on a 15-minute Monday-thru-Friday 9:15 a.m. package to originate from the Pilsener Brewery Rathskeller . . . Jim Grainor, WJW sports voice is now a captain in the army. He's been succeeded by Jim Carson . . . Sheila Barrett, night club entertainer, now has a 30-minute nightly disk jockey stanza on WSRS.

Des Moines—Donald H. McGibeny, formerly on the news staff of WBBM, Chicago, has been named news director of KSO, Des Moines. In addition to heading the news staff McGibeny will air three newscasts daily.

Dallas — William A. Roberts, commercial manager, and Roy M. Flynn, technical supervisor of KRLD, have been both named assistant general managers of the outlet. Roberts is in charge of sales for KRLD, AM-FM-TV and has been with the outlet for 20 years. Flynn has complete technical supervision over the outlets and has been with the station since 1926.

St. Louis—KXOK's "It Can't Happen To You" weekly traffic program, now in its 11th year, is attracting international attention. Last week the Junior C. of C., Vancouver, British Columbia, wrote for details with the idea of adapting a similar campaign.

Fort Worth—Bobby Peters, w.k. band leader, turned disk jockey, will debut a new radio deejay show on WBAP to be aired daily for a full hour. He is also seen in a half-hour show daily on WBAP-TV.

Fitchburg, Mass.—John Wrisley, formerly with WTAG, Worcester, has joined WFGM here. He'll conduct a two-hour morning record show six times weekly.

Detroit — Tom A'Hearn has joined WXYZ as a news director and John Martin as announcer. A'Hearn was formerly with the United Press in Chicago and Detroit. Martin was formerly with WLIZ in Bridgeport, Conn.

Freeport, Tex.—Application has been made to the FCC for a new standard broadcast outlet here by the Brazoria Broadcasting Co. Outlet would operate on 1,460 kilocycles with 500 watts daytime, and would cost an estimated $13,500 to construct. Principals include King Howard Robinson, veepee and general manager of KATL, Houston, as well as 10% owner in that outlet, and Wayne E. Marcy, veepee and general manager and part owner of the Houston Radio Supply Co. He has one share in KTRN, Beaumont.

San Angelo, Tex.—Request has been made to the FCC to transfer control of the Westex Broadcasting Co., licensee of KTXL, to B. P. Bludworth and Armistead D. Rust, through purchase of 20% interest held by J. Edward Johnson for $12,000. Bludworth and Rust each presently own 40% interest in the outlet.

Pittsburgh—Bob Powell, KDKA announcer, is leaving station end of this month to go with WCAU in Philadelphia . . . Herb Davis has left WPGH to join WILK in Wilkes-Barre. Davis originally came here six months ago as the producer of the now defunct Gimbels television show . . . George Gailey, former program director at WPIT, is now at WESA, Charleroi, Pa., in a similar capacity . . . William Connelly, formerly of KOOL, in Phoenix, Ariz., is KDKA's newest salesman . . . Don Bell, WCAE announcer and in the Army Air Force reserve, has been called up and appointed special service officer at Mitchell Field, N. Y. . . . Betty Furness coming here April 29 for a special guest appearance on the Wilkens "Amateur Hour" simulcast . . . Warren Gerard subbing for Bill Beal with Penny Stanwix on WCAE's "Morning Newsreel" while Beal convalesces from an intestinal operation . . . Roosy Rowswell has landed a new sponsor, Pontiac Dealers, for his Sunday night sports program on WJAS at 10:30 . . . Shirley Surgeon, WHOD office manager, has taken a leave of absence until next fall.

Odessa, Tex.—Request has been made to the FCC for assignment of the KOSA license from the Southwestern Broadcasting Corp. to the Odessa Broadcasting Co., for a cash consideration of $73,200. Principals are Cecil L. Trigg, manager of KOSA, who has 10% in Southwestern, and 8% in the new organization, and Wilbur B. Stowe and Brooks L. Harman.

ABC-TV BUYS BUILDING IN UPTOWN N.Y. MOVE

ABC-TV has bought a $416,500 four-story showroom and penthouse building at Broadway and 70th street, New York, as part of its video expansion. Building, now used as an automobile showroom, will probably be used as storage facilities.

Structure contains over 30,000 square feet of space and was purchased for $118,000 cash over a $298,500 mortgage. Deal points up the shift of video activities uptown and west from Radio City, with ABC's Television Centre having been established on West 66th street and WOR-TV having started construction on its full-block site at Broadway and 67th street.

Federal Agent Vidfilm Series Set for Distrib

New television film series titled "Cowboy G-Men," produced by Telemount Pictures, has been set for nationwide distribution to video stations by United TV Programs. Thirteen-stanza series, lensed in color, stars Russell (Lucky) Hayden and features Jackie Coogan.

Pix, which are being lensed at Hollywood's California Studios, deal with federal agents sent west by the Government in the 1880s to combat and prevent federal offenses.

Sullivan's 'Toast' Treks

Continued from page 31

ing machines, White Rock, and J. L. Hudson department store. Byron Nelson, golf pro who guested on the stanza, gave a demonstration with Sullivan in the latter store. WJBK-TV also took ads.

Premise behind the junkets (Sullivan has made previous trips to Philly and Boston, and will travel to Pittsburgh for that city's anni on June 3) is to take over a key market for a full week with saturation ballyhoo. Kenyon & Eckhardt agency veepee Hal Davis and publicity director Herb Landon cased the town in advance for the civic tieups and hired a local public relations outfit for additional coverage. Tab for the remote originations are picked up by the local Lincoln-Mercury dealers, who feel the hegiras are a valuable sales hype.

Proceeds to USO

In Detroit, however, because proceeds from the performances were for USO-Camp Shows (the 4,000-seat Masonic Temple was filled for the telecast and a dress rehearsal at $12 per ticket), the sponsor's name was deliberately left out of ads and plugs.

To do the show, two railroad cars of remote equipment, booms, cameras, lets, rear-screen projection unit, etc., were shipped from CBS' N. Y. headquarters. On Saturday (14) night the regular technical crew, Ray Bloch's musicians, dancers, production staff, some of the acts and other personnel were flown out in a chartered plane.

Engineeringwise, the airer involved intricate arrangements. Show was transmitted by microwave relay from Detroit to Toledo, where it joined the cable, with commercial films beamed from the latter point. Because the usual east-west circuit was being reversed, American Tobacco relinquished its right to a more dependable microwave link for its "This Is Show Business" and took a gamble on a trickler relay. Duplicate vidpic commercials were standing by in Kalamazoo in event of a transmission failure.

Control room was set up under the Masonic Temple stage, forcing production staff to work "blind," using only the portable monitors. Show went off, however, without an engineering hitch.

Miami—In a reshuffling of the news staff at WQAM, Miami, last week, Gordon Shaw moved into the news editor's slot replacing John T. Bills, who became real estate editor of the Miami Herald. New additions to the WQAM announcing staff are Bill Burns, formerly of WMAL-TV, Washington, and John Engel, formerly with WIOD, Miami.

FOR

THE

BEST

• Photographic Illustration
• Sound Slide Films
• Motion Pictures
• Television Films

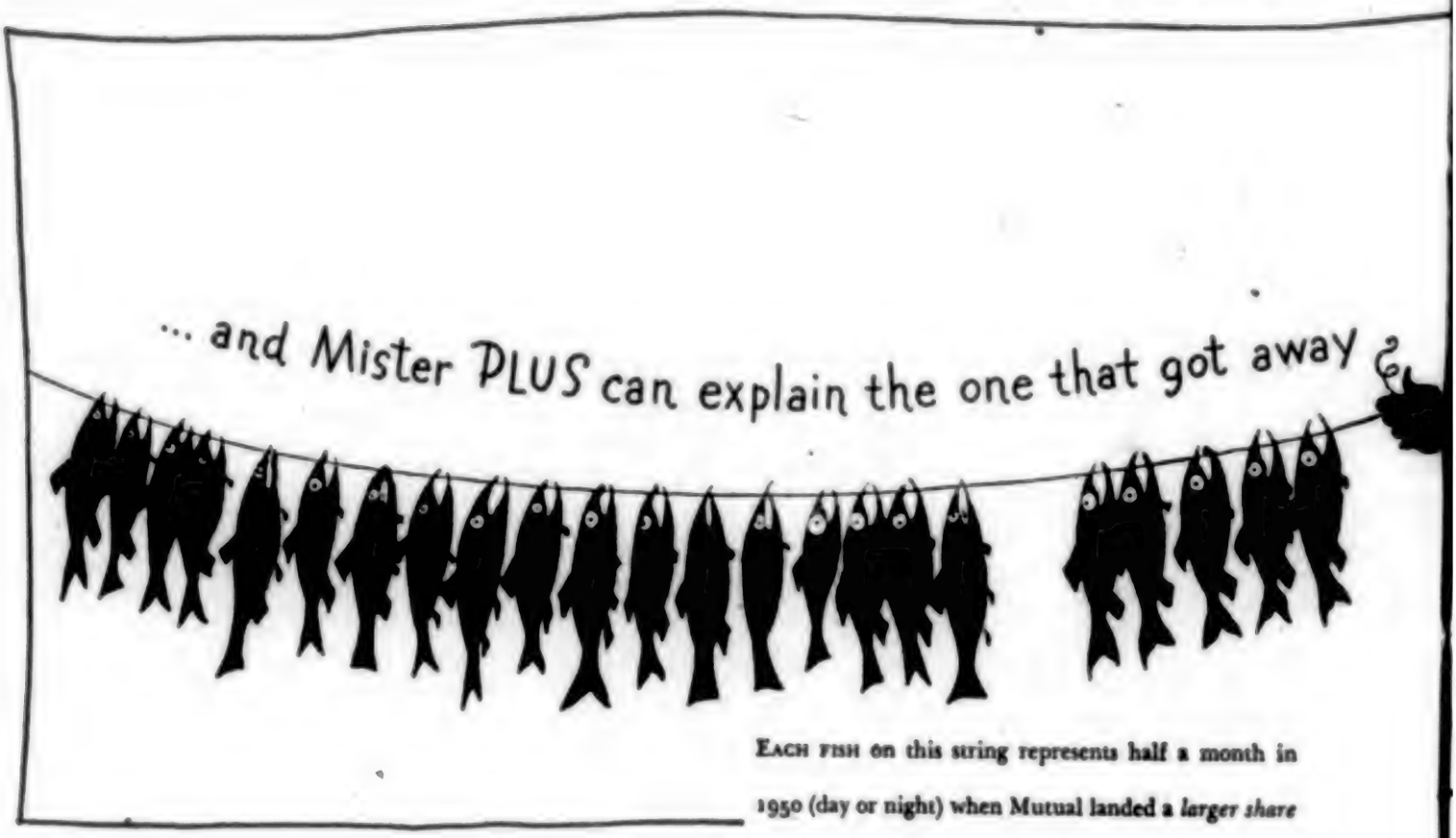
SARRA

New York
280 East 54th Street

Chicago
16 East Ontario Street

SPECIALISTS IN VISUAL ADVERTISING

Record Catch!



EACH FISH on this string represents half a month in 1950 (day or night) when Mutual landed a *larger share* of the total U.S. radio audience than it had in 1949.

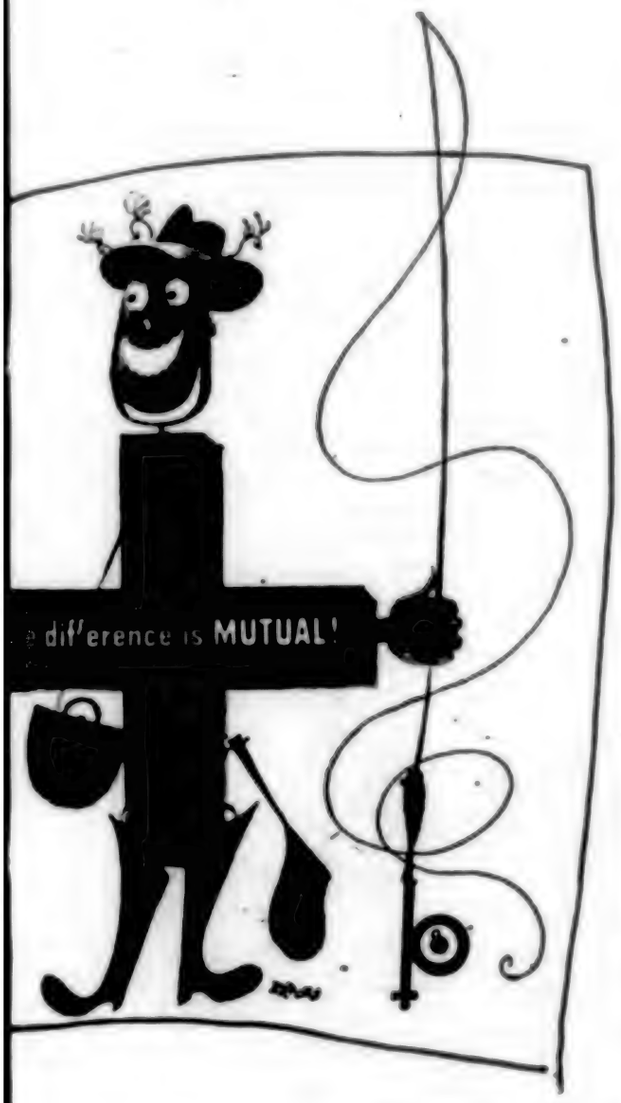
Nielsen credits our Mister Izaak W. PLUS with 23 out of a possible 24—far more than anybody else brought home—but one did get away.+

As for total gains in *actual listening* during 1950, our creel is full to the brim. Day *and* night, all year round, Mutual alone has built larger audiences, '50 over '49.

In fact, this gain amounts to 397,485,000 *more* family-hours of listening to Mutual in 1950 than in 1949.

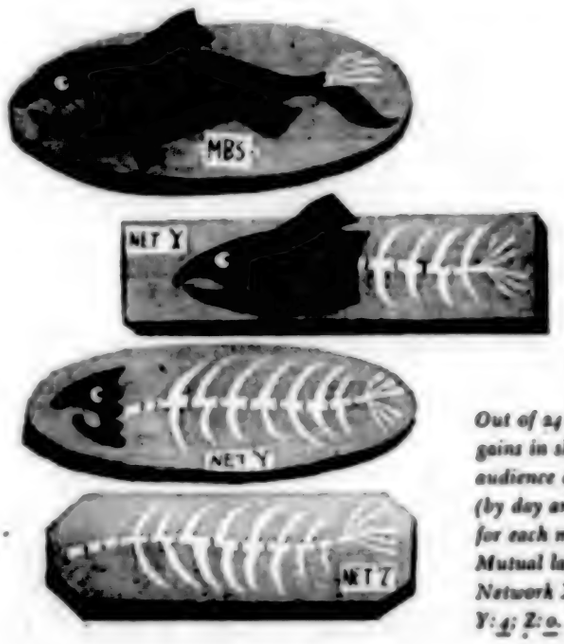
And 1950 was the year of television's greatest growth.

Care to use our tackle?



+Daytime, October, is the one that got away. Tune-in to the World Series, MBS exclusive, was less for the 4-day Yankee-Phils in '50 than for the 5-day Yankee-Dodgers in '49.

PISCATORIAL PIN-UP



Out of 24 possible gains in share of audience during 1950 (by day and by night for each month), Mutual landed 23; Network X: 16; Y: 4; Z: 0.

the difference is—

The MUTUAL Broadcasting System

1440 BROADWAY, NEW YORK 18, N.Y.

Wartime Conversion Felt in Philly Area; 6,300 Laid Off at RCA, Philco

Philadelphia, April 17.

First effects of wartime conversion in the big radio and television plants in this area were felt by more than 6,300 workers, who are being laid off temporarily in the RCA-Victor shops in Camden, and at Philco Corp. here.

Announcement of the layoffs came from officials of the International Union of Electrical, Radio and Machine Workers, CIO. Anthony P. Perry, president of Local 103 IUE, revealed that 1,300 workers had been laid off at RCA-Victor at close of business, Friday (13). Harry Block, an IUE v.p., disclosed that 5,000 more would be let out for a two-week period when Philco shuts down some of its plants, and the union feared some of these workers would not be brought back.

C. M. Odorizzi, operating v.p. at RCA-Victor, attributed the layoffs to the company's conversion to defense, plus seasonal factors and restrictions of materials resulting from the national emergency. Odorizzi said most of those laid off had been hired in the last eight months and would be called back as the installation for military production increases. Odorizzi said Government orders for critical electronic equipment had necessitated conversion of some commercial production facilities, particularly in the parts section and TV receiver lines.

Philco is continuing full production on all Government work, automobile radios, export products, refrigerators, freezers, electric ranges and air-conditioners, another spokesman said.

Block said the shutdown follows a pattern that is prevailing in the radio and TV industry throughout the country. He said IUE leaders hoped to meet with industry heads in Washington and try to work out ways and means to keep skilled workers in the electronics field.

SHRINER GODFREY SUB FOR SUMMER 'SCOUTS'

With Lipton's Tea having decided to keep "Talent Scouts" on the air via its CBS simulcast for the first time this summer, comic Herb Shriner has been tapped to sub for Arthur Godfrey as emcee of the show during Godfrey's eight-week vacation. In previous years both the sponsor and program took an eight-week hiatus while Godfrey was away. It's expected that Shriner will take over the Monday night show about the first week in July.

No decision has been made yet, meanwhile, as to who will replace Godfrey on the latter's cross-the-board daytime radio series and his Wednesday night TV'er, "Godfrey & Friends." Robert Q. Lewis has been the sub on both programs for the last two years, but since he is no longer under exclusive contract to CBS, it's believed the web might toss at least a part of the plum to Steve Allen, whom it is in the process of developing into a network comedy personality. All bankrollers of both programs are expected to remain on through the summer.

Jean Carroll to Have Own Show This Summer

Jean Carroll, vaude and nitery comedienne, is slated to make her television bow as star of her own show this summer via CBS. Web has packaged a half-hour, once-weekly variety program which it plans to kick off during the hiatus period.

Time slot for Miss Carroll's show has not been set, being dependent on the web's commercial lineup for the summer. Comedienne has guested on numerous video programs during the last few years.

WAAM TALENT BOOKED INTO BALTO VAUDER

Baltimore, April 17.

Stars of WAAM's afternoon variety program, "Teevee Waamboree," have been booked into the Hippodrome theatre here for a week of stage appearances starting April 26. Nick Campofreda, emcee and sports announcer, and Floria Halliday and Steve Olds, singers, will headline WAAM's part of the show. Campofreda will be replaced at the Hippodrome by WAAM's Jim Killian when the Washington senator games are scheduled, which he handles.

The booking was arranged by Izzy and Bob Rappaport of the Hippodrome. WAAM's stars will do half of the stage show, with personalities from a local radio and television station doing the other half. Jack E. Leonard, comic, will appear as extra added attraction.

'Amazing Mr. Smith' Set as ABC Series

"Amazing Mr. Smith," one of the first of the comedy-mystery shows, is being revived by indie packager Martin Gosch for a potential ride on the ABC web this summer. Gosch will team again with Howard Harris to script and produce the show, with Peter Donald pacted for the lead originally played by Keenan Wynn. Show was bankrolled prewar on the Mutual web by the American Can Co.

It's expected that a video version of the package will also be prepared for ABC, once the radio series gets under way. Gosch left last week for a two-week vacation in Europe and will begin work on the package immediately on his return.

Hardin to Manage WATL

Atlanta, April 17.

James O. Hardin, Jr., is new manager of WATL, Liberty Broadcasting Co. affiliate here. James Davenport, radio selling pioneer, has been named commercial manager.

WATL-FM, silent several months while undergoing repairs, has returned to the air.

Suburban Trend Strong Aid to WHLI, Competing With N.Y. Outlets for Biz

How the trend to suburbanization is helping stations on the fringes of metropolitan areas is pointed up by WHLI, Hempstead, L. I., 25 miles from New York's Times Square. Indie has been cashing in on the sharp growth of Nassau and Suffolk counties of Long Island, with a special Conlon survey placing it ahead of the big Gotham network keys in daytime ratings for the local area.

Sales for first quarter of '51 are 27% up over same period of '50.

Four-year-old 250-watter (with FM adjunct) has had its potential Long Island audience increased to 2,500,000 through the mushrooming of the local population. Nassau census figures rose from 406,000 in '40 to 665,000 in '50. In the single community of Levittown, 15,000 houses were built with an estimated 60,000 newcomers. In the two counties, 22,100 dwelling units were built in '48, 26,180 in '49, and 39,120 in '50.

WHLI, headed by Elias I. Godofsky, is formatted for "familiar good music and local news." The local emphasis is particularly strong in news coverage and public service, which is the indie's pattern for competing with the 50-kw outlets of the four webs as well as Gotham's aggressive independents which also beam into the area.

Hometown flavor is achieved through its "Commuters' Time" airer, directed at the suburbanites who shuttle to N. Y. on the Long Island R.R. and by car. Indie also uses community bulletin board stanzas which feature leaders and reports of local club and organization activities.

While no wholesale revamp is made for the summer months, Godofsky goes after the big influx of vacationers and summer resort residents with highway condition reports, daily water temperature info on bathing beaches, specialized tide and weather data, and boating and fishing programs.

Set Turnout At Top in AM-TV

Washington, April 17.

Despite cutbacks in strategic metals and reported falling off in retail sales, production of television sets during March was the highest of any month to date. Factories turned out 869,368 sets, according to preliminary figures compiled by the Radio-Television Manufacturers Assn., bringing output for the first quarter of the year to 2,194,000. This means that even if the industry should reduce its rate of operations by 50% because of military requirements, which is not considered likely, the 1951 output would still be well over 5,000,000 sets.

Turnout of radio receivers during March also hit a high level, with an output of 1,737,000 sets. This brought first quarter production to approximately 4,232,000 sets.

RTMA data shows some picking up in FM receiver output. A breakdown of the February production figures indicate the industry is turning out better than 200,000 sets a month with FM reception facilities, of which about one-third are TV combinations.

The data also reflects, through record production of automobiles, a continuing high output of auto sets. March turnout of this item reached the figure of 583,576, the highest for any month in years.

Oshkosh Mayor, Council 'Aired' Despite Squawks

Oshkosh, April 17.

Associated Industries of Oshkosh, in the face of some opposition from the mayor and city council, have secured right to sponsor all broadcasts of city council meetings, both special and regular sessions. Local Chamber of Commerce has joined the association as co-sponsors.

Response from the public is reported very favorable.

ONE EFFECTIVE MEASURE OF A STATION'S SALES VALUE IS THE CONSTANCY OF ITS ADVERTISERS. ON THESE PAGES ARE LISTED SOME OF OUR 1951 ADVERTISERS – WITH THEIR AGENCIES – WHOSE SALES MESSAGE WE HAVE BEEN PRIVILEGED TO CARRY 5 YEARS OR MORE.

Proof of WLS ability to consistently sell can be found in the impressive list of 1951 WLS advertisers, listed here, who have used the station for *at least* five years. Below are listed some of these important accounts who have uncovered the secret of thorough Midwest market penetration. Their loyalty to WLS, like the station's listener loyalty, is based on belief, acceptance and confidence in the station . . . its programs, personnel and power.

WLS

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

HOLLYWOOD
TO YOU!
8 GREAT SERIES
Exclusively available for your Sponsorship in your Community!
THE STORY OF DR. KILDARE
with Lew Ayres • Lionel Barrymore
The dramatic story of America's most famous doctor, now greater than ever on the air. An exciting half-hour episode every week —and a recent citation winner.
CRIME DOES NOT PAY
An Academy Award winner on the screen becomes an award-winning air drama. Tense, exciting, it's one of the most popular half-hours in radio.
M-G-M THEATRE OF THE AIR
The most distinguished show of its kind in radio! Howard Dietz presents each week an award-winning radio adaptation of a great screen story with brilliant stars, tremendous supporting casts. A full hour of memorable entertainment!
AT HOME WITH LIONEL BARRYMORE
The man everybody loves digs into his store of personal anecdotes and memoirs to create a unique radio visit. Three 15-minute programs every week.
THE HARDY FAMILY
with Mickey Rooney • Lewis Stone
and Fay Holden
Another great screen story comes to radio as the original Hollywood stars bring a new, delightful half-hour episode to the air each week. One of the MGM Radio Attractions citation winners.
THE GRACIE FIELDS SHOW
International favorite and one of the world's great entertainers, Gracie's back with a new half-hour musical show to entertain the whole family.
The ADVENTURES of MAISIE
starring Ann Sothern
Another screen favorite comes to radio with glamorous Ann Sothern as "Maisie" and a half-hour program filled with laughter, fun, and romance.
JOHN NESBITT'S PASSING PARADE
The Man with the Golden Voice brings to radio his fabulous collection of stories—new and more exciting than the Academy-Award-winning screen series. Three 15-minute programs every week.
STARS!...
SERVICE!...
SHOWMANSHIP!...
PRICES FOR PROFIT!...
Metro-Goldwyn-Mayer Radio Attractions
CHICAGO

Television Chatter

New York

Jerry Danzig, CBS associate director of television programming, engaged to **Sarah Palfrey Cooke**, former tennis champ who has served as commentator on various TV coverage of tennis tourneys . . . NBC's "Kukla, Fran & Ollie" to devote its entire show Monday night (23) to the N. Y. City Ballet Co., which opens that evening in Chicago . . . **Rusty Slocum** set for a feature role Friday (20) on CBS' "Man Against Crime" . . . **Dave Garroway**, star of NBC's "Garroway at Large," visiting a rival network tomorrow night (Thurs.) when he appears as a talent buyer on **Robert Q. Lewis'** "Show Goes On" via CBS . . . Vet video thesp **Vinton Haywerth**, who plays the editor's role for the fourth time in "Mr. Mergenthwirker's Lobbies" via NBC's "Kraft TV Theatre" tonight (Wed.), also has a lead role on the same web's "T-Men in Action" tomorrow night, in addition to four radio roles this week . . . **Donald Curtis** guesting for the fourth time on ABC's "Hollywood Screen Test" Monday (23), when **Dennis Harrison** will be tested in scenes dramatized from the novel, "The Traitor" . . . **Barbara Joyce** set for the femme lead on NBC's "Gabby Hayes Show" Sunday (22), when she'll portray an American Indian maiden . . . Krueger Beer picking up the tab on **Loraine Day's** "A Day With the Giants," 15-minute show preceding pickups of all N. Y. Giant home games via WPIX . . . **Virginia Sale**, back from Hollywood, guesting on CBS' "Garry Moore Show" April 26 . . . **Max Liebman, Fred Coe** and **Robert Montgomery** selected on the final ballot of the Academy of Television Arts and Sciences to compete for the top producer's "Michael" award, which will be made May 7.

Edmond O'Brien, set to star on CBS' "Lux Video Theatre" next Monday (23), taped three shows ahead, on his CBS radio series, "Yours Truly, Johnny Dollar," to do the show live from N. Y. He planes back to the Coast immediately after the Lux stint . . . **Herbert Bayard Swope, Jr.**, producer of NBC's "Lights Out," is also directing one program in the series each month. He launched his new directing chores two weeks ago with "The Witness," show which starred **Dane Clark**.

Alan Norman back from Europe and is announcing on ABC-TV's "Holiday Hotel" . . . WOR-TV production coordinator **Al Knudson** has written a calypso jingle for WOR's station identifications . . . CBS-TV's "First Hundred Years" celebrates its first hundred telecasts Friday (20) . . . **John Peyser**, CBS-TV director, planes with wife for a Paris vacation April 29 . . . WOR-TV's "Charm Time," threatened with a suit anent its title, has changed its tag to "Charming Melodies" . . . **Rex Marshall** resigning from WNBT's "Time For Adventure" moppet stanza to concentrate as emcee on "Between Us Kids," juve show which CBS is packaging with Foley & Gordon. . . . **Treva Frasee** featured on "Famous Jury Trials," today (Wed.).

"Ellery Queen" series this week for DuMont features **Henry Jones, Sally Gracie** and **Barry Macollum** in story called "Murder for 12c." It takes place on the Bowery . . . **Hope Miller** and **Nancy Carroll** play daughter and mother, respectively, in the April 28 "Faith Baldwin" show (ABC) . . . Character actress **Helen Ray** commutes to Philadelphia to play the housekeeper, Laura, on the "Miss Susan" video series.

Hollywood

KTLA's "Hollywood Opportunity," having scraped the bottom of the amateur talent barrel after three-and-one-half years, starts lensing from outside the Los Angeles area next week. Producer **Jack Parker** will rent an audition hall each week in cities in the L. A. viewing radius to locate talent for the show, emceed by **Harry Babbitt** . . . **Louis Snader** inked **Teresa Brewer** to make five telescriptions, including one reprising her "Music, Music, Music" disclick . . . KTTV and KTLA took their cameras down to Long Beach to televise the arrival of the battleship Missouri . . . **Ilka Chase, Anita Louise, Eva Gabor** and **Arlene Francis** set by Jerry Fairbanks Productions for a series of telepic commercials for Roux Color Shampoo.

Next six "Wild Bill Hickock" telepix which **William F. Broidy** is producing, roll May 1 at Iverson's Ranch. First seven, starring **Guy Madison** and **Andy Devine**, and directed by **Thomas Carr**, now are beaming over KTLA locally. **Frank MacDonald** is directing the new group . . . **Ada Leonard** and her all-girl band are set for a series of five Snader Telescriptions . . . New additions to KTSL payroll are **Albert Hollenthal**, show manager, and **Hal Barker, Herb Brewer**, and **Allen Buckhantz**, floor managers.

Altes Brew renewed **Ina Ray Hutton's** all-girl show on KTLA for an extended period. Brewery also sponsors **Tom Harmon's** "Merry Go Round" on KNX . . . **Gail Patrick**, a stockholder in the Hollywood Stars Baseball Club, will do her own teleshow on KTTV on Wednesdays and Sundays after the ball game. Ethyl will bankroll the ball player-and-film personality interview telecast.

Chicago

Jennifer Holt is taking a four-week hiatus from her role in NBC's "Panhandle Pete and Jennifer" for a delayed European honeymoon with husband **Hugh Davis**, Foote, Cone & Belding exec veepee. Subbing on the twice-weekly afternoon show will be **Barbara Sims** . . . **Dave Durston** has ankled his producer berth at ABC to join Brand Productions . . . **Dean Martin** and **Jerry Lewis** feted Saturday night (14) at Chi Newspaper Guild's Page One Ball as top comedy team of the year . . . "Parade," one of Chi TV's first amateur shows, returns April 23 to WBKB, with National Clothing bankrolling. **Don and Vera Ward** will emcee the sflint, produced by **Tom O'Brien** for American Video Productions . . . **Joe Morton** exits the Chi NBC-TV operations staff to join Young & Rubicam's Chi TV crew.

Leo Carillo and **Billie Burke** planed in Sunday (15) to launch the former's "Dude Ranch" film on WGN-TV for American Vitamin Assocs . . . **Alan Harvey** conducting new Friday night sports show on WBKB for Authorized TV Service Clubs . . . Englander Mattress Co., currently bankrolling the Friday night segment of **Clifton Utley's** 10:15 p.m. news show, grabbed off the Tuesday and Thursday spots opened when the Peabody Coal Co. dropped out to pick up the same days on Utley's 5:50 p.m. news strip.

London

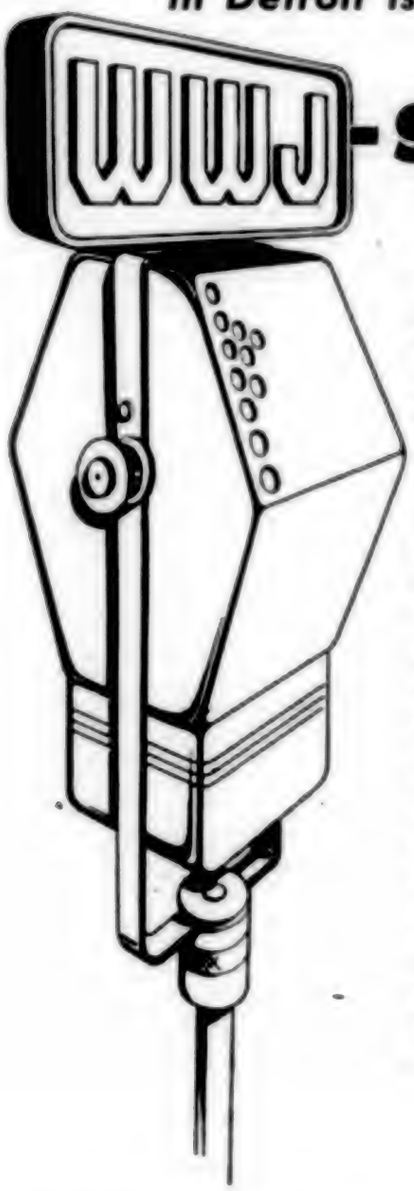
Charles Terrot and **Michael Barry's** "Shout Aloud Salvation" is being produced tomorrow (19) by **Barry**, with **Virginia McKenna, Marjorie Fielding** and **Lewis Casson** in the leads . . . **Hamish Menzies** guesting today (18) in first of new fortnightly series, "Vic's Grill," produced by **Bill Lyon-Shaw** . . . **Lady Megan Lloyd-George, M. P.**, and **Dame Vera Laughton Mathews** were among speakers in "Women in Politics" yesterday (17) . . . "Poverty and the Great Powers" being discussed in today's program "International Commentary," with **Christopher Mayhew** in the chair

selling

YOUR PRODUCT

in Detroit is a

WWJ-SIZED Job!



The fabulously wealthy Detroit market is easy to sell. Just include WWJ in your media buying to give your sales story the backing of a familiar voice that has been welcomed into Detroiters' homes for 30 years.

How effectively does WWJ sell? Just ask The J. L. Hudson Company . . . they've sponsored an hour-long morning program for 16 consecutive years. Ask Bond Clothes . . . they've sponsored the 11 o'cock news for 12 years. Ask Bulova Watches . . . WWJ was the first radio station to carry the now-famous Bulova time signals, and they've continued to do so for 24 unbroken years. Or ask the more than 200 other advertisers who, in 1950, spotted their sales messages on WWJ . . . with marked sucess.

You too can participate in the popularity of WWJ and give YOUR product story its maximum selling power.

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

WWJ

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

W·I·N·D

TOPS

CHICAGO'S

OUT-OF-HOME

AUDIENCE*

1ST MONDAY-FRIDAY
6 A.M.-6 P.M.
WITH 21.7% OF
TOTAL AUDIENCE

1ST SATURDAY
6 A.M.-6 P.M.
WITH 20.6% OF
TOTAL AUDIENCE

1ST SUNDAY
6 A.M.-6 P.M.
WITH 18.2% OF
TOTAL AUDIENCE

*Pulse of Chicago, Out-of-Home Study, January-February, 1951.

"The Most Homes Per Dollar Station"

960 Kc • 5000 Watts
CHICAGO, ILLINOIS
24 HOURS A DAY

KATZ AGENCY, Representative

BMI ...is grateful to the

BROADCASTERS of AMERICA

for a year of OUTSTANDING SUCCESSES

BMI LICENSED
SONG HITS
made a
Clean Sweep
in the
1950
TRADE PAPER
POLLS

Best Record **GOODNIGHT IRENE**

Published by Spencer Music, Inc.
Recorded by Gordon Jenkins & The Weavers (Decca)

Best Folk Record **CHATTANOOGIE SHOE SHINE BOY**

Published by Acuff-Rose Publications
Recorded by Red Foley (Decca)

Best Western Record **BONAPARTE'S RETREAT**

Published by Acuff-Rose Publications
Recorded by Pee Wee King (RCA Victor)

Best Jazz and Blues Record **I ALMOST LOST MY MIND**

Published by Hill & Range Songs, Inc.
Recorded by Ivory Joe Hunter (MGM)

BMI takes pride in the
SPECIAL AWARD
for
OUTSTANDING SERVICE
and
PROGRESSIVE MUSIC
ACHIEVEMENT
During 1950
presented by
THE CASH BOX

Remember to Visit
the BMI DISPLAY
at the
NARTB CONVENTION
EXHIBITION HALL
THE STEVENS

BROADCAST MUSIC, INC.
580 Fifth Avenue, New York 19, N.Y.
CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

CBS Hytron Buy

Continued from page 31

white or color, is to be marketed under a Columbia or CBS tradename has not been discussed yet, according to a CBS spokesman.

Cues CBS Confidence

While specific details on plans of the combined operations of CBS and Hytron must await stockholder approval of the deal, it's recalled that Air King prez David H. Cogan was quoted recently as saying that Air King would manufacture color receivers for CBS. Merger is also said to indicate CBS' confidence that the U. S. Supreme Court, to which an appeal was taken by RCA on the FCC's okay of CBS color, will grant its okay. Because of Hytron's earning power and position in the trade, however, industry analysts believe CBS will profit through the acquisition even if the court votes no on color.

CBS spokesmen are insistent that the acquisition doesn't presage their turning to the tri-color video tube, as developed by RCA. If the web did turn to the tri-color tube it would indicate its abandonment of the field sequential system, for which it has been fighting for a number of years. According to web execs, any Air King color receivers manufactured will incorporate the CBS system. They pointed out that, under RCA's patent licensing system they would be able to acquire tri-color tubes from a number of sources rather than buying a new company.

When the merger is consummated, it's planned that Lloyd H. Coffin and Bruce A. Coffin, board chairman and prez, respectively, of Hytron, and Cogan will be among the four Hytron execs named to the CBS board. With Air King and its subsidiary, Royal Wood Products Mfg. Co. Hytron is said to be more fully integrated than most other firms in the industry, providing facilities for the manufacture of cabinets as well as receivers and tubes. Fitch Investors Service, a Wall Street firm, declared about Hytron in February that, "in view of the favorable overall outlook for the company's diverse electronic lines and its expanding position in radionic tubes, the shares afford good possibilities on a speculative basis."

Need Sharp

Continued from page 32

tions (now scheduled to start June 11).

The investigation required under the resolution would cover:

1. Current programming trends, particularly the adequacy of time allowed for public service and educational programs.

2. Criteria now used by FCC for assigning TV channels, especially with respect to assuring suitable time for public service programs.

3. Types of control over programming now exercised by sponsors and effect of such control on future development of public service programming.

4. Prospects for financing public services programs through Government or other sources.

5. Legislation necessary to insure maximum development of educational and public service potentialities of television.

Benton said he regarded the 10% set-aside of channels for education "a pre-Kefauver percentage," which does not "accurately reflect the faith of the American people in education." He added that while "educating the educators is a tough and long educational job," it does not follow that 10% of the channels, or 209 possible stations, would be sufficient.

"If it takes the educators 10 years to learn how to use 500 channels—or 25% of the total," Benton said, "perhaps they should be given the 10 years to develop their resources and their techniques. I do not say that this is true. I merely say that the alleged record of the educators is not sufficient grounds for claiming that it is not true."

Ithaca—William M. Malta, Jr., is new manager of Ithaca College's FM educational station, WITJ.

The Last Radio

Continued from page 2

on a hot day in August, and decided that Fink was a menace. As long as one listener remained faithful, radio had a chance to stage a comeback.

On hearing this, Milton Berle immediately demanded, and got, a 300-year extension on his contract.

In desperation, the Society flew Faye Emerson to Zumbrota. Once arrived at the station, Miss Emerson trudged the two miles to Fink's farm in her bare Cadillac, and confronted the man. Her gown was strapless, backless and left Fink speechless—but adamant. That night he wrote in his diary:

"The woman is charming, vivacious, intelligent—a natural for radio." He added: "I always did like an Emerson—fine reception, not much static."

By now, the youth of the land was beginning to ask questions about radio. Why was the word not to be found in the dictionary? Was it true that with this wonderful new invention, you had all the advantages of television and yet did not have to watch a picture? Finally—where could a set be gotten?

Terrified, the Television Manufacturers of America met on a lonely prairie in Kansas, and agreed to pour $22,000,000 into their Washington lobby.

This brought quick action.

As the country waited expectantly, almost sadistically, a House Member stood up in Congress one day and submitted a resolution that—

". . . A 23rd Amendment should, and by right ought to be added to the Federal Constitution; said amendment prohibiting any and all persons named Fink from owning or operating a radio receiver."

The bill passed both houses by an overwhelming majority, amid tumultuous cheers from the gallery—but was immediately vetored by the President. In a television chat, the Chief Executive gave his reasons:

"The bill is unfair, unjustified, un-American. As President of these United States, it is my sworn duty to uphold the Constitution, and to protect every citizen's right to life, liberty and the pursuit of happiness." However—he added in confidential tones—"it might be well to impose a heavy tax on radio owners."

The President was immediately reelected to office and his face was put on a 4c stamp.

And Fink?

In spite of millions of impassioned words of encouragement from his beloved radio, urging him to hold the fort, Fink was sad. Events had moved too rapidly for the retired Quiz Kid. Much as he loved his radio, he loved his country more.

The decision was difficult, but inevitable.

In a historic newsreel shot, Fink posed beside his radio and uttered the immortal phrase:

"Gentlemen, I . . . I . . . I . . ."

Then he choked up.

At these words of capitulation, the country went wild with joy.

"FINK SURRENDERS!" headlined every newspaper in the nation.

Horns tooted, whistles blew, bells rang, a holiday was declared, and Irving Berlin immediately wrote a commemorative song which sold 8,000,000 copies.

And Fink?

For him the worst blow was yet to fall. The townspeople insisted that he must do full penance. Fink must buy himself a television set!

Flanked by thousands of shrieking, exultant citizens, Fink—bareheaded and grim, unbloody but bowed—began the long trek into town and . . . Frabish's Television Emporium. Frabish himself, attired in top hat, white tie and tails, greeted the tight-lipped penitent and led him inside.

Ten minutes later, a hollow eyed, gaunt old man emerged from Frabish's—the $20 down-payment receipt dangling limply from his trembling fingers.

Every newspaper in the country carried the shot.

Then, a strange thing happened. The Americans, as one man, began writing Fink. By the millions, the letters came pouring in, and all with one message.

He must fight!

He must not give up his greatest and most priceless American heritage—the right to do as he wished. The whole system of free enterprise hung in the balance. The letters urged, demanded, begged, pleaded, cajoled. Many a note bore the mark of a little child's dried-up teardrop.

Then Fink realized.

He had become a martyr, a symbol of a glorious bygone era in American history. His battered old radio stood for great remembrances: Bing Crosby; Kate Smith; Amos 'n' Andy; Jack Benny; Ed Wynn; Fred Allen; Toscanini, and Aunt Jenny.

After reading a few thousand sample letters, Fink knew at last what he must do. His destiny was clear and marked, come what may. The tears streaming down his cheeks, he called Frabish on the phone and said:

"Frabish, you're a big stupid."

A nation applauded vigorously, a catch in its throat.

Yes, Fink's radio had indeed become a living symbol of Democracy at Work, and when the simple little Zumbrota Quiz Kid had finally passed away to the far-off land of the kilocycles, his will was read over a national television hookup, and its provisions solemnly carried out.

Fink's radio was burned at high noon and its ashes strewn from an airplane, between Channels Five and Seven.

Radio was at last dead—but the memory lingered on.

Third Atlanta

Continued from page 32

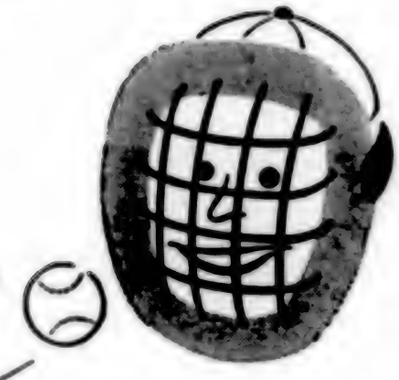
video station, WSB-AM and WSB-FM. Constitution owned and operated WCON-AM & FM and had a permit for WCON-TV, for which the 1,062-foot tower was built, but which never got on the air. It was to use Channel 2.

Under FCC's anti-duopoly regulations, duplicated facilities had to be jettisoned. WCON-AM, ABC affiliate, and its FM station were shuttered. (WGST, owned and operated by Georgia Institute of Technology, grabbed the ABC tie-up.) WSB-TV, with two towers on its hands, its original 685-footer and WCON's tall job, announced its intention of switching to the WCON tower and taking over Channel 2.

That was the setup when Broadcasting, Inc., came into the picture and made a deal for WSB-TV's smaller tower and Channel 8 facilities, including transmitter and land underneath tower. If project gets FCC okay, WSB-TV's operations will switch to Willoughby Way site of tall tower.

Dayton—Neal Van Ells has been named program director at WLW-D, Dayton television station, replacing A. Donovan Faust, who resigned to join the DuMont station in Pittsburgh.

BASEBALL'S ON . . .



HERE'S YOUR BUY!

"The Yanks are coming" over WINS right now—every day, at home and away.

That puts this station in the spotlight as the best spot buy—or any buy!

Let WINS go to bat for you, through spots or programs. Whatever you have to sell, you can sell more at *lower* cost! We'll be glad to give you the facts, and the figures.

Call your WINS representative . . . see him when he calls!

WINS

CROSLEY BROADCASTING CORPORATION

HAIR PIECES

Created for YOUR SPECIAL NEEDS — They DEFY DETECTION!

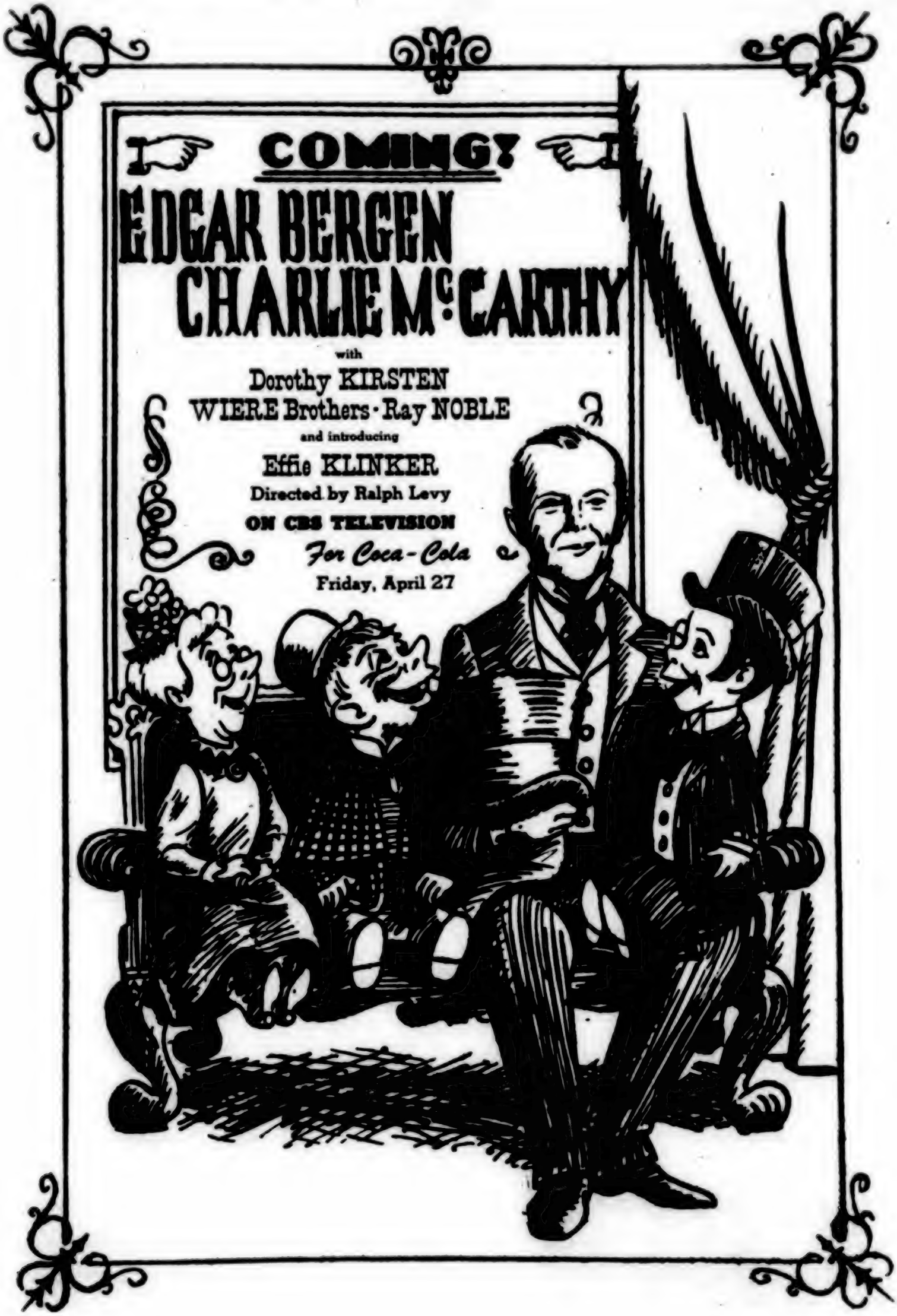
FALLS—CHIGNONS—BRAIDS
WIGS—SWITCHES—TOUPEES
CATERING TO MALE AND FEMALE ENTERTAINERS
SINCE 1900

Western Hair Goods Co.
14 W. Lake — In Chicago's Loop
State 2-1848

BARGAIN!!

2,500 strong gags for only $5! These belly-laughs are the best and newest in writer's 300,000 joke collection. Send name, address. Gags will be sent C.O.D. shortly.

Box 531, Grand Central P.O.
New York, N. Y.


COMING!
EDGAR BERGEN
CHARLIE McCARTHY
with
Dorothy KIRSTEN
WIERE Brothers · Ray NOBLE
and introducing
Effie KLINKER
Directed by Ralph Levy
ON CBS TELEVISION
For Coca-Cola
Friday, April 27

WFDR Inches Into N.Y. City Council; Seen Aid to New 'Kefauver' Airers

WFDR, Gotham FM indie, has cracked into radio reporting of the New York City Council, which may be the opening wedge for more extensive coverage of city, state and other governmental hearings a la Kefauver.

Last week WFDR newsman Joe Michaels attempted to report the Board of Estimate hearings on the city budget via tape recorder, explaining that he was not picking up the actual voices but merely using the machine as a reporter uses a pencil. He was denied access to the chambers. However, following a formal protest to Mayor Vincent Impellitteri and his executive secretary, John Tierney, permission was granted to record his description, provided the legislators' voices weren't carried.

AM and TV coverage of the Kefauver crime probe hearings has hypoed broadcasters' interest in beaming open hearings, such as the city and state legislatures, investigations into crime and dope rings which have followed the Kefauver sessions. While many of the probes have turned down the industry's requests, the development in the City Council may serve to open some of these, at least to "play-by-play" reportage.

MOT MAKING COAST SURVEY FOR TV SHOWS

Hollywood, April 17.

Tom Buoremi, assistant director of the March of Time's television department, is here from New York to make a production survey for filming TV shows.

Time is planning to go in for full scale TV package production, with both factual and dramatic type shows. Present plans call for educational and historical programs. At present a series of ballet films is being made in Paris.

Time will continue to sponsor some shows, and others will be put up for sale.

Move to dramatic type productions will force Time to seek studio space, probably in the east. Time is also considering building studios and setting up its own facilities.

St. Louis—Robert Neathery, of Alton, Mo., has been granted license by FCC to build and operate a new radio station there, of one kw power, operating on 1,290 kc.

Govt. Plans

Continued from page 29

occur. Session was chaired by John Dewitt, prexy of WSM, Nashville.

Robert Burton, rapping the federal Civil Defense administration, stressed the need for haste in getting cooperation from stations on this vital matter. Civil Defense organization wants radio available in a crisis, and Burton stressed that no other medium is so useful in an emergency.

Second mobilization section, chaired by Thad Holt, prexy, WAPI, Birmingham, kicked around the problem of manpower in an emergency. Richard Doherty, NABTB employee relations director, predicted the industry would face an acute help shortage by next fall.

Dwight Martin, veepee, WLW, Cincinnati, suggested the use of part-time and student personnel to make up manpower losses to military and defense industries.

Touchy Rating

Continued from page 29

the usefulness of audience ratings as a selling tool, many broadcasters argue.

Then there's the growing pressure by the advertisers that the industry set its rating house in order. Many major radio-TV clients have been arguing that it's incumbent upon the broadcasters to establish some sort of a universal "circulation" measurement system, along the lines of the American Bureau of Circulation in the black and white medium.

The touchy rating problem will be projected into the convention proper tomorrow (Wed.) when the big four of the rating services speak their pieces on the radio research panel session. With C. E. Hooper, A. C. Nielsen, Sydney Roslow, Pulse prexy, and James W. Seiler, of American Research Bureau, appearing in their own defense, delegates are expected to take advantage of the opportunity to subject the quartet to a cross-examination. The No. 1 query directed at the nose-counters likely will be regarding the increasing costs of research.

Coast Influx

Continued from page 29

there are more cars per capita in California than any other state in the union and more than 70% of them are equipped with radios.

If further proof need be adduced that summer time, is radio time in these latitudes, these statistics are projected: sets in use, as clocked by Pulse, shows 20.2 from July through August of last year, as against 21.1 for November and December of 1950. (These figures do not include auto radios.) About 60% of Southern California families remain at home through the summer; 25% take their vacations within 500 miles of their homes. Radio goes with them wherever they go, while television is for homebodies. The floating population of 1,000,000 adds that much more to the potential, while taking it away from other states.

That's the CBS story, and it's being told so often that Buckalew, Moe and Edwards are hopeful it will wear away any prejudice against summertime radio. Whatever the outcome, they'll be throwing their best punches until the last swallow leaves Capistrano.

Grocery Stores

Continued from page 29

able to get extra distribution for its participating sponsors, through the show's creating a big demand (which in effect forces retailers to stock her products) and through her personal appearances at stores, etc. Many of the stores plug bargains advertised on the air as "Radio Specials of the Week."

WJZ approach differs somewhat from the "Chain Lightning" operation of WNBC, N. Y., in which five supermarket chains get cuffo station breaks in return for their merchandising help. On WJZ the stores contribute the merchandising services for mentions when the products are plugged on the air.

Almost all the chains in the metropolitan area have entered into merchandising deals with one or more radio stations. Lone holdout is the A&P.

KAYE, HOPE, DISNEY SET FOR BBC GUESTINTS

Hollywood, April 17.

Danny Kaye will guest star on BBC in London May 6 to tee off a series of American radio and video guestints in connection with the British Festival. Date also marks the 100th anni of the first music hall variety turns in England.

Pat Hillyard, BBC exec, has set Walt Disney and Bob Hope to make similar appearances, the former with Kathryn Beaumont, who did the voice of the title character in "Alice in Wonderland," which opens in England in July.

Stints by Americans are mostly for goodwill and publicity since BBC's top price is $280.

BBC exec said he discovered during his four weeks in New York and a split week in Chicago and Toronto that "nobody here seems to be interested in radio anymore—they're all watching that little black box." And with the exception of NBC's "Big Show," he opined, radio is doing little to meet the tele challenge.

Hillyard added that the Dave Garroway show is the only video program he has seen here that can be classed as a truly creative show as compared with BBC tele offerings. Best musical shows, said Hillyard, are the Fred Waring and "Hit Parade" telecasts.

"People in radio here," he summed up, "tell me that it still has a big career ahead of it. But as far as I can see everyone with talent is heading into television."

Pitt Cafes Tie in On New WDTV Variety Show

Pittsburgh, April 17.

WDTV has tied in with a number of local niteries on talent for a new half-hour variety show which teed off this week. Program, running from 2 to 2:30, half of a segment previously held down by Gimbels' "Shopper's Revue," has already been sold across the board, and the DuMont station expects to have it going a full 60 minutes before long.

A different cafe is supposed to provide acts seach day, with performers being paid and the clubs getting free plugs in return. Peter Higgins has taken over the m.c. chores for the getaway, backed by a trio headed by Tiny Wolf, former Blue Barron singer, bassist and comic. For the first five programs, Beachcombers and Priscilla Dodge are to be featured.

Al Morgan Exits WGN-TV

Chicago, April 17.

WGN-TV decided last week not to pick up its option on singer-pianist Al Morgan's pact which winds next month. Morgan bows off his Monday night DuMont show May 14. Sessison is fed to the net from WGN-TV as a co-op in the 7:30 to 8 slot. Station plans to continue the feed, and is looking for a replacement.

Novel Korean Vet Request Angle on Philly Disk Jock Show Gets Big Response

Philadelphia, April 17.

Mac McGuire, key disk jock for WIP, has come up with a novel twist for his afternoon platter request show. Station sends a crew to Philadelphia Naval Hospital each week and visits wards holding newly-returned vets from Korea.

One-minute tape interviews are cut with the boys airing their opinions on the latest "pop" tunes, in addition to a brief roundup story on themselves, their families and their overseas experiences.

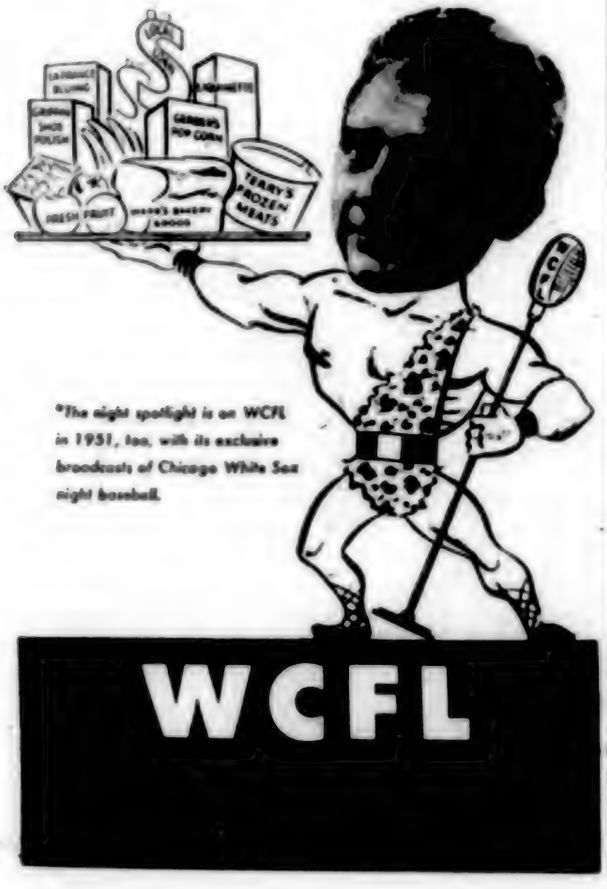
Tapes are played on McGuire's program the following day, with the d.j. complying with the vets' tune requests. Idea has caught on and station has already received bids from two other veterans hospitals in the area, and plans are under way to expand program to these other service points.

San Antonio—A variety of local talent, all volunteer, participated in a 1951 Cancer Crusade Benefit show over WOAI-TV last Sunday (15), from 4:00 to 5:15 p.m. WOAI-TV donated the air time and facilities of the outlet, and members of the production and technical staff volunteered their services.

Chicago Radio Strong Man

helps build Sales!

Bill Evans, long-time morning favorite of Chicago's music-and-chatter listeners, builds pulse for his program and sales for products in varied fields over WCFL, Chicago. He can support another product or so—with sales messages delivered to tuned-in homes at rates as low as 48¢ per thousand. Check availabilities with George Isaac, WCFL—or your Bolling Company Representative.



The night spotlight is on WCFL in 1951, too, with its exclusive broadcasts of Chicago White Sox night baseball.

WCFL

Eileen BARTON

Opening April 25th

PARAMOUNT

NEW YORK

Direction: M. C. A.

REHEARSAL HALLS AVAILABLE

MODERN — AIRY — LIGHT

ADELPHI HALL

74 5th Ave. (at 14th St.)

WAtkins 4-0355

Very Accessible Location

WJBK-TV—FIRST IN DETROIT!

9 out of top 11 in March; first 6 nights out of 7 in March (Pulse)

First 5 out of 7 nights (Hooper)

6 out of top 10 in Detroit on WJBK-TV (Videodex)

WJBK-AM-TV-DETROIT WJBK-TV—a CBS and DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

BIG 3

solves your program problems!

Here are over 125 all-time popular songs selected from the thousands of copyrights in the catalogs of Robbins, Feist and Miller. Each of the songs listed was a sensational hit in its day and today is a standard favorite with millions of listeners. There are hit songs here for every type of program and every type of performer.

A HUNDRED YEARS FROM TODAY
A-TISKET A-TASKET
ALICE BLUE GOWN
ALL AMERICAN GIRL
ALL I DO IS DREAM OF YOU
ANCHORS AWEIGH
AT SUNDOWN
BAM BAM BAM
BLUE MOON
BROADWAY RHYTHM
BY THE RIVER SAINTE MARIE
CAE CAE
CHARMAINE
CHATTANOOGA CHOO CHOO
CHLO-E
COQUETTE
CURSE OF AN ACHING HEART
DARKTOWN STRUTTERS' BALL
DEAR OLD GIRL
DEEP PURPLE
DIANE
DO YOU EVER THINK OF ME
DON'T BLAME ME
DON'T GET AROUND MUCH ANYMORE
DOWN AMONG THE SHELTERING PALMS
DRUMS IN MY HEART
EVERYTHING I HAVE IS YOURS
FIVE FOOT TWO, EYES OF BLUE
FOREVER AND EVER
GOOD NIGHT (Waltz)
GOOD NIGHT SWEETHEART
GOODNIGHT MY LOVE
GREAT DAY
HAWAIIAN WAR CHANT
HEART THAT'S FREE
HONEY
HORSES
HOW AM I TO KNOW
I CRIED FOR YOU
I DON'T KNOW WHY
I FEEL A SONG COMIN' ON
I NEVER KNEW (I Could Love Anybody)
IF I HAD YOU
I'LL SEE YOU IN MY DREAMS
I'M A DING DONG DADDY
I'M ALWAYS CHASING RAINBOWS
I'M AN OLD COWHAND FROM THE RIO GRANDE
I'M IN THE MOOD FOR LOVE
I'M NOBODY'S BABY
I'M SITTING ON TOP OF THE WORLD
I'M SORRY I MADE YOU CRY
I'M STEPPING OUT WITH A MEMORY TO-NIGHT
I'M THRU WITH LOVE
IN A LITTLE SPANISH TOWN
IRELAND MUST BE HEAVEN
IT'S A MOST UNUSUAL DAY
JA-DA
JEANNINE (I Dream Of Lilac Time)
JOHNSON RAG
JOSEPHINE
JUST FRIENDS
K-K-K-KATY
KING KAMEHAMEHA
LAURA
LILACS IN THE RAIN
LINDA MUJER (You Never Say Yes, You Never Say No)
LINGER AWHILE
LOVE HERE IS MY HEART
LOVE IS WHERE YOU FIND IT
LOVELY HULA HANDS
MANHATTAN SERENADE
MARCHING ALONG TOGETHER
MASQUERADE
M-I-S-S-I-S-S-I-P-P-I
MOONLIGHT AND ROSES
MORE THAN YOU KNOW
M-O-T-H-E-R
MY BLUE HEAVEN
MY LITTLE GRASS SHACK
MY MAN
MY MOTHER'S EYES
ON THE ATCHISON, TOPEKA AND THE SANTA FE
ONCE IN A WHILE
OVER THE RAINBOW
OVER THERE
OYE NEGRA
PAGAN LOVE SONG
PARADISE
PEG O' MY HEART
PEGGY O'NEIL
RAGTIME COWBOY JOE
RAMONA
RANGERS' SONG
RIO RITA
ROSE ROOM
SANTA CLAUS IS COMIN' TO TOWN
SHE'S FUNNY THAT WAY
SIDONEY (English and Spanish Text)
SINGIN' IN THE RAIN
SLEEP (Fred Waring's Theme)
SLEEPY TIME GAL
SOMEBODY STOLE MY GAL
SONG OF LOVE (from "Blossom Time")
STAIRWAY TO THE STARS
STUMBLING
SUGAR
SUNDAY
SWEET AND LOVELY
SWINGIN' DOWN THE LANE
TEMPTATION
THANKS FOR THE BUGGY RIDE
THAT OLD FEELING
THREE O'CLOCK IN THE MORNING
THROUGH THE YEARS
TIGER RAG (Vocal)
TOOT, TOOT, TOOTSIE (Good-bye)
TWO LOVES HAVE I (With French Text)
WABASH BLUES
WALTZ YOU SAVED FOR ME
WHAT CAN I SAY AFTER I SAY I'M SORRY
WHEN I GROW TOO OLD TO DREAM
WHEN IT'S SPRINGTIME IN THE ROCKIES
WHEN YOU WORE A TULIP
WHIFFENPOOF SONG
WHISPERING
WITHOUT A SONG
WONDERFUL ONE
WOODPECKER SONG
YOU ARE MY LUCKY STAR
YOU WERE MEANT FOR ME

OUR CURRENT HITS

THE LOVELIEST NIGHT OF THE YEAR
THE LETTER
TOO LATE NOW
ABA DABA HONEYMOON
THE LIAR SONG
BE MY LOVE
EVERY NIGHT AT SEVEN
COME BACK TO ANGOULEME

Tax Angle on Attempted WBAB Sale Reason for Taking Station Off Air

Washington, April 17.

Station WBAB in Atlantic City is off the air today because its previous owners, Press-Union Publishing Co., tried to sell it just before the end of 1950 for tax reasons.

This was revealed last week when the FCC turned down a petition for reconsideration of its action in requiring the station to surrender its license because of transfer of control without consent. In its order denying the petition, the Commission cited a letter it received last Dec. 28 admitting sale of the station without FCC authority because the former stockholders, "for business and tax reasons, were insistent that the sale be consummated immediately or not at all." Subsequently, on Jan. 2, the application for transfer, to the Bethlehem, Pa., Globe Publishing Co., was filed.

The intended purchasers of the station, the order disclosed, told the Commission that the application for transfer had to be approved by March 31, "or the authorizations (WBAB and WBAB-TV) would be surrendered." Rather than face revocation proceedings, which could not be concluded by that time, the Commission said, the station surrendered its license. The station went off the air on March 28.

'Untenable and Dangerous'

In asking for reconsideration the parties involved charged the Commission with taking an "untenable and dangerous position" because its ruling in the case is "subject to no further review." Regarding this contention, the order said that the licensee had the discretion of getting a hearing before the Commission or going to court. In either case, the agency said, "we were fully subject to judicial restraint if we erred."

Sale of Press-Union to Globe involved a plan by which the sellers reserved the right to vote and control the stock in their radio and newspaper operations until the Commission consented to the transfer or until March 31, whichever would be earlier. The reservation was effected, the Commission was informed, through the execution of an irrevocable proxy covering the stock transferred, the proxies to run until March 31.

The parties had advised the Commission that if the transfer could not be approved by March 31 they would close the stations and surrender the licenses. They said the sale was effected "in the belief that so long as no actual transfer of control occurs, no violation of law can result."

The Commission informed the parties on March 7 that until ownership of the stock had been revested in the licensee no action could be taken on the transfer application, and that if illegal operation continued beyond March 28 it would seek "injunctive relief." The parties replied that revestment would be most "impractical," if not "impossible," and asked for a temporary authorization to Globe to control the stations pending hearing on the transfer request.

The agency thereupon directed that the authorizations be surrendered, and WBAB complied.

Cleveland — Leisy Brewing picked up the tab for WXEL's telecasting of the Indians' opener at Detroit, ABC yielded its coaxial rights for the day . . . Sid Moore, WGAR sales, left to join WJR . . . Alan Douglas has taken over the Sid Garris night disk shot with Garris leaving for Philadelphia. Toni Spaulding, WHK femme disker, has also moved to Philadelphia . . . NBC's announcers Tom Haley and Joe Mulvihill soon to be fathers . . . Vocalist Bill Farrell entertained local diskers at glass-hoisting session . . . Stan Dale is the new production manager at WSRS . . . Jim Hall, has left the WJW announcing staff for WTAM.

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They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the *selling* power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up $4 billion worth of retail goods. Their effective buying income is valued at $6,638,750,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1120 kilocycles. Schedule WFIL.

Miller Scores

Continued from page 27

pect early in his term to hear dissident rumblings and criticism.

"There are those in the association to grind their private axes, and sometimes they will resign when they discover they can't use you for such purposes," Miller said, in what was believed to be another crack at CBS, which two years ago ankled the industry group.

Miller left no doubt that his first loyalty still lies with the AM boys. He scored "efforts of some people to build up a psychology of fear that television will completely destroy and supplant aural radio. He vowed he would never be party to such fear psychology.

He also took occasion to throw a haymaker at those who during his term have tried "pushing the broadcasters around." He lumped these in one group, starting with the U. S. Congress and FCC and running the gamut to "foreign-born 'experts' on broadcasting." Included were such "labor politicians" as James Petrillo and "smart-aleck columnists of the near-pink variety.

Lethargy of NARTB members also came in for castigating. He singled out members who refuse to run for board membership and then gripe about those elected. He also cracked at dissident minorities who refuse to cooperate with majority decisions.

Miller wound up on an optimistic note, however, telling the new prexy that industry statesmen who understand the significance of the trade group can always be counted on in pinches.

Hennock Fear

Continued from page 27

pires June 30. In the next few weeks he'll know whether he's in a position to exit the FCC or continue as chairman.

But there's one other inescapable factor the TV broadcasters are alerted to. If Coy steps out, it's considered a practical certainty that Commissioner Frieda Hennock will get the chairmanship nod. To the television broadcasters Miss Hennock, who has been carrying the torch for educational TV channels, is considered nothing short of "poison," as some put it. Many here aren't concealing their dislike for the Lady Commissioner and take the position that she's doing irreparable harm to the cause of commercial TV.

That's why George Storer's TV committee in search of a general manager is weighing the poser: "Is it the better part of wisdom to keep Coy as FCC chairman, despite an awareness that he's the man we want, and stave off the appointment of Miss Hennock as the Boss Lady?"

FM Girds

Continued from page 28

FM operations if the FCC insists that they duplicate programs full-time, also from what some think is an arbitrary decision by the Civil Defense Committee to banish FM in case of air raids. They argue that by this time it's all they can do to keep going, that digging up a fresh load of coin to finance a hot promotion would break their backs.

One thing is certain—the FM operators are loaded for bear on two fronts. By lunchtime Wednesday (18) set makers will know that most FM operators are no longer going to be turned away with words. And, according to many a sideliner, the chances are that the energies of these two groups will be fused into one effective force.

As some see it, there are three chances for success, namely:

(1) The set makers and distributors are loaded with TV sets; they've saturated their market. Some are laying off help, others are looking for additional financing. FM could keep them in action.

(2) The NARTB FM operators are talking a Congressional investigation and no manufacturer wants any part of that.

(3) The non-NARTB FM stations are willing to put some money and energy into an aggressive promotion campaign. Should this be effective, the set makers will find themselves up against consumer pressure for sets, and once that happens the sets will be provided.

One interesting development has come out of the fuming that has been in progress these first two days of the NARTB conclave. All FM'ers agree that they need more aggressive programming, more airing of programs that AM is not providing. The chances are, that, in the long run, this will do more to make FM a success than all the beefs, gripes and investigations being verbally booted around the corridors of the Stevens Hotel here.

Nielsen

Continued from page 27

dled in a bargain basement can be overcome, Nielsen stated.

Ryan told delegates that the industry faces the task of getting out of the defensive corner it's slipped into as a result of allowing itself to be brow-beaten by organized advertiser pressure.

In outlining the BAB organizational structure and plans for combating demands for rate markdowns, Ryan said he's going to need more than the $500,000 budget which present dues will bring in. He asked BAB members to voluntarily double their dues, pegged at 30% of their NARTB levy, to fetch in $1,000,000 hoped for this year.

H'wood Hunts

Continued from page 31

"Sure as Fate" has also had active dickers.

Story editors feel that the situation may be a bit tough on TV adapters, who generally don't get a cut when a property they've worked on is sold to the films. However, where they've practically created an original opus by writing in new characters and incidents, it's expected they'll get a slice. Theory is that it would be less expensive for the studios to pay them for their contributions than to run the risk of a plagiarism suit. The entire field of rights, it's pointed out, needs exploration, which it will probably get if an Authors League TV code is inked by the webs.

Video story editors admit that they don't approach pix in the intensity and broadness with which Hollywood covers the literary output. They add that tele is still competing with Hollywood for properties, but with much less coin at its disposal. On the other hand, TV's requirements are less exacting and the medium can use material for its 30- and 60-minute stanzas which might not hold up for full-length theatrical film production.

Memphis—Russ Hodge, w.k. local radio spieler, quitting AM and TV for a shot in the auto biz. He was with WMC and WMCT for the past five years and handled several top special event stints here aired by the local NBC outlet . . . Allen Avery, former WHHM p.a., has moved over to the sales force, with Don Lily as new program chief and George Mooney, top sportspieler here, in the commercial manager slot. Other new changes at WHHM, Liberty affiliate here, find Margie Abbott, south's first girl d.j., doing a three-hour stint daily.

Warwick & Legler Hypo Coast Setup

Hollywood, April 17.

Warwick & Legler agency are putting in a strong bid for Coast business with a complete layout to service all media. Firm is moving out of Hollywood to new and larger quarters in L.A. Company recently acquired the Eastside beer account with annual billing of $1,300,000. It boasts complete facilities and personnel for copy, art, radio and TV, media, research, merchandising, production and domestic science.

C. E. Staudinger, former W & L account exec on Pabst, and Don Gibbs, v.p. in charge of creative contact, head up the operation. Cecil Underwood, for the past five years Coast head of the agency's radio and TV operations, continues in that capacity for the company's national accounts.

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Mon Eve., 7:30 to 8:30, and by app't

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His brilliant, descriptive pieces which have been so widely performed via radio and recordings, have now become an exciting source of choreographic material for TV programs . . .

The sensational Hamilton Trio (WNBT—Show of Shows) have used more of Raymond Scott's music than that of any other composer. Outstanding dancer-choreographers Valerie Bettis, Tony Charmoli, Jack Cole, Anton Dolin (Ballet Theatre), Charles Weidman and many others have found in his unique creations the musical text required for the interpretation of a dance idea . . .

Each Raymond Scott instrumental is frequently a program idea in itself—tailor made for dancer and choreographer.

A Partial List of Recorded Raymond Scott Compositions

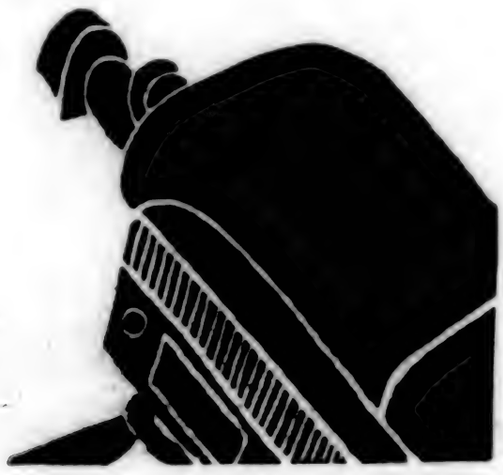
"The Toy Trumpet"
"In An 18th Century Drawing Room"
"Powerhouse"
"Twilight in Turkey"
"War Dance for Wooden Indians"
"Reckless Night On Board An Ocean Liner"
"The Girl With The Light Blue Hair"
"At An Arabian House Party"
"The Happy Farmer"
"The Girl At The Typewriter"
"A Little Bit of Rigoletto"
"New Year's Eve In A Haunted House"
"Christmas Night In Harlem"
"In A Magic Garden"
"Do You Pamper Your Husband At Night"
"Bird Life In The Bronx"
"Ectoplasm"
"Eight Letters In A Mail Box"
"Kodachrome"
"Carrier Pigeon"
"Dedicatory Piece To The Crew And Passengers of the First Experimental Rocket Express To The Moon"
"Huckleberry Duck"
"The Penguin"
"Egyptian Barn Dance"
"Boy Scout In Switzerland"
"Minuet In Jazz"
"Dinner Music For A Pack Of Hungry Cannibals"
"Bumpy Weather Over Newark"
"Business Men's Bounce"
"Four Beat Shuffle"
"Manhattan Minuet"
"Siberian Sleighride"
"A Nice Day In The Country"
"Mr. Basie Goes To Washington"
"Secret Agent"
"Dead End Blues"
"Tia Juana"
"A Street Corner In Paris"
"Snake Woman"
"Love Dance"
"Careful Conversation At A Diplomatic Function"
"Caterpillar Creep"
"Mexican Jumping Bean"

from the score of "Lute Song"

"Imperial March"
"Dirge"
"Willow Tree"
"Phoenix Dance"
"Lion Dance"
"Vision Song"
"Mountain High, Valley Low"
"Bee The Monkey"
"Bitter Harvest"
"Song Of My Lover's Lute"

and from Lucky Strike

"Be Happy Go Lucky"



For complete information concerning
Raymond Scott's compositions, contact:—

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Radio's Fight for Survival

Continued from page 1

conclave, the word has been quietly passed along in corridor discussions. Star chamber sessions for affiliates identified with all four major networks have been set in an effort to determine what, if anything, can be done.

The counter-maneuver has been sparked by some of the major CBS affiliate operators with whom the network must negotiate because of present contractual commitments. (With the majority of affiliates, however, CBS is within its contractual rights to give 90 days notice to push through the rate reduction). About 30 of approximately 170 affiliates are protected by contracts and some of these hope that mobilization of all station operators will invite an immediate showdown.

NBC's SPAC Opposed

Meanwhile it's reported that the NBC Station Planning Advisory Committee, comprised of key NBC affiliate managers, will press for an immediate showdown to stave off NBC's falling in line with the CBS action.

As indignation among some of the big-league CBS affiliate operators mounted, some of them have been heard to threaten a "sign us off" ultimatum to CBS should the web carry through on the rate slash. They say that for too many years they've been permitting the networks to do their thinking, but "this was carrying it too far." They maintain that once and for all it must be resolved whether radio is to remain a dignified industry with prestige and stature, or turn into a cut-rate, bargain-basement operation.

They see the move as ill-timed and inadvisable in view of current surveys showing radio's terrific impact and the fact that only three weeks ago CBS itself revealed its blue-skies AM survey, beating the drums for the medium with its mass circulation figures.

Ironically, it remained for CBS, an "outsider" without official membership in NARTB, to inject the hottest issue in years.

Coming at a time when the industry is moving into high gear, via its Broadcast Advertising Bureau, to vest the medium with a new-found sales pattern that would give radio its proper place in competitive advertising sweepstakes, the CBS move had the effect of practically knocking the wind out of the BAB sails.

CBS Explanation

CBS took the position that, by facing reality and TV's coming of age, readjustment of radio to the new economy will help solidify the medium's structure and that, when "surgery" is required, it must be done regardless of the pain involved. The affiliate boys shared other views. Many argued out loud that CBS, in taking the rate cut plunge, was selling radio short and that the "patient" could have been spared through proper application of public relations and effective sales technique.

The fact that many station operators are enjoying record billings, with a current upbeat in national and local spot sales, has only served to intensify some of the bitterness over the CBS action. (In fact, some of the local operators have been mulling a hiking of their rates.)

The CBS move was seen as a signal victory for forces behind the Assn. of National Advertisers, who have been pressuring for a revision downward in the radio rate structure. Oddly enough, the Columbia action came less than four months after NBC had tried to effect its own rate reduction. On that occasion, however, affiliates slapped down the network and refused to go along, some even threatening to secede from the network if the rate cut was put into effect. From that point on, NBC proceeded to forget the whole thing, although NBC prez Joseph H. McConnell continued to harbor a conviction that "sooner or later it's got to be done." While McConnell is holding off on falling in line, pending further study, it's practically an open secret that he welcomed the CBS move.

Apparently recognizing that its move to repattern the nation's radio structure in face of TV's ascendancy would meet with considerable broadcaster opposition, particularly from AM operators in areas where the video upbeat has not been too pronounced, CBS president Frank Stanton chose to make his announcement on the eve of the NARTB convention. For Columbia wanted to invite a showdown in which the whole operational sphere of AM's influence in the bullish TV era would once and for all be resolved.

Record NARTB Attendance

Even before the convention officially opened, a near-record attendance of more than 1,200 had registered (compared with last year's 900), indicating that the AM boys wanted to put themselves on the record. For it was conceded that, once CBS had paved the way, it was inevitable that all networks would have to follow suit.

Like NBC, Mutual prez Frank White asserted he was delaying any action or comment pending further study. However, ABC proxy Robert E. Kintner declared his network "will continue to maintain its competitive advantages among the three major networks. We shall meet the competition."

In sharp contrast, there were a few, particularly the AM blue chips operators and owners who are also riding the TV crest, who were inclined to side with the Columbia action. (For example, Harry Bannister, of WWJ, NBC affiliate in Detroit, revealed that he had just cut his nighttime rates by 20%.)

A few were even conceding that Columbia had engineered the smartest maneuver of the year, taking the position that the move will invite a fresh flow of coin from bankrollers who feel that, in a TV-happy era, network radio must readjust itself to changing conditions. Major advertisers lost no time expressing their kudos to CBS.

Bid to NBC Sponsors

The Columbia action was seen as an open invitation to NBC afternoon bankrollers to "come on over." Move was regarded as a virtual death knell for the ABC overtures to romance the whole block of NBC afternoon soap opera sponsors. ABC bidding was still hot till the time CBS sprang its annoucement. With ABC standing pat on its present rates, the impression among many of the NARTB delegates was that the network was facing a crucial period. Too, it leaves NBC with no alternative but to fall in line.

NBC, however, is resentful of the CBS daytime slash. McConnell & Co. have the advantage over CBS in the afternoon commercial sweepstakes. (CBS is top dog in the morning, thanks notably to Arthur Godfrey's $10,000,000 billings.) Unless NBC follows the Columbia daytime pattern, it stands to take it on the chin.

Best-Kept Secret

Chicago, April 17.

Best-kept secret of the year was CBS' rate cut announcement.

Despite the fact that the move was in preparation for weeks, with numberless people involved in drafting figures and charts, and even though the Affiliate Board had a say in the final decision, the official revelation came as a complete surprise to the industry.

$5,000,000 Cutback for CBS

The CBS rate cut, effective July 1, will represent an approximate $5,000,000 cutback in gross revenue for the network. Here's how the changed billings status breaks down:

There will be no change in the morning rate structure. (The a.m. program sales represent about a third of the web's total gross billings, or about $23,000,000 of the estimated $70,000,000 registered by the network in 1950.) With a 10% reduction on afternoon programming, it shaves the cost of a quarter-hour, cross-the-board strip from $20,000 a week to $18,000. The 10% cut from 7 to 8 p.m. and 10:30 to 11 p.m. lops $1,200 off the $12,000 net cost per half-hour.

The major reductions, however, will come from the 8 to 10:30 primary time brackets, with a 15% slash off the $13,000 net per half-hour. This wipes out of the 5% added tariff imposed on clients buying cream time segments, plus the 10% reduction that pertains to all afternoon and nighttime sponsors. Thus CBS will now have a uniform rate of approximately $11,000 net cost per half-hour from 7 to 11 p.m.

NLRB Directs 4 Rehired In Kentucky Union Hassle

Washington, April 17.

Station WLEX, in Lexington, Ky., was ordered by the National Labor Board last week to offer reinstatement to four technicians found by an examiner to have been discharged because of union activity.

The Board also directed the station to cease interfering with their employees in their right to join a union and to post notice for 60 days to that effect.

WFAS Election Ordered

Reaffirming the ruling of its trial examiner, I. L. Broadwin, the National Labor Relations Board last week directed that an election be held to determine whether announcers at WFAS, White Plains, N. Y., desire to be represented by the American Federation of Radio Artists.

Board held that the unit should include special program announcers who spend only a portion of their time in announcing and the rest of their time in preparing or arranging for broadcasts.

Bennett to Head Sales For Midwest Stations Group

Kansas City, April 17.

Sam Bennett, formerly vice-president in charge of sales for Midland Broadcasting Co. (KMBC, KFRM) here, last week was appointed director of sales for the Rowley-Brown Broadcasting Co., Wichita Falls, Tex., and the Western Network. Announcement was made by Kenyon E. Brown, exec veepee of Rowley-Brown. The company owns KWFT, Wichita Falls, and KEPO, El Paso. Brown also is president of the Western Network.

Bennett's post is newly created. Western operations include KBYE, Oklahoma City; KLYN, Amarillo, and KGLC, Miami, Okla. Bennett will make his headquarters in Wichita Falls. He resigned from Midland Jan. 1 after a 10-year association.

Memphis — Peter Thomas has left for New York to join CBS as a special event spieler. He was with WMC and WMCT, local NBC AM and TV outlets here.

MONTGOMERY SHOW SET FOR ANOTHER 52 WEEKS

American Tobacco this week picked up its option on Robert Montgomery's "Lucky Strike Theatre" for an additional 52 weeks on NBC-TV. Program, aired alternate Monday nights from 9:30 to 10:30, will take a hiatus of at least eight weeks this summer, but will return in the fall.

Lifting of the option puts an end to recurrent reports that the program might be sold to another bankroller, and that NBC was considering dropping Montgomery as an exec producer. New "Somerset Maugham Theatre," which alternates with the Montgomery program, incidentally, will ride through the summer under continuous sponsorship of Tintair. NBC has not yet decided on how to fill the time being vacated by the Lucky Strike show.

Tyson Doubles on Tiger Ballcasts Vice Heilmann

Detroit, April 17.

Ty Tyson, assistant manager of WWJ and dean of Detroit sportscasters, who has been heard over WWJ for 27 years, will find himself broadcasting Detroit Tiger baseball games this season over WJBK, key-station in a 48-station Goebel (Beer) Baseball Network. Tyson also will handle the audio for telecasts over WWJ-TV.

The rival station relationship came about because of the illness of Harry Heilmann, broadcaster of Tiger games for 10 years. Heilmann is recuperating from a lung condition at Henry Ford hospital. He plans to resume broadcasting as soon as his doctors permit. Tyson will fill in in the meantime.

Tyson was the first to broadcast a Tiger game. That was in 1927. He had scored another first in 1924 by broadcasting a U. of Michigan football game. Tyson also handled the national play-by-ply of the 1935 World Series.

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We wish to thank these grand people for a wonderful show on N.B.C., April 13th, in behalf of the ACS 1951 Cancer Crusade:

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and a special vote of thanks to:

CHARLES ISAACS
and JACK ELINSON
writers of the
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for their services
in preparing the script

AMERICAN
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SOCIETY

The cost of this advertisement was contributed by a friend of the American Cancer Society.

Walter King
DIRECTOR OF RADIO AND TV

BLUES COMBOS BIG IN THE BLACK

ASCAP Film Committee Resigns As Talks With Pix Cos. Stall Over TV.

With talks stalled between the American Society of Composers, Authors and Publishers and the major film companies on a performance deal, ASCAP's negotiating committee resigned at the Society's board meeting Monday (16). Resignation followed differences within ASCAP's board on strategy to be followed in future bargaining sessions with the pix companies. A new committee will be named by ASCAP at its next board session.

At the present time, a deal with the major studios appears remote, with the key issue of television rights separating the parties. Pix companies are asking for blanket licenses which will cover the exhibition of films both in regular theatres and on video. ASCAP, however, is adamantly refusing to okay a package deal since the TV pix rights are looked upon as another lucrative source of revenue for the future. All the pix companies were on the verge of inking deals with ASCAP several months ago, with licensing fees totalling about $800,000, until the question of TV rights was raised.

A group of ASCAP board members have voiced willingness to grant the pix companies the right to exhibit their films in theatres via video channels once such a system is set up. It's held that such a procedure only differs technically from the present method of exhibition under which separate prints are used in each theatre. Opposition, however, developed in the ASCAP board with some members declaring that such a concession would open the door for general TV rights.

Louis Bernstein, Shapiro-Bernstein Music topper, was chairman of the negotiating committee which resigned.

What's in a Name?

There was nothing accidental in the naming of Chappell's new subsid—which is publishing the Dorothy Fields-Arthur Schwartz score for the legit musical, "A Tree Grows in Brooklyn"—as Putnam Music.

Both Max Dreyfus, Chappell head, and Miss Fields have homes in Putnam county; while Schwartz has offices in the Paramount building on Broadway, the site of the old Putnam building.

Salary Demands Of Vocal Groups Booking Problem

The rise in the number of vocal groups available today is developing into a talent agency headache. Groups, comprised of from three to five members, are asking for more coin than bookers are willing to spend. Since the gross income is split several ways, groups feel a wage hike is necessary to cover added transportation and costume expenses. Bookers, however, claim that an increase wouldn't be in proportion to their b.o. draw.

Despite difficulties in getting enough coin, youngsters continue to form new vocal combos. Currently making the rounds of theatres and cafes are such names as the Honey Dreamers, the Whipperwills, the Upstarts, the Skylarks, the Beachcombers, the Pinetoppers, the Mellow Larks, 4 Jacks & a Jill, 4 Beaus & a Peep and the Folkmasters.

Since the commission from the groups is taken off the top, agency men are willing to string along without wrangling for added coin from the bookers. Some of the groups operate with personal managers who also come in for a portion of take.

The singing teams, meantime, continue to plug along with theatre and cafe dates at minimum coin but hoping for the disk deal that would shoot them into the big time. Among the groups that have scored via disks during the past year are The Weavers, Ames Bros. (4) and Fontane Sisters (3).

Lovable 'Rose' Goes A Long Way Before Getting U.S. Loving

Columbia Records' release of Frankie Laine's disk of "Rose, Rose I Love You" last week completes an odyssey which took the song over several continents before showing up in the U. S. Tune, currently a hit in England, was originally written by a Chinese songwriter, name now unknown, in Shanghai several years ago and was picked up by the American occupation troops in Japan. As a result, tune was cut in England by the British Columbia diskery.

Tune aroused attention in the U. S. via Ed ("Jack The Bell Boy") McKenzie, Detroit disk jockey, who asked Herb Hendler, of the Flanagan, Hendler & Woods organization, for a copy of the tune. Hendler relayed the request to Chappell Music, which had a copyrighted arrangement of the number. Song is in public domain since there is no copyright convention between the U. S. and China. Chappell, however, was forced to ask Columbia Records for the British wax version, which, in turn, perked the U. S. company's interest in the number. Chappell assigned Wilfrid Thomas to do the English lyrics.

M-G-M Records' Tie-In With Palisades Park

M-G-M Records pacted an exclusive tie-in deal with Palisades Amusement Park, Palisades, N. J., last week, giving the diskery sole rights to pipe its platters over the park's p.a. system.

M-G-M will be allowed to hypo its spins by posting six-sheets, announcing current waxings, throughout the amusement area during the season. Park opens Saturday (21).

Leopold Stokowski sailed Saturday (14) for extensive European concert tour in England and on the Continent.

Richmond Sets 4 Music Catalogs With Italo Pub

Howie Richmond pacted a three year deal with Edizioni Curci, music publishing house in Milan, giving the Italian pub exclusive rights to his catalog. Songs from the Richman subsids, Hollis Music, Cromwell Music, Ludlow Music and Essex Music, are included in the package.

Although current Richmond properties are operating in seven foreign territories on a per-song basis, this marks the first exclusive pact set by the firm. Richmond heads for Europe April 27 to o.e. possibilities for similar deals with pubs in other countries.

Rene's N.Y. Confabs

Henri Rene, RCA Victor recording manager on the Coast, arrived in New York last weekend for coordination confabs with Charles Grean, diskery's pop artists and repertory chief.

While east, Rene will also direct waxing sessions with Tony Martin, who usually records on the Coast. Rene heads westward at the end of this week.

RHYTHM UNITS HINTERLAND HITS

With a steady flow of bookings available to blues-and-rhythm units outside New York, agency one-nitery departments are concentrating on the grassroots areas where the returns are greener. Hypoed by strong disk sales in the south and midwest, colored combos are playing auditoriums and dancehalls in these locales for $750 to $1,000 guarantees, plus percentage of gross and generally wind up in percentage. Agency men shy away from New York bookings since the groups are virtually unknown here except for the Harlem area.

Already established as important towns on the b&r circuit are Atlanta, Kansas City, St. Louis, Oakland, Cal., with Houston coming up strong in fifth spot. In a typical one-niter at the Houston Auditorium last week, the Charles Brown Quintet took out $5,800 for their share and at a recent Oakland one-niter Amos Milburn's six-man combo netted $8,800 for themselves. In the smaller towns groups are averaging between $1,800 and $2,000 for an evening's work. New York only offers a top $2,000 per week with only slight possibilities for TV guest shots.

In line with this hefty live b.o., indie platter companies such as King, Alladin, Savoy, Swingtime, Jubilee and Atlantic, among others, are building up their distribution setups in the south and midwest to hypo exploitation of their blues-and-rhythm waxings. Disks etched by some of the b&r combos usually come close to the 500,000 mark.

Some of the other combos racking up top grosses and big platter sales in the grassroots areas are Lowell Fulsom, the Lynn Hope Quintet, Griffin Bros. and Joe Morris.

Gospel singers such as Sister Rosetta Tharpe, Marie Knight and a flock of other vocal groups, who also concentrate on auditorium dates in these areas, are cleaning up. Appealing to a specialized disk audience, singers such as Sister Rosetta Tharpe, on the Decca label, are more consistent sellers than the average pop artist.

COL. COORDINATING HDQTRS. IN NEW YORK

Following the pattern of RCA Victor, which centralized its operations in one building, Columbia Records is coordinating its echelons in its New York headquarters. Formerly operating out of the Bridgeport manufacturing plant, Paul Wexler and his assistant, George Hayes, will head the switch to the N. Y. offices. Move was cued by the decision of Jim Conkling, recently-named company president, to spend most of his time in N. Y. rather than double at the Bridgeport offices.

Renovation of the current N. Y. headquarters, at 52d St. and 7th Ave., is creating additional space. Switches will be made early next month when the construction job is finished. Al Earl, ad manager, and Don Law, folk music director, will also headquarter in N. Y.

Dismiss Charges Vs. Pinkard in Bourne Row

A tussle between writer Maceo Pinkard and Bourne Music over exploitation of the former's tune, "Them Thar Eyes," wound up last Friday (13) in New York City Magistrate's Court. Pinkard was charged by Bourne's office manager, Walter Blum, with throwing a lamp through the pubbery's window after a row in which Pinkard accused Bourne of failing to promote his tune.

Magistrate Harry G. Andrews dismissed the charges. Abner Greenberg acted as Pinkard's lawyer.

Elton Britt, RCA Victor folk singer, heads for Korea May 15 to entertain United Nations fighting forces.

'Grass Roots' Public Relations Eyed With Expanded BMI Clinical Studies

Chicago, April 17.

Expansion of Broadcast Music Inc.'s "Program Clinics," which have been roadshowing around the country this spring, into a large-scale "grass roots" industry public relations project, has been set in motion at the National Assn. of Radio and Television Broadcasters' parley here. At meeting called by BMI prexy Carl Haverlin, prexies of 28 state broadcasting associations voted to sponsor get-togethers as part of their regular year's program.

State toppers agreed to take over job of organizing clinics on a geographical basis so each meeting can encompass several states, to assure fullest possible attendance for the BMI speakers dispatched from N. Y. group also voted to work toward formation of state associations in the 13 states which have no organizations.

As projected by Haverlin, and willingly accepted by state reps, scope of the clinics will be widened so they will not only serve as clearing houses for exchange of program ideas but also be vehicles through which state groups can better their community relations.

Community Groups Would Sit In

It was BMI topper's suggestion that confabs be opened to community groups that will be asked to sit in as observers to familiarize themselves with the broadcaster's problems. Likewise, he urged fullest possible cooperation with schools and colleges in planning the workshop sessions.

It's felt significant that the spark for the organized hinterland public relations gesture should come from the music licensing group. Although a separate organization, many delegates admit

(Continued on page 58)

Harbach Bows to MacA.

Washington, April 17.

First casualty of General MacArthur's address to Congress on Thursday (19) was a talk Otto Harbach, pres of American Society of Composers, Authors and Publishers, of the National Press Club the same day. The ASCAP biggie could not draw against General MacArthur, and the club was forced to call off the luncheon this week.

However, Harbach has been booked to speak to the club at a luncheon on May 3.

Haverlin Would Use Radio to Up Musical Tastes

Chicago, April 17.

Carl Haverlin, president of Broadcast Music, Inc., unveiled an ambitious plan before a gathering of state broadcasting association prexies to use the radio industry to improve the country's musical tastes. Backbone of plan is a nationwide musical composition contest to be conducted jointly by BMI and State Broadcasting groups.

Five regional contests would be set up and conducted by state organizations with BMI assistance. Winners would then be slotted in national competition, with BMI coming through with musical scholarship for composer of the top-ranking tune. Winning compositions would also be published by BMI.

Emphasis would be on discovering and aiding beginning serious-music composers. In same vein, BMI chief disclosed licensing company is now sending out "pinup" sheets spotlighting longhair music available to stations from the BMI library. He asked station execs to experiment in programming more serious music, if for no other reason than to meet needs of the longhair students.

Haverlin also announced plans to send BMI's collection of "Musical Americana" out on the road. Collection, displayed at the National Assn. of Radio and Television Broadcasters convention here, includes original manuscripts of a long list of tunes now part of country's folklore.

BMI in 5-Year Deal On Folk Songs' 'Jezebel'

Jules Stearns, general manager of Broadcast Music, Inc., has picked up BMI's current No. 1 plug, "Jezebel," on a five-year deal with Folk Songs Music, midwestern firm specializing in folk and western tunes. After the five-year period, full copyright title reverts to Folk Songs.

"Jezebel" was assigned to Frankie Laine in the latter's initial waxing chores for Columbia Records since switching from Mercury.

Names Coast Decca Aide

Completing Decca's cross-country promotional setup, Mike Conner, national publicity director, has named Arnold Haber as Coast contactman for the diskery. Haber, a former TV producer, is the third man to be put on by Decca recently, the other two being located in Chicago and N. Y.

Conner arrived in N. Y. Monday (16) after a three-week stay in Hollywood.

Disney Music Advances Subsid's Formation To Plug Tune in Merc Tiff

In a hassle with Mercury Records for jumping the gun on the release, "Someday Within My Garden," Disney Music has advanced the date set for the organizing of a subsid, Wonderland Music, to handle the tune's exploitation and promotion. Current Disney setup is geared for the plugging of the score from the new Walt Disney filmusical, "Alice in Wonderland."

"Someday" was given to Mercury for July release when Wonderland Music was to be activated. Mercury claims that "Someday," penned by Judge White and Lew Spence, was given to it exclusively and decided to advance the release date when it heard that the song was being auditioned by other diskeries. On the other hand, Wonderland claims that it didn't release the tune until Mercury advanced the release date. Both parties allege breach of an oral agreement. Mercury, meantime, is running the Vic Damone platter of "Someday" for release next week.

Disney Music will give the Wonderland firm four songs from "Alice in Wonderland" to plug. Mac Kooner, formerly contactman with the Warner group, joined the Wonderland staff Monday (16).

Les Brown Flying Orch To London for Hope Date

Les Brown is flying his orch to England May 6 to play with Bob Hope in London on a three-day engagement before taking his musicians on a series of dates through U. S. Army camps in England and on the Continent. Brown, who has several acts booked to play with him on his European tour, is currently in N. Y. looking for a top name for his troupe.

Before going overseas, Brown will do a one-nitter junket in the east. He will cover West Virginia, Pennsylvania and New England in dates set up by Joe Glaser's Associated Booking Corp.

Radio Stations Installing LP Equipt. For Jockeys Due to 33-Speed Hypo

Following a trend initially set by longhair music stations, an increasing number of broadcast outlets are currently installing equipment for the playing of longplay disks. Movement to L-P has been accelerated recently in the key cities, such as New York and Chicago, where some of the top disk jockeys have started to use the long-play platters on their early-morning shows.

The 33 rpm speed has been boosted on radio due to the flock of reissues of old jazz and swing classics by the major labels in that form only. Deejays specializing in hot jazz and swing, such as Ted Husing on WMGM, N. Y., frequently spin one whole side of such reissues for a 12 or 15-minute period of continuous music. Art Ford, WNEW, N. Y., deejay, also is using the L-P's on his late show. Two other stations in the N. Y. area, WINS and WOV, have just installed their long-play equipment.

These stations are currently refurbishing their libraries with L-P releases. In order to facilitate the conversion, most of the major diskeries have agreed to supply a number of L-P disks gratis from their back catalogs if the stations buy a certain number. The platter companies, meantime, are servicing the stations with free current L-P releases along with the 78 rpm issues. The 45 rpm disks have not been a factor on the airlanes.

Although use of L-P is gaining, the great majority of the jockeys are still hewing to the pattern of playing the conventional disks with the accent on their running time of about three minutes each. Longer-running disks, which interfere with the spotting of the in-between commercials, are getting the brush. This is seen being a plugging problem on a disk such as the recent Jimmy Durante-Helen Traubel platter for RCA Victor. Since each side runs about five minutes, jocks have been reluctant to give them frequent spins. Disk has hit a fair 60,000 sales figure.

Deejay Traces Current Waxing Stunts Back To Origins in 1900

Roanoke.

Editor, VARIETY:

Everybody seems to agree Patti Page pulls quite a stunt when she sings two parts in "Tennessee Waltz" and other platters. But Patti has been gone two better by Silas Leachman, vocalist best known as an entertainer at Chicago political ward entertainments.

Leachman, termed a "power" in the 24th ward, has made records in which he takes all the four parts of a male quartet. Beginning with baritone, Silas listens to playback and sings first tenor. Similar procedure is used for filling in lead and bass.

Snapper to this one is that Leachman's records in four-part harmony were turned out on brown wax cylinders in 1897 and 1898—more than half a century ago, before Spanish-American War. They were good sellers for their time. Leachman was remarkable in having a vocal range wide enough to do a passable job of impersonating a four-man quartet, but his career faded a few years after disks became popular, in the early 1900's.

This bit of ancient history is cited to show there's nothing new under the sun in the record making business. April 14 Collier's has a splurge about the Peruvian, Yma Sumac, of the four-octave voice, but Edith Helena, still living, at Bedford Hills, N. Y., was making records in 1898 that displayed the same unusual quality. A few weeks ago I read that some company was introducing a "novelty" record, containing several tunes, any one of which may be played, demending on which groove the needle hits when it's lowered. Victor pulled this stunt in 1912 with the "What Will I Play Next?" platter, which had four numbers, any one of which the needle might haphazardly select.

Jim Walsh,
Walsh's Wax Works, WSLS.

Bob Astor, former band leader, joined Shaw Artists Corp. last week to assist Jack Archer in the one-nitery department.

Myers Snares Chateau

Philadelphia, April 17.

Myers Music has taken over the catalog of Chateau Publications and will act as sole selling agent for all of the company's songs in this country and Canada.

Deal was pacted by James E. Myers, president of Myers Music, and Tom Gindhart and Ed Khoury, who started the Chateau organization in 1940.

EXTENSIVE LAINE BALLY MAPPED BY COLUMBIA

Hollywood, April 17.

Frankie Laine, who cut his first sides last week for Columbia Records, is being launched under his new label with a high-powered promotion drive. Diskery execs have mapped a major advertising campaign for the singer plus a special disk jockey platter on which other Col artists give their greetings to Laine.

Mitch Miller, Col's artists and repertory chief, who left Hollywood last Thursday (12) for the N. Y. homeoffice, teed off with six sides etched by Laine here. Miller, incidentally, rejoined Laine for the first time since the former left Mercury early last year. Miller is also setting up Laine for wax duets with Jo Stafford.

Music Combo to Showcase For Video in N.Y. Cafe Date

Cafes are now being used as audition spots for video. Gale Agency is negotiating with La Martinique, N. Y., for presentation of a revived Chamber Music Society of Lower Basin Street, a top radio show of several years ago, which had a trial run on NBC last year.

It's felt that by setting it in a cafe initially, prospective buyers can view it at a better advantage than if kinescoped. Besides, the group can emerge from the cafe date at a profit, whereas a kine is fairly expensive.

Henry Levine, one of the original conductors on the radio show, is the only one set for the revival, so far. Show may go into the cafe May 10.

Leeds Adds Sadoff

Bob Sadoff, formerly contactman for Knickerbocker Music, has been added to the N. Y. plugging staff of Leeds Music.

He's been assigned to the Leeds BMI subsid, Duchess Music, working under vice-prexy Arnold Shaw.

Best British Sheet Sellers

(Week ending April 7)

London, April 10.

Tennessee Waltz	Cinephonic
My Heart Cries for You	Morris
Roving Kind	Leeds
Petite Waltz	Leeds
Mockin' Bird Hill	Southern
Be My Love	F.D. & H.
September Song	Sterling
God Bless You	Unit
Rose I Love You	Sterling
If	Lennox
I'll Always Love You	Victoria
Canoe Up the River	Leeds

Second 12

Nevertheless	Chappell
Beloved Be Faithful	Pickwick
Penny a Kiss	Leeds
Tipperary Samba	Reine
In English Garden	Sun
Mary Rose	Magna
All My Love	Maurice
Ferry Boat Inn	Connelly
Sparrow in Treetop	Cinephonic
Patricia	New World
Teasin'	Pickwick
So in Love	Chappell

Orrin Tucker Makes Dallas Capital of His Vast Enterprises

Dallas, April 17.

Orrin Tucker, the bandleader, is moving here and will make Dallas his base of operations. His Orrin Tucker Industries includes oil, insurance, real estate, farming, ranching and radio.

From here Tucker will operate, with his associates (the Robert E. Lee Insurance Co., of which he is pres), oil properties in Texas, Kentucky, Colorado and Nebraska. Pending Federal Communications Commission approval he has purchased KLUF, AM-FM, at Galveston; he will also direct the operation of auto agencies and farm and ranch enterprises in Texas and Colorado.

Tucker announced that he and his associates, who also include members of his 14-piece band, now own more than 450,000 acres of leases in Texas, Colorado and Kentucky and have 43 producing wells.

Extra Coin for Pitt Tooters

Pittsburgh, April 17.

Musicians of Pittsburgh Symphony Society are picking up some extra change following close of regular season in a series of afternoon concerts for school children being bankrolled by Gimbel's department store locally. They're being played in the various school auditoriums with Vladimir Bakaleinikoff, musical adviser of orch, conducting, and also introducing numbers.

Few years ago concerts of a similar nature were paid for by local Buhl Foundation but were dropped and the school concerts were out until Gimbel's came through this spring with the wherewithal.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frankie Laine: "Rose, Rose, I Love You"-"Jezebel" (Columbia). Laine's first wax assignment for Columbia has resulted in two powerful sides. "Rose" is a beautiful sailor chantey handled by Laine with taste and simplicity, yet packing plenty of punch. **Paul Weston** orch and **Norman Luboff** choir accomp. Standout jock and juke fare. On the reverse, Laine lets go with one of his supercharged attacks on a big dramatic number, **Mitch Miller** batoning with **Carl Fischer** at the piano.

Buddy Morrow Orch: "Rose, Rose, I Love You"-"What Can I Say After I Say I'm Sorry" (Victor). Using a male chorus, Morrow's orch has come up with an effective march version of "Rose." Side radically differs from the Frankie Laine treatment and Morrow should command a good portion of the spins if the tune breaks for a hit. Flip is an instrumental with Morrow's fine slidehorn in the forefront.

Ella Fitzgerald: "The Hot Canary"-"Two Little Men On a Flying Saucer" (Decca). "Canary," which has been riding on a flock of instrumental cuts, should take off with Miss Fitzgerald's lyric slice, by far the best made on this tune. It's a jump version, with the songstress' stylistic sense of humor unleashed for full play. Bottom deck has a clever lyric and good beat. **Sy Oliver** orch and vocal quartet backing up.

Margaret Whiting: "Something Wonderful"-"Hello, Young Lovers" (Capitol). Two more firstrate sides from the score of Rodgers and Hammerstein's "The King and I." "Wonderful," handled by Miss Whiting with warm and lucid pipes, could hit big in the pop market. "Lovers," similarly, is a nifty tune excellently handled with all of the R&H songs in this show building impact with repeated spins. **Lou Busch** orch supplies good backgrounds.

Ray Barber: "Love Me"-"I Have No Heart" (Mercury). Barber, Mercury's new vocalist, registers impressively on this coupling. He handles "Love Me," a fine oldie currently being revived, with strong, well-shaded baritone pipes for commercial promise. "Heart" is also handled solidly although this tune is too much in the "Bring Back the Thrill" genre. **Russ Case** orch backs up.

Johnny Desmond: "Because of You"-"Andiamo" (M-G-M). "Because" is a worthwhile ballad, with Desmond's big rendition giving this tune a chance to make the hit lists. Les Baxter, in another of his richly-textured orch and choral arrangement, has another fine slice for Capitol, with another standout tune, "Unless," on the reverse. On the M-G-M flip, Desmond brightly beats out a tune from the M-G-M pic, "Mr. Imperium." **Tony Mottola** orch and **Ray Charles Singers** accomp.

Frankie Carle Orch: "Eleanor"-"The Busiest Corner in My Home Town" (Victor). These tunes are the best Carle has come up with since joining Victor last year. "Eleanor" is a cute rhythm item bounced out with an easy beat for a strong commercial potential, the Satisfiers handling the vocal in listenable style. "Busiest Corner" is another promising ballad lifted by Carle's pianistics and the vocal execution.

Fran Warren: "Here Comes the Springtime and There Goes My Heart"-"When Does This Feeling Go Away" (Victor). "Springtime" is unusual material for Miss Warren, who registers nicely on this colorfully original number by **Meredith Willson**. The lyric, however, may be slightly too contrived for the pop market. On the flip, Miss Warren sells a standout tune from the legit musical, "Make a Wish," in her top form. **Hugo Winterhalter's** orch and chorus back up tastefully.

Percy Faith Orch-Burl Ives: "On Top of Old Smoky"-"The Syncopated Clock" (Columbia). It's one of the ironies of the business that Burl Ives should be a little late with "Old Smoky," a folk tune he helped to popularize about 10 years ago. This version is patterned after the Weavers cut for Decca but the original by Ives is far superior. On the reverse, **Percy Faith** dishes up another one of his excellent arrangements on **Leroy Anderson's** click instrumental.

Cab Calloway Orch: "Frosty Morning" - "Que Pasa Chica" (Regal). Cab Calloway hasn't been a factor on disks for several years but he has definite chances to hit on "Frosty Morning," a solid item in the "Blues of the Night" genre. Calloway's ability to belt home a number has not declined with the passing years. On the bottom deck, there's an okay mambo tune.

Slim Gaillard's Peruvians: "Laughing in Rhythm" - "Soony Roomey" (Mercury). Two musical novelties with clever ideas. Topside is a laughing song with original musical patterns and an infectious lyric delivered by composer Gaillard. Reverse is a weird takeoff on **Yma Sumac's** "Xtabay" songs for Capitol and also good for laughs.

Platter Pointers

Tommy Tucker orch has a likely side in "I Stole You From Somebody Else" (M-G-M) . . . **Ray Anthony** orch's cuts of "I'll Never Know Why" and "Faithfully Yours" rate spins . . . Among the flock of sides from the score of **Walt Disney's** pic, "Alice in Wonderland," **Danny Kaye** has a bright rendition of "I'm Late" for Decca, with **Lou Brown** orch delivering firstrate slices of "Very Good Advice" and "Twas Brillig" for Coral, and the **Modernaires** doing a good job on the title song for the same label . . . **Fred Waring** orch and chorus have a rich arrangement of "The Syncopated Clock" for Decca . . . **Georgie Auld's** standout tenor sax featured on "The Man With the Horn" (Coral) . . . **Art Van Damme** quintette have a potential side in "I'll Be There With Bells On," **Keith and Sylvia Tyler** vocalling (Capitol) . . . **Alan Dale** does an okay vocal of "I'll Buy You a Star" (Columbia) . . . Ditto for **Dennis Day's** "If You Haven't Got a Sweetheart" (Victor), both tunes from the legit musical, "A Tree Grows in Brooklyn" . . . **Mindy Carson's** version of "Gotta Find Somebody to Love" ranks with the other slices of this tune (Victor) . . . **Alexander Bros.** have an interesting rendition of "Jezebel" for Mercury . . . **Baron Elliott Octet** has a solid instrumental in "The Jitterbug Waltz" (Decca) . . . Two cute sides by **Ray Bolger** in "The Foot Foot Song" and "I'm Glad I'm Not a Rubber Ball" (Decca).

Standout western, folk, blues, rhythm, polka, etc.: **Ray Acuff**, "Pliney Jane" (Columbia) . . . **Boots Faye-Mabe Calla**, "Stop Your Gamblin'" (Capitol) . . . **Eddie Dean**, "I'm the Old Friend" (Mercury) . . . **Clyde McCoy**, "Memphis Blues" (Mercury) . . . **Cliffie Stone**, "The Hokey Pokey" (Capitol) . . . **Salty Holmes**, "Blue Eyes Crying in the Rain" (Decca) . . . **Joey Thomas Orch**, "Investigation Blues" (Decca).

Cab Calloway's Lobster Yard, Inc., chartered to conduct a restaurant and tavern business, with offices in New York. Capital stock is 200 shares, no par value. Directors are Cab Calloway, John Gold, and Regina Kolakowski.

VARIETY 10 Best Sellers on Coin-Machines — Week of April 14

1.	MOCKIN' BIRD HILL (3) (Southern)	Les Paul-Mary Ford . . . . Capitol Patti Page . . . . Mercury
2.	IF (12) (Shapiro-B)	Perry Como . . . . Victor Billy Eckstine . . . . MGM
3.	BE MY LOVE (12) (Miller)	Mario Lanza . . . . Victor
4.	WOULD I LOVE YOU (8) (Disney)	Patti Page . . . . Mercury
5.	SPARROW IN THE TREE TOP (5) (Santly-J)	Guy Mitchell-M. Miller Columbia Bing Crosby-Andrews Sis. . Decca
6.	ABA DABA HONEYMOON (8) (Feist)	D. Reynolds-C. Carpenter MGM
7.	MY HEART CRIES FOR YOU (16) (Massey)	Guy Mitchell-M. Miller Columbia Vic Damone . . . . Mercury
8.	TENNESSEE WALTZ (28) (Acuff-R)	Patti Page . . . . Mercury
9.	HOW HIGH THE MOON (1) (Chappell)	Les Paul-Mary Ford . . . . Capitol
10.	BEAUTIFUL BROWN EYES (1) (American)	Rosemary Clooney . . . . Columbia

Second Group

YOU'RE JUST IN LOVE (10) (Berlin)	Perry Como-Fontane Sis. . Victor
PENNY A KISS (6) (Shapiro-B)	Tony Martin-Dinah Shore Victor Eddy Howard . . . . Mercury
ON TOP OF OLD SMOKY (Folk-W)	Weavers . . . . Decca
I APOLOGIZE (Crawford)	Billy Eckstine . . . . MGM
THE ROVING KIND (10) (Ho-lis)	Guy Mitchell-M. Miller Columbia Weavers . . . . Decca
HOT CANARY (Leeds)	Florian Zabach . . . . Decca
SO LONG (7) (Folk-W)	Weavers-Gordon Jenkins Decca
METRO POLKA (Forrest)	Frankie Laine . . . . Mercury
SHOTGUN BOOGIE (Century)	Tennessee Ernie . . . . Capitol Rosemary Clooney . . . . Columbia
I TAUT I TAW A PUDDY TAT (Remick)	Mel Blanc . . . . Capitol
NEVER BEEN KISSED (Paxton)	Freddy Martin . . . . Victor
SHENANDOAH WALTZ (Acuff-R)	Dinning Sis . . . . Capitol
CIDER NIGHT (Essex)	Mitch Miller . . . . Columbia
BRING BACK THE THRILL (Typele)	Eddie Fisher . . . . Victor

(Figures in parenthesis indicate number of weeks song has been in the Top 10.)

Big 3 Splits 150G to Stockholders; Savino Suit for More Coin Pending

The Big Three music combine of Robbins, Feist & Miller split a $150,000 profit dividend last week among its closed group of stockholders. Distribution of the melon gave a 51% share to the Metro film company; 28% to 20th-Fox, which bought out the Jack Robbins holdings several years ago; 9½% to Domenico Savino, arranger-composer, and one of the firm's founders; with the rest split among Jack Bregman, Steve Levitz and Bernard Prager, latter two still associated with the Big Three.

Meantime, Savino, who exited the firm, together with Robbins, but retained his holdings, is pressing his long-standing suit against the Big Three for allegedly not declaring a fatter dividend annually. Savino claims that the Big Three is sitting on a $1,800,000 bank balance instead of distributing it among the stockholders. Court hearings on the Savino action, being handled by attorneys Leonard Zissu and Abe Marcus, have been set for December.

The Big Three declared a similar $150,000 dividend last year.

Lifting of Ban on U.S. Jazz Musicians Stirs Brit. Tooter Squawks

London, April 17.

Jazz crashed the British blockade against U. S. musicians last week when the English Ministry of Labour granted special permission to the National Federation of Jazz Organizations to import two American jazz stars for concerts in the New Royal Festival Hall here July 14th and 16th. The decision was a direct reversal of the recommendation of Hardie Ratcliffe, General Secretary of the Musicians' Union.

Ratcliffe, in a letter to the labor ministry two weeks ago, urged that the government uphold the ban on U. S. musicians, following the announcement of Labor Minister E. V. Crookenden permitting the appearance of "two American musicians at the two concerts only" by the N.F.J.O., Ratcliffe said, "The Musicians' Union will oppose the entry of the American artists with all means within its power." Unquestionably both performances will be picketed by the union, although British musicians will participate in both shows.

The decision amounts to a personal victory for British jazz fan, the Marquis of Donegall, 47 year old Irish member of the House of Lords, who, as president of the English network of Jazz Clubs (N.F.J.O.), has led the campaign to bring U. S. jazz stars to England. Lord Donegall appeared before the NBC-TV cameras as a guest on the Eddie Condon show on his last trip to the United States.

The request for two musicians was designed to make possible performances by Louis Armstrong and Jack Teagarden. However commitments in the U. S. will not permit their acceptance of the unique engagement, and Ed Kirkeby, New York artists' representative, has been retained by the English club to arrange the engagements of other U. S. jazz musicians.

Pitt's Pines Sells Out For Shopping Center

Pittsburgh, April 17.

One of Pittsburgh's oldest summer play spots, the Pines, for more than 35 years among the most popular of the local warm weather dine-and-dance places, will be no more after this season. Mrs. Greta Harbaugh, who has owned and operated the restaurant-cafe during its entire existence, sold the property last week for $150,000 to a group of investors who plan to build a big shopping centre on the site.

Some of the biggest bands in the business got their start at the Pines, but in recent years room has concentrated more or less on food to the exclusion of entertainment. Mrs. Harbaugh doesn't plan to shift her base of operations to any other spot, but expects to retire to Florida, where she has annually spent her winters for some time.

M-G-M Buys 4 Sides Recorded by Indie

Pittsburgh, April 17.

MGM Records has bought four sides waxed independently here by Buzz Aston, local radio and teevee singer, backed by organist Bill Bickel and Martinaires, vocal group. Deal was made by Jack Young and Elmer Willett, local platter distributors, who gambled on the waxings.

It's the second time Young and Willett have hit the jackpot. On the strength of "Shenandoah Waltz" recording by Baron Elliott, they sold the master and Elliott's band as well to Decca recently.

LANZA SRO 9G, ST. LOUIS; SOCK $7,000 IN TOLEDO

St. Louis, April 17.

An SRO house of 3,963 payees with 400 customers on the stage at the Municipal Auditorium greeted Mario Lanza for his concert Tuesday (10). Tenor grossed approximately $9,000, with $5,200 as his share.

In Toledo two nights later (12), Lanza drew a $7,000 house, with $4,200 as his take.

Lanza's Turnaways

Cincinnati, April 17.

Mario Lanza scored a turnaway Monday (16) night as soloist in a special Cincinnati Symphony Orchestra concert at Music Hall and also magneted lots of front-page attention in local dailies for his "The Great Caruso" (M-G) picture, which opens Thursday (26) in the RKO flagship Albee.

Additional advance rah-rah for "The Great Caruso" was drummed up by the personal call of Jesse L. Lasky, its associate producer. He cocktailed with exhibitors at a press-TV party Friday.

Radio-TV Deal Key To Kaye's MCA Extension

Pacting a three-year deal with Music Corp. of America last week, Sammy Kaye ankles General Artists Corp. on June 30 when his contract with the latter agency expires. An extension of the three-year term will be okayed by Kaye if MCA comes up with a radio or TV package for him.

Currently swinging through the midwest, the Kaye orch is racking up hefty grosses on a string of one-niters. Kaye's estimated grosses last weekend, April 13-15, were as follows: North Riverside, Ill., $4,400; Sheboygan, Wisc., $4,500; Milwaukee, $7,500.

Top Songs on TV

(Alphabetically Listed)
Week of April 8-12

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

Aba Daba Honeymoon ... Feist
If ... Shapiro-B
Too Young ... Jefferson
Would I Love You ... Disney
You're Just in Love ... Berlin

5 Top Standards

Just One of Things ... Harms
Sunny Side Street ... Shapiro-B
Too Marvelous Words ... Harms
When Day Is Done ... Harms
Why ... Feist

$167,000 in Guarantees For Flanagan Band In May-June-July 1-Niters

Ralph Flanagan's orch is continuing to ride as one of the top money-makers in the band business with a total of $167,000 in guarantees on one-niters set for the orch during May, June and July. During this three-month period, orch has been booked for several college campus dates with fees exceeding the regular one-niter stands. Flanagan only has eight days open during this stretch.

Band is closing at the Meadowbrook, Cedar Grove, N. J., after a four-week stand.

MARTIN BLOCK HEADS NEEDY MUSICIANS FUND

The Fletcher Henderson Fund, which was set up recently by WNEW, N. Y., disk jockey Martin Block to help the ailing bandleader-arranger, has been established on a continuing basis for needy jazz and swing musicians. Three-man committee, comprising Block as chairman, Benny Goodman and jazz musicologist John Hays Hammond, will administer the fund.

Coin for the fund will be raised via benefit jazz concerts and disk sales. Latter device was used to help Henderson, with each contributor of $7 or more receiving and album of the recent Block Broadcast on which the original Goodman trio with Gene Krupa and Teddy Wilson, played. Over $2,500 has already been received by Block for Henderson, who is paralyzed in his Harlem home as a result of a stroke suffered three weeks ago.

Carle May Go Waldorf

Frankie Carle may play the Starlight Roof of the Hotel Waldorf-Astoria, N. Y., following the run of Xavier Cugat.

Joe Glaser is working on the Carle deal to follow shortly after maestro's date at the Capitol, N. Y., starting May 10 or 17.

Rackmil Ups Schneider to Exec V.P. In New Decca A&R Staff Operation

Decca Records' board of directors, following a stockholders' meeting last week, elected Leonard W. Schneider as exec vice-prexy of the company and also gave a v.p. title to Louis A. Buchner, who continues as treasurer. Realignment of the diskery's echelon staff, with the creation of the new exec veepee post, is seen giving Schneider a stronger hand in supervising operations and in dealing with the company's other execs. Top policy decisions will continue to be made by prexy Milton R. Rackmil, with Dave Kapp handling the artists and repertory operations of the pop department.

In a series of administrative moves accompanying Schneider's appointment, Rackmil split up the a&r operation which had been headed on an overall basis by Kapp. Under the new setup, Kapp, as well as Si Rady, director of the longhair and kiddie division, and Paul Cohen, folk and western manager, will report directly to Schneider, who will coordinate all activities.

Rackmil declared that Schneider's new job was created to streamline the organization setup at Decca. As exec veepee, Schneider will link up the a&r and sales operation via reports from the departmental heads.

In his former role as general manager, Schneider had been given some of the responsibilities that he now has in his new post. Schneider joined Decca in 1946, being promoted to g.m. in 1948 after being director of sales promotion and advertising.

'King & I' Recording In Decca Windup This Wk.

Decca Records is planning to wind up its original-cast album of the Rodgers & Hammerstein legit musical, "The King and I," this week. Set has been mapped for four recording sessions, two of which were completed Monday (16).

Dave Kapp, pop artists and repertory chief, and Si Rady, longhair a&r manager, are supervising the sessions.

7 COUNCIL MEMBERS REELECTED BY SPA

At its annual membership meeting in New York last week, Songwriters Protective Assn. reelected seven of its council members, including prexy Sigmund Romberg, Peter De Rose, Richard Rodgers, Stanley Adams, George Myers, Ira Gershwin and Geoffrey O'Hara. SPA council has 21 members, with seven being elected each year for a three-year term. Full council meeting today (Wed.) will vote on SPA officers.

Report to the membership disclosed that SPA now has 1,839 writers in its ranks, with 325 pubs signed for the SPA basic agreement. Cleffer roster has been increased by 100 regular members over last year, although the number of associate writer-members has declined. SPA is planning to hold another meeting in New York shortly to give writers a chance to air their problems.

Cap Dickers to Rejoin Helen O'Connell-Eberle

Capitol Records is dickering with Bob Eberle in a plan to reunite him on wax with Helen O'Connell. Duo made a number of top selling platters when they were part of the Jimmy Dorsey orch.

Miss O'Connell, at present, is recording for the diskery while Eberle is freelancing.

Pix Score to 2 Pubs

In a move to hypo the exploitation of the tunes from its new filmusical, "Rich, Young and Pretty," Metro split publication of the score between Feist and Robbins Music.

Score, penned by Sammy Cahn and Nicholas Brodszky for the Vic Damone-Jane Powell starrer, is being readied for July release.

Yablokoff, Kammen Defendants in New 'Nature Boy' Suit

Herbert Yablokoff and the J. & J. Kammen Music Co., recent winners of $25,000 in settlement of an infringement suit against the writer and publishers of "Nature Boy," themselves have become defendants in an action growing out of the adjustment. Plaintiff is songsmith Manny Fleischman, who claims that he composed the music to "Be Calm My Heart." Federal Court decision held that "Heart" was incorporated in "Nature Boy."

Fleischman's suit was disclosed in N. Y. Supreme Court last week when Justice Benjamin F. Schreiber denied the writer a temporary injunction to restrain Yablokoff and Kammen from disposing of the $25,000 until determination of his rights. Court held that the "validity of plaintiff's claim isn't sufficiently clear" and free of "doubt" to warrant a restraining order.

Yablokoff, as author of "Heart," copyrighted the song in 1948. He and the Kammen firm, publisher of the number, later successfully brought the Federal Court infringement action against "Nature Boy" writer Eden Ahbez and defendant pubs Edwin H. Morris & Co., Burke & Van Heusen, Inc. and Crestview Music Corp.

Basis of the Fleischman complaint is that he wrote "Schweig Mein Hartz" ("Be Calm My Heart") with Yablokoff in 1935, which Kammen Music published at that time. He contends that an agreement between himself and Yablokoff, his onetime brother-in-law, called for both to share in the proceeds of "Heart."

Herman-James-Lawrence Plus 4th Band at 1 Price

Detroit, April 17.

Four bands, three of which are name units, will play under one roof here April 21.

Annual spring fling of the Briggs Management Club will have Woody Herman, Harry James, Elliot Lawrence and Ray Gorrell bands simultaneously at the State Fairgrounds. Dance is open to the public at $1.20 per.

Savino's Rome Concert

Dominico Savino, arranger-conductor, leaves for Italy in May to baton his annual concert with the Radio Symphony Orchestra in Rome.

Savino will introduce several of his recent longhair compositions.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 14

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neimer Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music	TOTAL POINTS
1	2	"Mockin' Bird Hill" (Southern)	1	1	1	2	1	3	1	1	2	1	1	1	116
2	1	"If" (Shapiro-B)	3	4	3	1	2	1	2	..	1	7	3	2	92
3	3	"Be My Love" (Miller)	10	6	2	8	7	2	5	6	6	6	6	8	60
4	4	"Aba Daba Honeymoon" (Feist)	9	3	5	7	5	7	6	..	3	3	..	6	56
5	5	"Would I Love You" (Disney)	..	7	6	4	8	4	7	3	4	8	8	..	51
6	7	"It Is No Secret" (Duchess)	4	2	10	..	3	..	..	..	10	5	4	3	47
7	6	"Tennessee Waltz" (Acuff-R)	5	8	4	9	4	5	3	..	..	..	..	7	43
8A	13	"Beautiful Brown Eyes" (Amer)	6	10	..	..	..	9	..	..	..	2	5	4	30
8B	10	"May Lord Bless You" (Pickwick)	7	..	8	3	9	8	..	..	5	9	9	..	30
9	11	"Sparrow Tree Top" (Santly-Joy)	8	5	7	..	..	10	..	..	8	..	2	..	26
10	8	"You're Just in Love" (Berlin)	..	9	9	..	10	6	9	..	7	10	..	..	17
11	..	"On Top of Old Smoky" (Folk-W)	2	..	..	..	..	..	10	..	..	..	..	5	16
12	12	"I Apologize" (Crawford)	..	..	..	..	..	..	4	9	..	..	10	9	12
13	9	"My Heart Cries for You" (Massey)	..	..	..	5	6	..	..	..	..	..	..	..	11
14	..	"I Love Way Say Goodbye" (Remick)	..	..	..	..	..	..	8	4	..	..	..	..	10

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY Week Ending APRIL 14

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is designed to indicate these records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sections of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Jack Lacy—WINS	Chi. Mal Bellaire—WCFL	L. A. Bill Anson—KFWB	Boston Art Tucker—WTAO	Phil Herb Dexter—WPEN	Norfolk Charlie Beale—WYOR	Tulsa Bob Anthony—KRMG	Atl. City Ben Heller—WMID	Ind. Bill Faulkner—WISH	Seattle Wally Nelskog—KRSC	Claude Taylor—WIVY	Cincy Nelson King—WCKY	Richmond Harvey Hudson—WLEE	Sacr'to Joe Deane—WHEC	Denver Ray Perkins—KFEL	Memphis Margie Abbott—WHHM	Det. Bill Sibbert—WXYZ	Dallas Andy Bell—KSKY	Port. Ore. Dick Rand—KGW	Hanover Dana Tibbitts—WTSL	Baltimore Dick Coleman—WCBM	Worc'st'r John Woods—WTAG	Atlanta Herb Harris—WQXI	Mpls. Jack Thayer—WLOL	Kans'ville Bill Wright—WSGN	Albany Howard Malonie—WTRY	D. C. Ed Gallaher—WTOP	Milw'kee Tom Shanahan—WEMP	S. F. Les Kelley—KYA	Dearborn Robin Seymour—WKMH	TOTAL POINTS
1	1	15	Perry Como	Victor	If	9	2	1							7		4	1	4	2	1		1	2		1		1	5		4	2	4			124
2A	4	3	Les Paul-Mary Ford	Capitol	How High the Moon	5	9	2	6		3	1		1	3	3	1		2	6					7	3			10	2	10	10			2	122
2B	3	18	Mario Lanza	Victor	Be My Love		8	9					2		8		8	2	5	3	5		2	3		4	7		3	3	1	6		2		122
4	5	8	Patti Page	Mercury	Mockin' Bird Hill				1				5			2	3		1	5			3				1				2	1				64
5	9	8	Les Paul-Mary Ford	Capitol	Mockin' Bird Hill		1	5		8		2		9	8			3		1				10	2				2				6		1	55
6	7	15	D. Reynolds-C. Carpenter	MGM	Aba Daba Honeymoon					9		3	3		9		7	7		4			4	5	6			4	6			3				72
7	2	10	Rosemary Clooney	Columbia	Beautiful Brown Eyes								8									10	5	1	3	6				1	7		2		5	63
8	9	6	Guy Mitchell-M. Miller	Columbia	Sparrow in the Tree Top	6		4	7						10							5		4			6	7				4	8	9	4	58
9	11	4	Weavers	Decca	On Top of Old Smoky		10		9	10	1			2		8	9		9								3	3				9	10		3	57
10	6	10	Billy Eckstine	MGM	I Apologize	7			2		4			2					10					9		7				6	6				6	51
11	13	12	Eddie Fisher	Victor	Bring Back the Thrill	1			3	6				1												9		10		7	8		7			47
12	11	10	Patti Page	Mercury	Would I Love You		4		8					6			6							7	10	2			5			5				43
13	18	6	Bing Crosby-Andrews Sis.	Decca	Sparrow in the Tree Top							4	4			1							6								3					42
14	10	20	Guy Mitchell-M. Miller	Columbia	My Heart Cries for You													4		8	8		9		8	5						8		8		41
15		3	Doris Day	Columbia	I Love Way You Say G'dnite					2				3								1						5								31
16		4	Helen O'Connell	Capitol	Would I Love You							5						6	3										2							28
17		1	Patti Page	Mercury	Down Trail of Aching Hearts											4									1					5			1			26
18	19	6	Bobby Wayne	London	Always You				4																4											21
19	15	11	Tony Martin-D. Shore	Victor	Penny a Kiss													6	9					6					4				5			20
20	14	22	Patti Page	Mercury	Tennessee Waltz															10	2		7									7				19
21A		1	Gordon Jenkins	Decca	Would I Love You			6			2																									14
21B	29	2	Nat "King" Cole	Capitol	Too Young	3																							7				9			14
23	29	2	Leroy Anderson	Decca	Syncopated Clock	2																									9					11
24A	26	4	Eddie Fisher	Victor	Goodbye G. I. Al						6											6														10
24B	48	2	Dinah Shore	Victor	Lonesome Gal					1																										10
24C		11	Jo Stafford	Columbia	If								1																							10
24D		2	Art Mooney	MGM	Sparrow in the Tree Top																								1					1		10
24E	25	8	Billy Eckstine	MGM	If												2																			9
29A		2	Don Cherry	Decca	I Apologize																	2														9
29B		1	Frankie Laine	Mercury	Metro Polka																							2								9
29C		1	Mariners	Columbia	It Is No Secret																		4													8
32A		1	Hugo Winterhalter	Victor	I'll Never Know Why	10	7												8																	8
32B		4	Guy Mitchell-R. Clooney	Columbia	You're Just in Love		3																													8
32C		2	Mel Torme	Capitol	Sidewalk Shuffles			3																												8
32D		1	Billy Eckstine	MGM	I'm Yours to Command					3																										8
32E		1	Tony Martin	Victor	No One But You									3																						8
32F		1	Larry Raine	London	Take Time to Play																	3														8
32G		1	Russ Morgan	Decca	Mockin' Bird Hill																													3		8
39A		1	Toni Arden	Columbia	So Deep My Love					4																										7
39B		8	Bobby Wayne	London	Let Me In									4																						7
39C		1	Vaughn Monroe	Victor	Sound Off										4																					7
39D		1	Percy Faith	Columbia	Hot Canary	4																														7
39E	45	10	Perry Como	Victor	Zing Zing Zoom Zoom																4															7
39F		1	Fran Warren	Victor	I Love You Much Too Much																	4														7
39G		1	Toni Arden	Columbia	Too Young																						4									7
39H	40	7	Vic Damone	Mercury	Tell Me You Love Me																									4						7
39I	21	6	Freddy Martin	Victor	Aba Daba Honeymoon																													4		6
48A		1	Mario Lanza	Victor	Loveliest Night of the Year												10											6								6
48B		1	Dick Haymes	Decca	No One But You				5																											6
48C		1	Dinah Shore	Victor	Cause I Love You					5																										6
51	40	17	Guy Mitchell-M. Miller	Columbia	Roving Kind														7		10															5
52		2	Jo Stafford	Columbia	It Is No Secret								10										10											10		3

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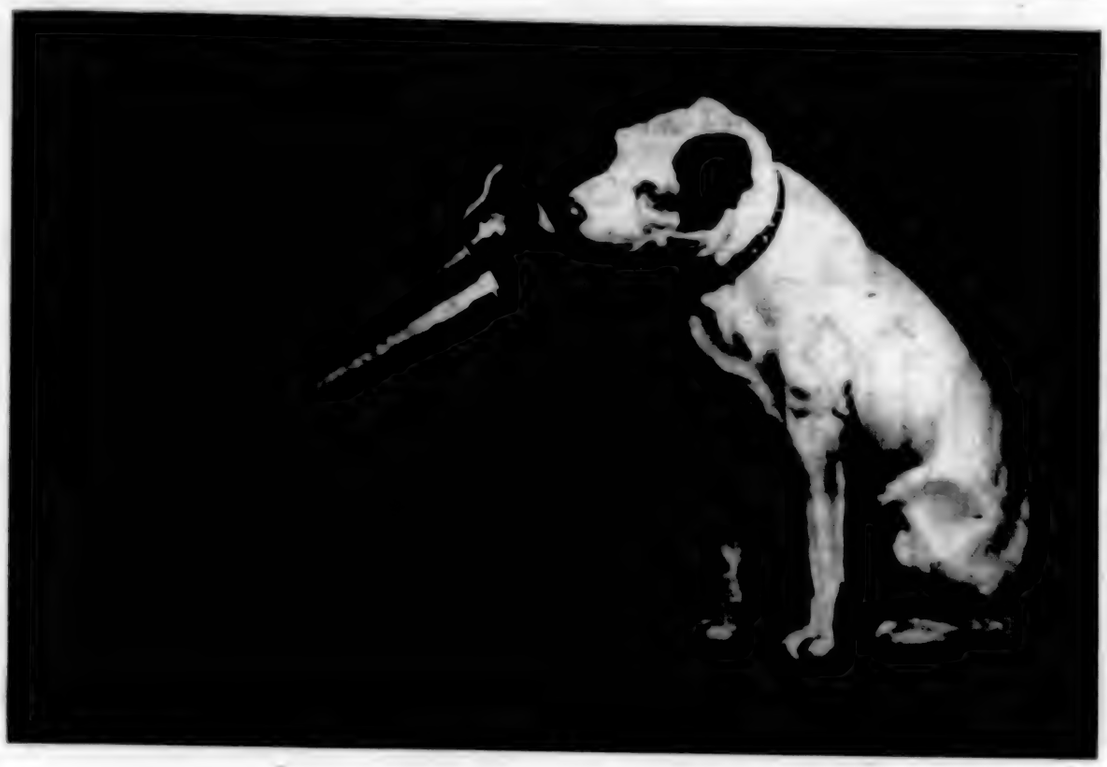

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Caruso, Pinza, Martinelli, Farrar, Scotti, Gigli, Bori, McCormack. 6 records, $7.44

Caruso Sings Light Music
O Sole Mio, The Lost Chord, Roman, Elegie, Ave Maria, 3 others. 4 records, $5.14

Chaliapin as Boris
Coronation Scene, Monologue, Clock Scene, Prayer, Death of Boris. 3 records, $3.99

The Golden Age at the Metropolitan
Galli-Curci, Chaliapin, Farrar, Caruso. 7 records, $8.60

Caruso
Celeste Aida, La donna è mobile, Flower Song, Vesti la giubba, Ciula e mai! Una furtiva lagrima! 4 others. 5 records, $6.29

Magic Strings
Kreisler, Segovia, Elman, Casals. 5 records, $6.29

Sacred Songs
Schumann-Heink, Caruso, McCormack, Pinza, Chaliapin, Kreisler. 5 records, $6.29

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Bori, Galli-Curci, Gluck, McCormack. 6 records, $7.44

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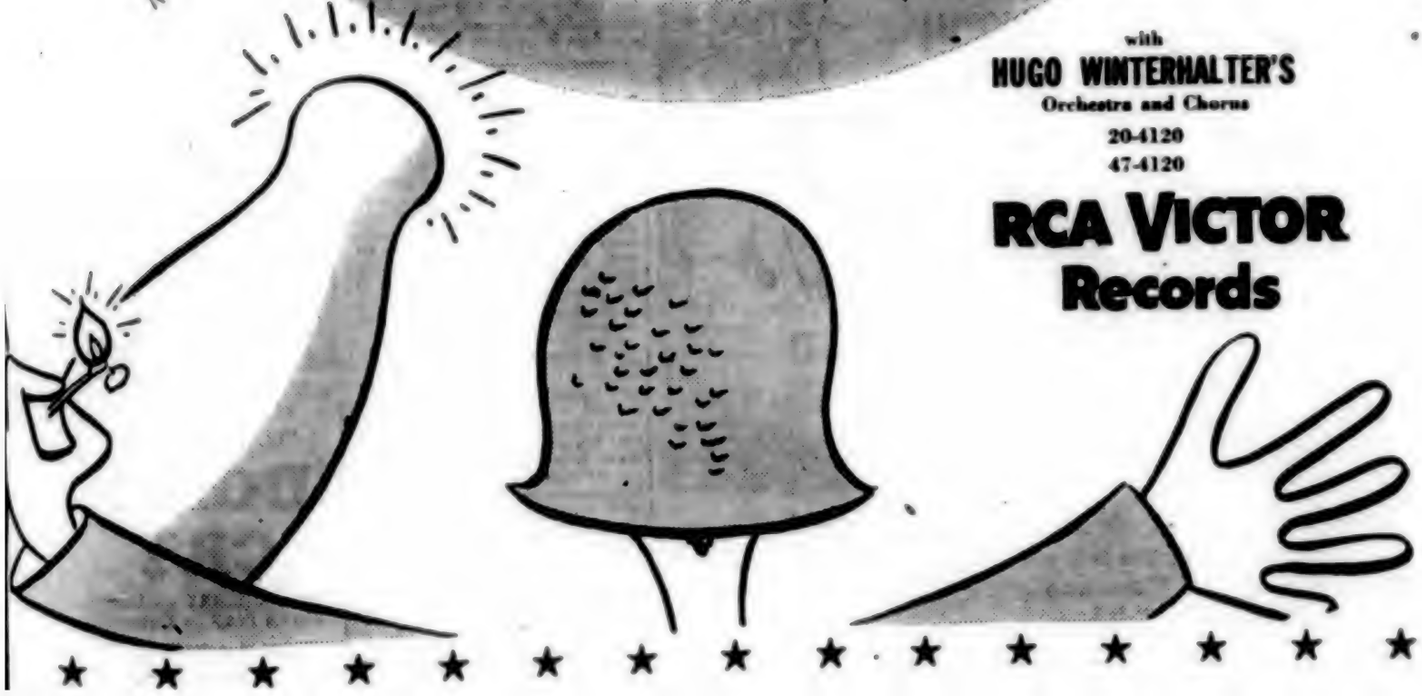
RCA VICTOR Records



DISKERIES PACTING ALL OVER THE MAP

Adding still another name to its growing list of bandleaders, Mercury Records pacted Roy Eldridge to a termer last week. Eldridge, who just returned from Europe, starts pressings for the diskery immediately along with the Johnny Long and George Siravo orchs, recent Mercury acquisitions.

Other platter deals set last week were the pacting of Joan Shaw, Negro songstress, by M-G-M Records and the signing of the Lynn Hope Quintet by Alladin Records.

Gale Agcy. Setting Brit. Tour for Sarah Vaughan

Gale Agency is currently negotiating for a series of British concert dates for Sarah Vaughan. Prexy Tim Gale, who recently returned from a tour of Great Britain, is currently working on deals with several British impresarios.

If Miss Vaughan's dates are successful, Gale will follow up with other Negro artists.

EYES BENEKE DISKINGS

Harry Meyerson, artists and repertory head of M-G-M Records, leaves for Chicago Monday (23) to supervise the Tex Beneke waxing sessions there.

Nixon in N.Y. From Eng., Eyes Exchange

Hilton Nixon, head of the British platter company, Nixa Records, arrived in the U. S. this week to set up exchange distribution with an American company. Nixon will talk with indie wax firms on deal under which he will handle the U. S. label in England, with Nixa disks to be released in the U. S. Nixon heads for Montreal this week before returning to London via New York.

Also arriving in N. Y. this week from Britain was Frederick Day, head of the publishing firm, Francis, Day & Hunter, who is here on a business-vacation trip.

WALT DISNEY MUSIC COMPANY

FRED RAPHAEL, Vice Pres. and Gen. Prof. Mgr.

NEW YORK, RKO BLDG. — JOHNNY FARROW, Prof. Mgr. — MICKEY GLASS

CHICAGO — 54 W. Randolph — AL FRIEDMAN

HOLLYWOOD — 6233 Selma St. — PHIL KAHN

Inside Orchestras—Music

Jo Stafford, who does more broadcasting over the U. S. State Department and Armed Services radio facilities than any other American vocalist, is being plugged as a major "psychological weapon" against Stalin in the April 21 issue of Collier's. Mag article, authored by Bill Davidson, quotes high State Department official as saying: "The girl is tremendously important in world diplomacy today" due to her popularity on both sides of the Iron Curtain. Indicative of her role as an international propagandist for the U. S. is the fact that she draws over 200 letters weekly from overseas listeners while other propaganda shows seldom hit 25 letters a week.

Article sets Miss Stafford's annual income at a steady $300,000 annually, tops for a femme vocalist, with two sponsored Columbia Broadcasting System shows at $3,500 weekly and steady disk sales for Columbia Records. Although she works on the propaganda broadcasts without payment, the broadcasts have helped hypo her foreign disk impact, with her platter sales jumping from 100% to 1,000% overseas as a result of her gratis airlane activity.

Sort of a Tinker-to-Evers-to-Chance twist to this one about cooperation between disk jocks.

Vet vaudevillian Gus Van, doing platter-spinning stint at WMIE, Miami, wanted to play the Victor of "That's How You Can Tell They Are Irish," made by him and the late Joe Schenck in 1917, but couldn't locate a copy. Tunesmith Ray Walker suggested contacting Jim Walsh, of Walsh's Wax Works, WSLS, Roanoke. Walsh obliged with a mint copy. Van had it dubbed for use on his show and played, with expression of appreciation to Walsh. Now Van, who will play eastern vaude dates in May, is thinking of stopping at Roanoke on his way up and borrowing a flock of old platters from Walsh, to be copied for his Miami show.

The second generation of three show business families is getting its "baptism" in the Rutgers University student musical comedy "M'Liss" this week. The 12 songs in the show were composed by Henry "Skip" Steiner of New York, son of tunesmith Howard ("Johnny Zero") Steiner. Jay Lanin, of Merion, Pa., son of orchestra leader Howard Lanin, portrays the villain in the Bret Harte story adaptation. Bobby Wintz of North Bergen, N. J., son of former orchestra leader and now MCA exec Julie Wintz, plays one of the comedy leads. Steiner's tunes have been recorded by RCA Victor and albums are being released this week in New Brunswick.

In a move to strengthen its trade information setup, the Music Publishers Contact Employees formed a public relations committee at a board meeting last week. The new p.r. plan will include a monthly house organ and the hypoing of union's press contacts. Leo Dixon, Williamson Music, chairmans a committee comprising Bob Baumgart (T. B. Harms), Harry Santly (Sanson Music) and Mac Clark (Martin Block Music).

Professional Music Men, Inc., the relief arm of MPCE, is sponsoring a benefit May 18 at the Alvin theatre, N. Y., where the legit musical, "A Tree Grows In Brooklyn," will be housed.

Long title tune from the new Metro musical "Royal Wedding," "How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life," by Allan Jay Lerner and Burton Lane, is undergoing title changes by disk jocks and jukebox operators around the country. The coin ops, who can't fit the long-namer into the small slot reserved for song titles, are dubbing it "The Liar Song." Deejays, in platter listings and radio intros, are calling it "How Could You Believe Me." The publisher, Leo Feist, Inc., prefers "The Liar Song" title and is promoting it as such.

Unlike the $225,000 "Call Me Madam" deal, wherein the National Broadcasting Co. was the technical angel of the Irving Berlin musical, RCA's other legit ventures have been done through RCA Victor. The disk company has a $12,000 "piece" of "Make A Wish," opening tonight (Wed.) on Broadway, and the Victor Co. likewise is the investor to the extent of $14,000 in Milton Berle's forthcoming legit musical version of Booth Tarkington's "Seventeen." This is being co-produced by Berle, Sammy Lambert and Bernie Foyer; songs by Kim Gannon and Walter Kent.

Don Reid, Canadian-born songwriter, now a U. S. citizen, has instructed his collaborator of 10 years ago, Henry Tobias, to remove his byline from "What A Man MacArthur," if and when that song is published. It was never published a decade ago, but Reid states he has changed his political viewpoint on the General, hence his desire not to be billed in connection with the song's authorship.

Another Hammerstein comes into prominence with the revival by Broadcast Music, Inc., of the tune, "Because of You." Tune was written in 1940 by Arthur Hammerstein, 83-year-old son of the late Oscar Hammerstein, in collaboration with Dudley Wilkinson. Arthur Hammerstein is an uncle of the contemporary Oscar Hammerstein, 2d.

Grass Roots

Continued from page 51

that it's BMI, with its aggressive management and well-organized field staff working at grass roots level, that has been one of the biggest single factors in keeping many broadcasters in the NARTB fold. BMI will continue to supply clinics with bigleague speakers but regional groups will line up local speakers to round out the programs.

Emmett Brooks, general manager of WEBJ, Brewton, Ala., was named to head up steering committee, comprised of state prexies present, to start the ball rolling on clinic project. While discussing BMI proposals, group indicated its desire to set up a formal organization of state association chiefs but postponed specific action until later in the convention.

Merrill's Festival Date

Robert Merrill, the operatic baritone, is set to appear at the second annual Queens Music Festival to be presented by the American Fund for Israel Institutions, June 23, at Flushing Meadows, N. Y., Amphitheatre.

ZING ZING ZOOM ZOOM

recorded by

THE ANDREWS SISTERS ..Decca

PERRY FAITH ..... Columbia

DAVID ROSE ..... M-G-M

PERRY COMO ..... RCA Victor

others to follow

BY THE COMPOSER OF "LA VIE EN ROSE"

DON'T CRY

DON CHERRY — Decca

EDITH PIAF — Columbia

HOLLIS MUSIC, INC.

129 W. 52d St., New York

First release!

Now recording exclusively on Columbia Records

FRANKIE Laine

America's No. 1 modern song stylist

sings

"JEZEBEL"

Orchestra under the direction of Mitch Miller

and

"ROSE, ROSE, I LOVE YOU"

Orchestra under the direction of Paul Weston

Both with the Norman Luboff Choir,
Carl Fischer at the piano

78 rpm 39367 • 33⅓ rpm 3-39367 • 45 rpm 4-39367

A NEW COLUMBIA HITMAKER—A Magic Name—A Voice In A Million
—Frankie Laine is "Mr. Rhythm" to the millions of his fans
Here's ready-made popularity that pays and pays—
Feature this Important "First"

COLUMBIA RECORDS

First, Finest, Foremost in Recorded Music

Band Reviews

SOL YAGED TRIO
With Kay Penton
Jack Eigen's Guest Room, N. Y.

Sol Yaged, topflight clarinetist who has played with several jazz groups, is filling in here at the head of a nifty instrumental trio while Jack Eigen is vacationing from his regular deejay stint on this room's bandstand. Yaged's solid musicianship and taste indicate a future spot for this outfit at other class boites where jazz men, such as Joe Bushkin and Art Tatum, have become established draws.

This combo, with Sherman Edwards on piano and Jimmy Dee on drums, produces the type of swing associated with the old Benny Goodman trio. Goodman's trio set a standard for future small combos to aim at, and Yaged's outfit delivers the same type of exciting, well-balanced swing patterns with a highly expressive clarinetist in the lead. This group can be set down as part of the back-to-swing movement evident among the younger generation of musicians.

Although accenting the jazz standards, trio's book covers the full range of current pops and show tunes to meet all requests from the customers. Kay Penton works in front of the trio during half of each set, mainly delivering blues and torch numbers with an effective style. Yaged's trio alternates on the stand with Al Lawrence, a good pianist, for continuous music. *Herm.*

TONY DiPARDO ORCH (7)
Eddy's Restaurant, Kansas City

A few years back Tony DiPardo's orch was a 14-piece outfit which played major ballrooms and clubs and travelled extensively in the east and midwest. Lately leader has taken to the smaller grouping and long-term stands. Crew has held forth in this downtown club since early this year, and likely will stay a good while longer.

Essentially outfit is a tenor orch, with trio of tenors, piano, string bass, drums and DiPardo's trumpet to set it off. This setup features smooth and sweet output, with good deal of emphasis on rhythms as appropriate for this fancy club and clientele. While biz wavers at some other clubs around town, Eddy's has a steady influx of trade and hep musical crew is required to cater to this segment of clubgoers. Smoother stylings get an added edge from brasswork of the leader and usual doubling throughout the crew. In the vocal session, DiPardo calls on Dick Jessup, who warbles pop ballads in listenable fashion. In class of smaller orchs, this one rates capably all the way.

DiPardo's name is one well-known to music and club followers in K. C. and surrounding area. Band is combining nicely with Eddy's policy of name acts for the twice-nightly floor shows, such as this one with Herb Shriner. *Quin.*

DICK MORTON ORCH (7)
With Guyla
Hotel President, Kansas City

In a recent switch of policy the Hotel President's dine-dance Drum Room gave up floor space acts in favor of straight music as the attraction. Dick Morton crew gets the first assignment under the new policy, and appears set for most of the winter in the Drum Room.

Date is return engagement for Morton, who played a long stand here about four years ago. Originally from this area, the orch has been playing mostly in the southwest in the interim. President date is the first of several which band will play away from its recent haunts in the southwest.

In the way of music stylings, Morton gives the reeds principal play, surrounding a trio of saxes with drums, bass, piano and trumpet. Veers somewhat from the usual pattern of sax crew by varying emphasis between altos and tenors. There's a vying between the two, which winds up as somewhat differently flavored rhythms. Output is generally on the sweeter side, smoothly knit together by Morton's arranging and leadership.

Orch is giving increasing attention to vocal department, now led by Guyla, blonde songstress who capably handles both rhythm tunes and ballads. She also works in some duet numbers with Morton. Dean Pollard of the string bass also warbles a ballad occasionally. *Quin.*

3 Composers Agree To Write for L'ville Preems

Louisville, April 17.

Three composers, including Kentuckian Carl Bricken, have agreed to compose commissioned works for world premieres during next season's Louisville Orchestra program. Bricken, formerly conductor of the Seattle Symphony, will come to Louisville to conduct his original work. A native of Shelbyville, Ky., Bricken now spends his time composing in New Jersey. Heitor Villa-Lobos, Brazilian composer, and Otto Luening, of the Columbia U. music department, also have agreed to compose numbers for performance here.

Two other composers are still to be selected, to continue the orch's policy of presenting five world premieres next season.

Tony Lavelli's Tunes

Tony Lavelli, former Yale basketball star currently playing with the N. Y. Knickerbockers pro team, has set six of his tunes with Coronet Music for publication. The songs consist of six instrumental compositions centered around a Gotham theme, entitled "New York Panorama."

The songs were picked up by vet songwriter Harry Revel for Coronet, in which he has a financial interest.

On the Upbeat

New York

Elliot Lawrence orch plays prom date at Harvard U. April 28 . . . **Mel Torme** into Kavakos Club, Washington, D. C., April 26 . . . **Kean Sisters** booked into Latin Quarter, Boston, May 30, with **Frankie Laine** . . . **Liberace**, pianist, opens Last Frontier, Las Vegas, April 20 . . . **Lawrence Welk** orch, closing Claremont hotel, Berkeley, Cal., this week, booked for 14-week repeat engagement in January . . . **June Gardner** makes longhair bow at Carnegie Hall, N. Y., May 9, in "Traviata" . . . **Nat "King" Cole Trio** into Apollo Theatre, N. Y., April 27 . . . **The Jokers**, western group in first trip east, open at Bassel's Tavern, Toronto, April 23 . . . **Treneira**, vocal group, into Blue Mirror, Washington, April 30, for three weeks.

Chicago

Bill Snyder set for Edgewater Beach hotel April 20 for seven weeks . . . **Maestro Dave LeWinter** on Florida vacation . . . **Jan Garber** into Melody Mill, Chi, May 11 . . . **Charlie Spivak** inked into Vogue Terrace, McKeesport, Pa., June 11 for one week . . . Mercury Records veepee **Art Talmadge** in New York on lookover . . . **Frankie Masters** to Forest Park Highlands, St. Louis, May 25 for one week . . . **Tommy Reed** goes to Oh Henry, Chi, May 16, for indef date . . . **Ted Weems** set for Peabody hotel, Memphis, May 28 for two weeks . . . **Richard Paige** etches "All I Need Is You" on indie label this week . . . **Tex Cromer** to Bill Green's, Pittsburgh, May 8 for one month . . . **Dick Jurgens** into Trocadero, Henderson, Ky., June 13 for one week . . . **Lawrence Welk** signed for Peony Park, Omaha, May 26 for one week . . . **Al Trace** waxed a session for Mercury last week . . . **Orioles** into Blue Note, Chi, May 18 for two weeks, followed by **Flip Phillips** combo, June 1, for two weeks, followed by **Louis Armstrong**, June 15, in for three weeks . . . singer **Danny O'Neil** renewed 13 weeks on his Borden's teevee show over WBKB . . . **Herbie Fields** set for Lindy's, Cleveland, May 15 for one week . . . Shapiro-Bernstein plugger **Irwin Berke** guested "Kay and Bob" video show last week over WBKB . . . **Bill Jenkins** takes over as deejay on across-the-boarder over WCFL, 5:30 to 7 a.m.

Pittsburgh

Harry James band plays one-nighter at Vogue Terrace May 17. . . **Jimmy Palmer's** band follows **Tommy Carlyn** outfit into Bill Green's on April 30 . . . **Deuces Wild**, headed by Trombonist **Tommy Turk**, will move along with Midway Lounge to its new location at end of next month . . . Two former **Baron Elliott** musicians, **James Craig**, saxophonist, and **Tom Vasilaros**, trombone, now with the official U. S. Air Force dance band . . . **Herman Middleman**, leader of Carousel house orch, back on job again after five-week vacation in Florida . . . **Frank Jarema** and then **George Wells** subbed for him at piano . . . **Nick Parillo** unit playing for dancing weekends at Fifth Ave. Cafe in East Liberty . . . Trio of **Sal La Perch**, trumpet; **Dodo Marmarosa**, piano, and **Sal La Perch, Jr.**, now featured at Genovese Cocktail Lounge . . . **Artie Arnell's** orch playing Vogue Terrace this week along with **Al Morgan** . . . **Bill Sharp's** band replaced **Barry Lane** outfit at Balconades . . . **Danny Nirella** band picked to open Kennywood Park season again on Sunday (22).

Songs With Largest Radio Audience

Survey Week of April 6-12, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Penny a Kiss	Shapiro-B
Aba Daba Honeymoon—†"Two Weeks—With Love"	Feist
Always You	St. Nicholas
Be My Love—†"Toast of New Orleans"	Miller
Beautiful Brown Eyes	American
Dear Dear Dear	Goday
I Apologize	Crawford
I Love the Way You Say Goodnight	Remick
I Love You Much Too Much	Leeds
I Whistle a Happy Tune—*"The King and I"	Williamson
If	Shapiro-B
If I Were a Bell—*"Guys and Dolls"	Morris
I'm Late	Disney
It's a Lovely Day Today—*"Call Me Madam"	Berlin
Let Me In	Oxford
Lonesome Gal	Morris
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Make the Man Love Me	Harms
May the Good Lord Bless and Keep You	Pickwick
Mockin' Bird Hill	Southern
My Heart Cries For You	Massey
Never Been Kissed	Paxton
So Long	Folkways
Sparrow In the Tree Top	Santly-J
Tennessee Waltz	Acuff-R
We Kiss In a Shadow—*"The King and I"	Williamson
Where the Red Roses Grow	Famous
Would I Love You	Disney
You and Your Beautiful Eyes—†"War With Army"	Paramount
You're Just In Love—*"Call Me Madam"	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Best Thing For You—*"Call Me Madam"	Berlin
Bring Back the Thrill	Maypole
Destination Moon	Fisher
Down In Nashville, Tennessee	Witmark
Faithful	ABC
Hot Canary	Leeds
I Remember the Cornfields	Leeds
No One But You	Harms
Oh Marry Marry Me	Finburgh
On Top Of Old Smoky	Folkways
Roving Kind	Hollis
Super Song	Life
Syncopated Clock	Mills
Tonight Be Tender To Me	Life
Too Late Now—†"Royal Wedding"	Feist
Too Young	Jefferson
Vampin'	Simon
When Our Country Was Born	Life
When You and I Were Young Maggie Blues	Mills
Zing Zing—Zoom Zoom	Robbins

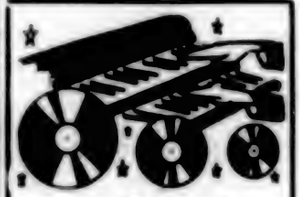
† *Filmusical.* * *Legit musical.*

Award to King Cole

Washington, April 17.

Certificate of Appreciation for his "contribution to modern music" was awarded the past week to Nat "King" Cole by the Washington Home for the Blind, only D. C. institution of its kind for Negroes.

BUDDY DE FRANCO
AND HIS ORCHESTRA
PLAY
"OUT OF NOWHERE" | "DANCING ON THE CEILING"
MGM 10946 78 RPM
K10946 45 RPM
M-G-M RECORDS



Columbia Records
KEN GRIFFIN
Currently PASTIME
DES MOINES, IOWA
Direction: MILO STELT
Mutual Entertainment Agency
203 N. Wabash, Chicago 1, Ill.

A Great Mother Song
I REMEMBER MAMA
by Charles Tobias and Henry Tobias
A Great Record By
THE ANDREWS SISTERS
Special Decca Release #27537
published by
TOBEY MUSIC CORP.
1650 Broadway, New York 19, N.Y.

PROGRAM
BALTIMORE ORIOLE
BLUES STANDARD
Paul Francis Webster

EVERYONE'S LISTENING TO . . .
THE SYNCOPATED CLOCK
LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics
MILLS MUSIC, INC. 1619 Broadway, New York 19

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 14

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rosch)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	2	PERRY COMO (Victor) "If"—20-3937	5	3	5	2	..	1	4	1	1	7	..	1	80
2	6	LES PAUL-M. FORD (Capitol) "How High the Moon"—1451	..	6	4	5	1	2	3	..	2	4	1	7	75
3	1	MARIO LANZA (Victor) "Be My Love"—10-1567A	1	1	1	..	..	4	5	2	6	5	7	4	74
4	9	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	5	8	6	6	..	7	5	..	2	2	..	47
5	4	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	2	8	..	..	2	3	10	..	3	..	..	6	43
6	6	PATTI PAGE (Mercury) "Would I Love You"—5571	9	4	..	..	3	5	..	..	7	..	4	8	35
7	7	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	8	7	3	..	..	7	6	4	8	..	..	..	34
8	3	LES PAUL (Capitol) "Mockin' Bird Hill"—1373	..	..	..	3	..	..	..	3	..	1	6	..	31
9	7	BILLY ECKSTINE (MGM) "I Apologize"—10903A	7	2	..	..	..	..	8	..	3	..	3	..	30
10	5	G. MITCHELL-M. MILLER (Col) "Sparrow in the Tree Top"—39190	..	10	9	4	9	8	..	9	..	3	10	9	28
11	8	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	10	..	2	..	..	6	..	7	4	..	..	..	26
12	13	FLORIAN ZABACH (Decca) "Met Canary"—27509	6	..	..	1	..	..	..	..	..	..	9	..	17
13	11	ROSEMARY CLOONEY (Col) "Beautiful Brown Eyes"—39212	..	9	..	9	..	..	..	6	..	..	5	..	15
14	17	MARIO LANZA (Victor) "Vesti La Giubba"—10-3228	4	..	..	..	4	..	..	..	..	..	..	..	14
15A	16	LEROY ANDERSON (Decca) "Syncopated Clock"—40201	3	..	..	..	7	..	..	..	..	..	..	..	12
15B	..	G. MITCHELL-M. MILLER (Col) "My Heart Cries for You"—39067	..	..	..	..	..	..	..	8	..	..	..	2	12
16A	14	GORDON JENKINS (Decca) "Would I Love You"—27490	..	..	..	..	..	..	1	..	..	..	..	..	10
16B	12	EDDIE FISHER (Victor) "Bring Back the Thrill"—20-4016A	..	..	..	..	..	..	2	..	..	..	..	10	10
17A	..	VAUGHN MONROE (Victor) "Sound Off"—20-4113	..	..	..	..	3	..	..	..	..	..	..	..	8
17B	10	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	..	..	..	..	..	..	..	..	..	..	..	3	8
18	..	G. MITCHELL-M. MILLER (Col) "Roving Kind"—39067	..	..	..	..	..	..	..	..	..	..	..	5	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	6	212	Mercury	3	86
Capital	2	196	M-G-M	2	64
Decca	4	86	Columbia	4	61

FIVE TOP ALBUMS

1	2	3	4	5
GUYS AND DOLLS	SOUTH PACIFIC	OUT OF THIS WORLD	VOICE OF XTABAY	CALL ME MADAM
Broadway Cast	Broadway Cast	Broadway Cast	Yma Sumac	Ethel Merman
Decca	Columbia	Columbia	Capitol	Decca
DA-825	MM850	MM-960	CD-244	DA-818
9-203	ML4180	ML-54390	CC244	9-166
DLP-8036				DLP-8035

Hub Symph's 200G Loss

Boston, April 17.

Operating deficit of Boston Symph Orch for last season was placed at approximately $200,000 by Oliver Walcott, chairman of Friends of BSO, at annual meeting last week.

Orchestra usually operates under a deficit which is met by donations, but last season's recording receipts slumped $60,000, broadcasting fees $20,000 and hall rentals $15,000 over previous season.

NEW REVIVALS
'DON'T BLAME ME'
'I'M IN THE MOOD FOR LOVE'
Standards by
Jimmy McHugh

STEWART BARR
Baritone

Disk Jockey Reviews

JOHN McCORMICK SHOW
15 Mins.; Mon.-thru-Sat., 5 p.m.
EXCHANGE NATIONAL BANK
WJJD, Chicago

Most significant fact about this show is that it marks the return of John McCormick after an absence of over a year. Aside from that the layout is generally beneath McCormick's stature as a word-spieler; it gives this class platter-spinner little more than diction exercises and indicates that an effective deejay with a weak layout is as much bad judgment as a poor twirler in a strong slot.

Format consists of three platters, all in the current pop idiom. Chatter is reserved only for recording intros and the commercials.

McCormick has one of the most polished voices on local kilocycles. It's chatty, informal, and geared straight for the more relaxed midnight hour pace. In the present slot, McCormick is still effective, but it's incongruous that he's wedged in with folk-platter shows.

Commercials, which attempt to sell frugality, are handled adroitly and should hit maximum results. *Mel.*

JOHN MOUNTEER SHOW
55 Mins.; Mon.-thru-Fri. 4:05 p.m.
Sustaining
WXKW, Albany

Quiet, relaxing popular music spins the turntables on new program emceed by John Mounteer, onetime national high school Hearst oratorical contest winner. Ballads are featured; blues are included among the other types. Mounteer plays request tunes as well as his own selections. It's a listenable feature, although at times the pattern of sameness becomes noticeable. Deejay also reads station and network promotions, as well as announcements of area civic and social events.

Mounteer is of the quietly intelligent school. He sometimes has a half-sigh in his voice and a lag in delivery which should be corrected. A ballad on which Bill Hickok WXKW jockey, sings with a group came over melodiously on last shot caught. *Jaco.*

PREVIEW ROOM
With Howard Malcolm, guests
45 Mins.; Mon.-thru-Fri., 4:30 p.m.
Participating
WTRY, Troy

Double platter sessions, with a half-hour between, feature the WTRY disker on first segment and area high school-college students as his guests on the second. Newer records are spun on the initial stanza, listeners being asked to telephone their preference. Top choice is then replayed. Malcolm last week perked up program via telephone interviews of names like Billy Eckstine, Patti Page and Eddie Fisher.

The student guests naturally vary in mike ability. Some of them talk rather well about their schools and popular music. Malcolm draws them out skillfully, but should watch the over-ingratiating shade. His commercials are delivered in enthusiastic fashion. *Jaco.*

DECCA data

The Lass With the Delicate Air . . .
EVELYN KNIGHT
Singing
LOVELY IS THE EVENING
and
NOBODY'S TEARS ARE FALLING BUT MINE

Decca 27492 (78 RPM) and 9-27492 (45 RPM)
Single Record 85c each (plus tax)

A New Novelty Hit by One of America's Great Entertainers!
RAY BOLGER
Sings
THE FOOT FOOT SONG
and
I'M GLAD I'M NOT A RUBBER BALL

Decca 27566 (78 RPM) and 9-27566 (45 RPM)
Single Record 85c each (plus tax)

A Great Jazz Concert Starring the Inimitable Satchmo!
SATCHMO AT SYMPHONY HALL

A Concert presented by Ernest Anderson in Symphony Hall, Boston, on Sunday Evening, November 30, 1947. Recorded for Decca by Peter Fratchey.

LOUIS ARMSTRONG
AND THE ALL STARS

LOUIS ARMSTRONG, Trumpet and Vocals—JACK TEAGARDEN, Trombone and Vocals—BARNEY BIGARD, Clarinet—DICK CARY, Piano—SIDNEY CATLETT, Drums—ARVELL SHAW, Bass—VELMA MIDDLETON, Vocals.

Selections include: KING PORTER STOMP—(What Did I Do to Be So) BLACK AND BLUE—ROYAL GARDEN BLUES—LOVER—STARS FELL ON ALABAMA—I CRIED FOR YOU—SINCE I FELL FOR YOU—TEA FOR TWO—BODY AND SOUL—MUSKRAT RAMBLE—STEAK FACE (Traditional Blues)—ON THE SUNNY SIDE OF THE STREET—HIGH SOCIETY—THAT'S MY DESIRE—"C" JAM BLUES—BABY, WON'T YOU PLEASE COME HOME—HOW HIGH THE MOON—BOPP BOPP.

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Night Club Reviews

Hotel Plaza, N. Y.
(PERSIAN ROOM)

Evelyn Knight, Kathryn Lee; Dick LaSalle and Mark Monte Orchs; $2-$2.50 cover.

Evelyn Knight, even maitre d'hotel Fred, himself long a Persian Room personality, admitted is one of the few who has recaptured for this class boite the esprit that usually comes with a Hildegarde opening. Somehow the latter and the P.R. went together like Truman & MacArthur do not. Miss Knight's debut here flavored the atmosphere with a joie de vivre that is the keynote to any saloon opening. Few have it. Perhaps the nearest this season was the zing and the electric excitement that Jimmy Durante brought to the Copacabana.

The Persian Room hasn't seen such long ringside tables for large parties as it did for her premm, and that after all is the b.o. barometer. No question about her authority as she unspooled a medley of o'dies and newies. Blonde, a looker, and interestingly coiffed in a new short hairdo, the lissome songstress evidences intelligence and showmanship in new sequencing and song selections. "I Wish I Could Understand Texas" is a honey, in the lighter vein, and so is a new ballad, "Long Time Forgetting You," to self-accomp of the Steinway, which listens as a good commercial potential for her Decca disking. "Man at the Ringside Table" is a good audience number and, in between, she reprised "Remember the Cornfields," "Grandfather's Clock," "Powder Your Face With Sunshine," "Dance With a Dolly," "Toorie On His Bonnet" and "Little Bird Told Me." Good opener was a bright "Green Grass Growing" number, sprightly and seasonal.

Dick LaSalle and his orch, with accent on strings and generally okay instrumentation, are excellent accomp for the songstress, as they are for the highly effective Kathryn Lee. Musicomedy ballerina excerpts from "Allegro" and "As the Girls Go," interspliicing humor with her entrechat stuff. Young brunet is a looker who does a tux jacket for a ballet-version of a drunk dance, in between her more orthodox balletmania. She's the kind of a terper who looks good in a leotard as in a skirt, and she wears both, making the strip on the floor. Production specialist is a natural for any nitery, class or mass room, as for rostrum work.

Besides the LaSalletes, Mark Monte's versatile Continentals hold over with their equally competent dansapation. *Abel.*

Chateau Madrid, N. Y.

Ramonita & Leon, Nito San Miguel, Gilberto Valdez band (5), The Cavaliers (3); no cover, no minimum.

Boniface Angel López's current layout presents a neat little package at his month-old nitery in the West 50s. In keeping with the orthodox setup of Latino entertainment, the spot is featuring rhumba rhythms, flamenco dancers and a serape-clad crooner. The first show starts at 10:30 p.m., after the dinner hour, to lure the diners to stay on despite the entertainment tax.

Show has an authentic Spanish flavor but can only hope for limited b.o. Dancers Ramonita & Leon and singer Nito San Miguel, who have appeared at similar boites in this area before, are reviewed in New Acts under which they have not been previously recorded.

For the rhumba clientele, the Gilberto Valdez band which alternates on the podium with The Cavaliers, offer dansapation in the chile tempo. Valdez, who formerly conducted the Havana Philharmonic Orchestra, handles the five man rhumba group with expert savvy. Tony Peters, guitarist and vocalist with The Cavaliers, delivers the song assignments.

La Martinique, N. Y.

Mistinguett with Lino Carenzio; James MacColl; Val Olman's Band, Pupi Lopez's Rhumba Band; $3.50 minimum.

At an age when most performers are content to recline on their backgrounds, Mistinguett, the perennial Parisian music hall star, seems ready to try and achieve a new career for herself, this time in America. Now a reported 81, she has become a tradition in French show biz over a period of more than 60 years—but there seems to be no damming the enthusiasm with which she still sings and dances, unless it's by unchivalrous critics.

At 81, Mistinguett does flirtation bits with a handsome young male assistant. At 81, she sings songs of sex and romance. At 81, with no coaxing at all, she lifts her skirts to show those "million-dollar legs." At 81, she sports several costume changes and a fabulous assortment of what looks like mercoy gems. At 81, she oughta quit.

This is a static show marked by the almost-lusty relish with which Mistinguett attacks her chores. While she suggests a certain element of Gallic charm, her French chansons emerge as little more than rasps, and her dancing, such as it is, is nothing more than a series of strolls around the floor. There is one brief dance bit with her assistant, Lino Carenzio, that earns a certain degree of acceptance.

Carenzio is in and out of the proceedings to foil for the headliner. He lends bounce to the proceedings, as does James MacColl (booked separately), who is a conferencier for the show, in addition to doing an opening single with his clever, all-too-brief impressions.

MacColl does especially good impressions of Noel Coward and Alfred Lunt, in addition to emceeing suavely.

Mistinguett does such assorted items, in addition to her singing and dancing, as bantering with the customers, borrowing hats from lady patrons and depositing them on the heads of the men. Some of her remarks overstep the bounds of American convention with their obviousness, Parisian style.

These are times when hands-across-the-sea have contributed a flock of French performers who have proved their mettle before American audiences. It's just a pity that Mistinguett is still trying to present the sort of act that she did so well years ago; now she is doing a sideshow of what was once a performance toasted on the boulevards of Paris.

Mistinguett works casually, almost dawdles; American audiences like their cafe entertainment brisk. For 50 minutes Mistinguett is doing little more than trade on the nostalgia of a bygone era. It is the sort of nostalgia that can only encourage business from sentimental octogenarians. *Kahn.*

Chez Paree, Chi

Chicago, April 12.

Dean Martin & Jerry Lewis with Dick Stabile, Helen O'Connell, Barr & Estes, Stan Grover, Kyle & Rhodes, Cher Adorables (10), Cee Davidson Orch (9), Pancho Band (4); minimum $3.50, cover $1.

This class boite is back on its stellar name policy, and doing healthy biz that's surpassing any bill in nearly a year.

Headliners Martin & Lewis, back for their third shot at the Chez (with over a year having passed since they last played here) systematically tear the house apart. Aside from the fact they nearly bend over backwards to insert Yiddishisms wherever possible and sometimes where it's questionable taste (though they're certainly not mistaking what the payees want), the lads click all the way. Unfortunately, they also have a tendency toward some esoteric hocus-pocus.

Comics hand out a fair share of blue material, but none of it's eye-brow lifting and it's all fairly agreeable. Unfortunately, their stint drags as Martin toys with "I Wonder Who's Kissing Her Now," a hokey Anglo-Italian "There's No Tomorrow" and "C'est Ci Bon." Other than that the guffaws are constant, particularly during their inevitable clowning bit with the orchestra and on their quickie carbons of Gable, Churchill, et al. Martin's warbling of "Talk of Town," with his squeaky-voiced partner's interjections, is classic.

Between their standard nitery routines, which are all hilarious (particularly the hokey prizefighter bit), comics toss the slapstick to where it reaches almost a hull, and this certainly could be pared for tighter results. Boys wind with a slick tap turn, using canes and strawhats, that might have been a beg-off had the payees not been exhausted.

Singer Helen O'Connell, working in the deuce, is tailor-made for this generally raucous show. She's unaffected and exhibits plenty of warmth. Gal works against plenty of room noise, but has wisely geared her material toward the volatile tunes and keeps her turn fairly short. Her selections, with exception of one current pop, are of early 1940 vintage, most of which were recorded during her stint with Jimmy Dorsey. Her "Green Eyes," "Arthur Murray," and "All of Me" prompt spontaneous applause at recognition. In all, she does six numbers and walks off to a fine mitt.

Barr and Estes do their standard comic terping to fair results, though their emphasis on low comedy doesn't set too solidly for an opener. They do a first Prom impresh and wind with a five-years-later version.

Slick new production number has the gals terping with plenty of punch and authority. New production dance team, Kyle & Rhodes, is excellent on the front-terping, Stan Grover does the background warbling effectively and Cee Davidson's orch, under Stabile's baton, is topnotch as usual. *Mel.*

The Society, London

London, April 11.

Sylvie St. Clair, Moschetto's Gypsy Band, R. Taylor's Rumba Band; minimum $5.

Having played the lead for the entire season in last year's production of "Latin Quarter," Sylvie St. Clair opens her latest cabaret stint with the advantage of having a wide public familiar with her style.

As The Society is a small cafe, with accommodation for less than 100 diners, intimacy of style is an important factor. Miss St. Clair clearly accepts this conception and in consequence, makes a big play at audience participation and gets the best reaction from these numbers.

Her pop "Cat Song," for example, is eminently suited as a participationer, and the offer of a bottle of champagne for the best meow-cum-purr is a strong lure. The best and most topical lyric in the show is "Nothing Doing Tonight," a satirical number introduced, not too happily, with a touch of Hyde Park soap-box oratory. The French numbers include "Paris is 2,000 Years Old," a hit from the current "Latin Quarter," and, as was expected, "C'est Si Bon" which was her signature tune last season.

Musical backgrounding by the J. Taylor rumba outfit is on the beam, while the Moschetto Gypsy orch effectively serenades the diners between dance tunes. *Myro.*

Hotel Ambassador, L. A.
(COCOANUT GROVE)

Los Angeles, April 10.

Frances Langford, Clifford Guest, Eddie Bergman's Orch (15), cover $1.50-$2.

Frances Langford has long been a name and a voice, both highly regarded, along this coastal plain. Occasionally she has been glimpsed on television and now for the home folks she comes full-blown as a nitery artist. That her popularity has suffered none because of her long absence was strongly evident at her home bistro debut. The Grove saw its biggest turnout in months and for the remainder of her three-week stand the femme table ushers should put some mileage on their nylons.

Billed as "the vivacious little torch singer," she is much more than that and the title may be slightly misleading. Torch she can with the best but her soft purring is as compelling as her fortissimo. Her voice is lively but she does no bouncing around. Impeccably groomed, she stands before the mike and gives with everything she's got and that's a full order in anyone's room. Her rendition of "La Vie En Rose" is a classic worthy of comparison to Edith Piaf or Tony Martin. She's on for nearly an hour and her rep-

(Continued on page 64)

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AGVA, USO-Camp Shows Huddling On Scales, Commish Fees for O'Seas Units

The American Guild of Variety Artists and USO-Camp Shows are negotiating a contract in which the 5% commission paid during the last war by an agreement among agents, will be continued for Camp Shows dates. Union is seeking a $100 minimum for principals and $85 for chorus.

AGVA is planning to set up a series of auditions in all cities in which it maintains branches, in order to showcase acts for possible Camp Shows tours. It's insisting on the auditions so that such business will not be in the hands of a few percenters. Union feels that the auditions can be done as a show and with paid admissions.

It's recalled that during the early part of the last war, most USO bookings were handled by one agent, until Abe Lastfogel, William Morris Agency general manager, stepped into the picture, forbade his own office to take any commissions and asked agents to limit theirs to 5%, which was done.

Camp Shows is moving at the end of this month to new quarters at 6 East 45th street, N. Y.

Outfit has also revived the bookers committee, which had its reorganizational meeting last week at a luncheon at Sardi's. On the committee are Dan Friendly, RKO booker; Harry Mayer, Warner's; Sammy Rauch, Roxy; Sid Piermont, Loew's, and Harry Levine, Paramount.

The first unit to play Korea is ready to roll. Booking, last week of Claire Lewis completed the talent lineup which will include Jack Powell, Paul Le Paul, Conway & Parks, Dorothy Wenzell, Evelyn Roberts and Bill Hamilton.

WALTERS TO RESUME FLA. LQ OPERATION

Lou Walters and E. M. Loew, operators of the Latin Quarter, N. Y., will resume operation of the Latin Quarter, Palm Island, Fla., which for the past three years was run by Albert "Papa" Bouche, former Chi restaurateur. Bouche leased the spot at a $25,000 annual rental. Lease expired this year.

Walters plans to open the Florida spot sometime in December with a French revue. It's probable that stripteuse Lili St. Cyr will be featured in the Gallic display.

Prior to Bouche's takeover Walters operated the cafe.

Coast AGVAites Battle Convention Site Shift

Hollywood, April 17.

Campaign to forestall a suggested change in the site of the upcoming American Guild of Variety Artists national convention is gaining headway here. Local members want to stick to original plans to hold the confab in Los Angeles June 7-8-9.

Ballots being mailed from national headquarters for election of delegates also contain a referendum on the question of a convention site. Understood there is a strong eastern feeling to shift the locale to a city east of the Mississippi River.

Under AGVA rules, one delegate is elected for each 200 paid up members of the talent union. Since the bulk of AGVA membership is located east of the Mississippi, it was pointed out that a considerable saving could be effected by shifting the site since each delegate gets complete travel, food and hotel expenses in addition to $8 per diem.

Understood Detroit is regarded as the most logical location.

Juanita's Cafe, Vaudates

Juanita Hall, who leaves the Rodgers & Hammerstein musical "South Pacific" with the expiration of her contract June 1, will play a series of cafe and vaude dates.

She's been set for the Town Casino, Buffalo, June 4 for a week; Prince George Hotel, Toronto, June 11, and the Capitol Theatre, N. Y., July 12. Other dates are being lined up for her by Music Corp. of America.

Josephine Baker to Relight Newark House for Vaude

The Branford theatre, Newark, will restore stakeshows for the first time in more than a decade in order to play Josephine Baker. Miss Baker will do a week at that house, starting May 30, following her stand at the Stanley theatre, Pittsburgh, May 22. Both are Warner houses. Circuit booker Harry Mayer periodically opens straight filmers for vaude when suitable headliners are available.

Mayer is simultaneously working on a deal for Miss Baker to repeat at the Strand, N. Y., in October. Nothing has been finalized as yet. Miss Baker is slated to return to Europe in July, but will return in the fall.

Andrews Sisters Given Rousing Welcome On Home Town Appearance

Minneapolis, April 17.

Returning to their old home town for their first engagement in seven years, the Andrews Sisters found a warm welcome awaiting them. They were paraded down the main streets with Mayor Eric Hoyer leading the procession which included floats furnished by local business concerns. The mayor tossed out the welcome mat to the singers.

The sisters are proving a big magnet for the annual Minneapolis Builders Show which drew 20,310 paid admissions its first two days, setting a new all-time high and running about 20% more than two years ago when the total record attendance for the week was 85,000. H. H. Corey, Builders Show's manager, estimates that this year's show will draw more than 100,000.

Lou Levy, Andrews Sisters' manager, flew in from New York to be here at the outset of their engagement and arranged for the taking of 35m film of the parade for them. These possibly will be used in a proposed screen biography which he's working on. Bill Hebert, handling the girls' press relations, also came on from Hollywood. Newspapers and columnists here went all out helping to honor them with much publicity attention.

AGENTS FIND MONTREAL FERTILE TALENT MART

Montreal is becoming fertile territory for New York agents in the search for talent for top Gotham spots. Number of percenters on talent quest expeditions in that town is on the upbeat because of the current popularity of French singers in N. Y. cafes.

It's become customary for talent from France to get a Montreal booking in order to show for N. Y. bonifaces. For example, Marjane, current at La Vie En Rose, and Mistinguett, who opened last Thursday (12) at La Martinique were signed as a result of showings in Montreal. Jacqueline Francoise is being submittted to N. Y. spots at $1,500. Lady Patachou, who's also slated for a Montreal date, is similarly being offered for N. Y. dates at $1,500 weekly.

Among agents regularly making trips to that city are Leon Newman, whose forays resulted in his representation of Mistinguett and Lucienne Boyer.

Agents are finding these trips profitable. Despite the fact that French singers are staple b.o. items in Montreal, majority of bookings still comprise U. S. names. Most of the cafes in that territory must rely on American talent because there are enough English-speaking residents in Montreal to insure a steady market for w.k. U. S. talent.

AUERBACH INTO ARMY

Larry Auerbach, of the William Morris agency vaude dept., was inducted into the Army last week. His post has been taken over by Sandy Glass, who was formerly in the video sector.

Glass was recently discharged from the Army.

Laine's Special Show Reopens House for 1 Day

State theatre, Hartford, which shutters the first week in May for the summer months, will reopen for one day on May 27 to present a special show headlining Frankie Laine.

Laine, who will do six shows, will be supported by three other acts yet to be set.

That Seasonal Foldo for Cafes

A drop in the number of cafes is anticipated by the summer. Operators of several niteries feel that there isn't enough business around to warrant keeping open. However, they're waiting for a major break in the weather to announce their closings. In that way the shutterings look more legitimate.

There are several cafes hanging on the ropes at this time. Most of these are still willing to take a chance on an attraction, but agencies and top names feel they cannot cooperate because they're unwilling to hazard a closing during or after the run of an expensive headliner. Feeling is that the value of the act would go down immeasurably. The primary reasons — shortage of topliners and terrific operational expenses—still apply for the spots whose days appear to be measured.

In direct contrast is the ropes-up business being done at the Copacabana and Latin Quarter, both N. Y. Business is at record levels at the Copa, where Jimmy Durante is headlining. The Latin Quarter has been doing excellently whether or not there are headliners on the bill. The Versailles has also been doing well, but it's not up to the standards that prevailed when Edith Piaf was there. Monte Proser's La Vie En Rose also appears to be clicking.

Hotel rooms are doing uniformally well, especially on the eastside. These rooms have been hitting a consistent volume all season, with only slight variations, depending on the headliner.

BERLE MAY REPEAT AT N.Y. ROXY IN AUG.

Deal is underway for Milton Berle to play the Roxy, N. Y., sometime in August. He played the house last year at $27,500 plus percentages. It's expected that the current Roxy deal with Berle will be at a higher salary than he received last season. Berle will pay the surrounding talent.

It's likely Berle may take other vaude and cafe dates during the summer. One of the purposes in his taking to the road is to determine the effect of his video appearances on in-person dates. Prior to his video impact, Berle didn't hit upper-echelon grosses except in a few key cities.

Proser Shutters Cafe Theatre, N.Y., To Prep for Mae West's 'Lil' May 7

Monte Proser closed his Cafe Theatre after Sunday's (15) performances and will reopen May 7 when Mae West comes into spot with a capsule version of "Diamond Lil." Proser said spot played to capacity on closing night.

Proser signed Miss West a couple of weeks ago at $8,500 weekly with support cast salaries also to be paid by him.

Proser will start rehearsals of "Lil" as soon as it's determined which union, American Guild of Variety Artists or Actors Equity has jurisdiction of that show. Proser's last legit tab, "Billion Dollar Baby" precipitated an argument between both unions which was resolved by the Associated Actors and Artistes of America awarding jurisdiction to AGVA, but recommending joint administration until the end of that show. Proser, subsequently closed display earlier than anticipated in order to escape what he described as oppressive minimums of $112.50 for chorus and a six-day week for performers getting less than $400.

Before Proser can open he'll have to post four weeks salary for Miss West. She insists on such guarantee.

Maria Pons to Play N. Y. Spanish Vauder

The San Juan theatre in the Spanish section of New York gets a spot vaude show with Mex filmster Maria Antonietta Pons, starting tomorrow (Thurs.) for one week. House is operated by Lou Walters and E. M. Loew.

Miss Pons wound an engagement at the Latin Quarter, last week. Her last N. Y. vaude appearance was at the Puerto Rico theatre, Bronx, where she broke the attendance record.

400 Diners Flee to Safety In Camden (N.J.) Fire; Damages Set at 250G

Philadelphia, April 17.

Weber's Hof Brau, entertainment landmark at Central Airport, Camden, and one of the largest cafe operations in this section, was razed by a spectacular multiple-alarm fire Wednesday (11) that brought engine companies from Camden and a dozen South Jersey communities.

More than 400 diners, many of whom lost hats and topcoats, were routed by the blaze which swept rapidly through the Swiss chalet-type building and roared out of control for two and a half hours.

Michael Angelino's orchestra, which was playing in the main dining room, and the Eldoradians, a combo playing for a private party in the Swiss Tavern, remained on the stands until all the guests filed out. Mayor George E. Brunner, of Camden, who was to have addressed the party in the Swiss Tavern, lost his topcoat and hat in the blaze. Manager John Weber estimated it would cost about $250,000 to replace the Hof Brau and that $12,000 in foodstuffs and $75,000 in liquor were lost in the flames.

STANLEY MELBA JOINING N.Y. GRADE AGENCY

Stanley Melba, entertainment director and maestro at the Pierre Hotel, N. Y., is set to join the Lew & Leslie Grade Agency branch in New York. Deal is currently awaiting the okay of the agency heads who operate from London. Eddie Elkort, Grade agency veepee in charge of the N. Y. office, dickered with Melba.

Melba, during his tenure as Pierre maestro, has also been active in the agency business. He books talent for several conventions annually and he pacts all talent for Pierre's Cotillion Room.

Stanley Worth will baton the Cotillion Room band and Melba will continue to service the Pierre account from the Grade office.

BALTO DENIES INJ. ON ROLLER DERBY SHOWING

Baltimore, April 17.

Federal Chief Judge William C. Coleman in Baltimore District Court denied an injunction to Roller Derby Associates vs. American Roller Derby showing at Sport Centre here. Judge ruled that although words "Roller Derby" may have acquired secondary meaning, neither of the words standing by itself has acquired any such meaning that someone else may not use either or both in different relation to each other.

Judge said he was aware of fact that state courts in Pennsylvania and New York had restrained use of names "Roller Speed Derby" and "Roller Skating Derby," but said he was not familiar with the facts presented in those tribunals.

Current showing of "American Skating Derby" was set here by Charlie Yates.

Jazz Forsakes Swing St. For Plush East Side Cafes

Jazz is expected to desert New York's 52d street for an invasion of the more plushier cafes on the east side. Success of the recently opened Embers, across the street from El Morocco, is providing the impetus that's expected to make the swankier sector of town a haven for the crew-cuts.

Embers is currently going in for the-tail coin and is negotiating for the King Cole Trio.

Another impetus to the conversion of the smaller bistros in that part of town is seen with Irving Alexander's takeover of the Jack Eigen Guest Room. Alexander has been operating the Three Deuces on 52d street with jazz outfits for the past few years, and he's set to install a similar policy in his east side spot.

Deal is on for Thelma Carpenter to go into the Jicky Club, and another dicker is being made by the Blue Angel for Mildred Bailey.

RKO Confabbing AFM On Pacts for Cleve, Cincy

RKO circuit is working out a deal with the American Federation of Musicians for the reopening of the Palace, Cleveland, and the Albee, Cincinnati. Maj. Leslie Thompson, in charge of labor relations for the circuit, left for Cleveland Sunday (15) for confabs with the union and will follow with a trip to Cincy for similar conferences. Circuit previously had a contract with the locals of the AFM, which expired.

Circuit would use these houses for spot bookings. It's possible that if negotiations jell, Josephine Baker may play these houses in June.

Gloria De Haven for Versailles

Deal is in the works for filmster Gloria De Haven to play her first N. Y. cafe date at the Versailles.

If deal is completed she'll go in sometime next month.

N.Y. Par in Hefty Talent Splurge Sets Martin & Lewis, Sinatra, Laine

The Paramount theatre, N. Y., is going in for the heaviest talent splurge in many years. Theatre has booked Martin & Lewis, Frank Sinatra and Frankie Laine, all at guarantees and percentages.

Martin & Lewis have been signed at a salary equal to that of Bob Hope, who was in at a $50,000 guarantee plus half the gross over $100,000. Team will pay for surrounding show and band. They'll go in around July 3.

Martin & Lewis will be followed by Laine, who goes in at $22,500 guarantee. Surrounding talent hasn't been set as yet.

Paramount's next show will be headed by Sinatra, who's also getting $22,500. However, salary drops to $20,000 on the second week, but he'll participate in percentages during that week. Starting date is April 25. He'll be doubling from his Saturday night CBS video show, first half-hour of which is sponsored by Bulova.

There are several points of interest in Sinatra's talent lineup. Date will mark the theatre debut of Dagmar, a mainstay of the Jerry Lester video show on NBC. She'll be getting $3,000 on that stand.

Another factor of the Sinatra booking is the pairing of his stand with "My Forbidden Past" (RKO), starring Ava Gardner, with whom Sinatra has been linked romantically. Another focal point is Joe Bushkin's appearance with Sinatra. Bushkin, who gained prominence in the past year or so with his pianistics, will head a 20-piece band. Tim Herbert & Don Saxon complete the talent lineup. Sinatra, incidentally, pays for the surrounding bill.

Jackie Heller Ordered To Take It Easy by Medico

Pittsburgh, April 17.

Jackie Heller, who entered Allegheny General Hospital here 10 days ago for series of checkups, has been ordered by his doctors to take a long rest, and night club entertainer-owner expects to be out of action until late summer at least.

Heller operates Carousel with his brothers, Sol and Bill, and in addition has served there continuously as host-m.c. and featured singer. Recently he doubled for two days at Penn theatre when Vic Damone fell ill, and strain of doing so many shows a day is believed to have led to his collapse.

Night Club Reviews

Continued from page 62

Hotel Ambassador, L. A.

ertory runs the gamut of everything in the popular field.

If she displayed a trace of nervousness it was because of the uncertainty of her accompaniment by Eddie Bergman's house crew. There seemed to be an overplay of brass and lack of fresh arrangements. She fumbled a bit with her song lead-ins but she smiled this off by saying she was used to prompting cards in television. Called back for three encores, she reprised with sets rather than solos and thoroughly saturated the demands made on her.

Only other act on the bill is Clifford Guest, an Australian ventriloquist with a dummy who jumps around like on springs and a far-away diffusive voice. He was well liked and favored by some over Edgar Bergen, who admits he's a bad ventriloquist. His vocal tricks are both novel and new. Bergman's orch plays the dance music and backs acts adequately but as an emcee he is much too patronizing. *Helm.*

Shamrock, Houston

Houston, April 13.

Dick Haymes, Henry King's Orch, $2.50 minimum.

Singer Dick Haymes has a smooth set of pop tunes and ballads which click nicely with the audience. Tops in special arrangements are his "Old Man River" and "I Can't Give You Anything But Love, Baby." Emerald Room audiences, few of them in the crooner-fan age bracket, are appreciative during his 30-minute turn.

But their big kudos come when singer pulls a brand new trick in showmanship. The Emerald Room is getting increasingly noted for too lengthy shows and performers who mistake a polite round of applause for a double encore.

Haymes takes his bow, then thanks the folks, invites them to dance to Henry King's music, then hops to the podium and does requests for another half hour. *Fraz.*

Casablanca, Miami B'ch (CLUB MOROCCO)

Miami Beach, April 13.

Luba Malina, Harrison & Fisher, Ralph Font Orch, Hy Grossman Orch; minimum $3.

Luba Malina hasn't played this area in several years, and with her appearance in this smart room, the question of her too long hiatus arises.

She tees off with special on "If I Knew You Were Coming, I'd Have Baked A Cake," continues to build with "You Can't Have Everything" adding howls with interpolated patter, a satire on wolf types; spoof on "Ghost Riders In The Sky" and winds into sock twist on "South Pacific" tunes for a wrapup. Has to beg off.

Harrison and Fisher are the perfect preceder for her comedics. Their spoofing of the standard dance teams, American, Continental and Latino are topdrawer, imaginatively conceived and played for optimum returns. *Lary.*

Copa City, Miami B'ch

Miami Beach, April 14.

Jackie Winston, Freddie Stewart, the Carnevales (2), Quintones (5), David Tyler Orch; no cover or minimum.

With the big room closed the 200 seat Lounge has been transformed into an intimery which is featuring mostly new faces on a moderate budget, with results building nicely.

In the comedy spot is Jackie Winston. Comedian played here some years ago at Kitty Davis' and at the time projected a melange of unorganized ideas that contained laughs and revealed potencies for development. Back now, he is projecting a disciplined set that contains a goodly amount of original material.

Best of his material is his hillbilly bit, with a new approach to "Melody In F" good runner up. Overall he's set his routinings for good results. Personality is fresh and gets the listeners. Delivery and timing is okay. It's simply a matter of adding two or three sequences tailored to his frenetic style for him to move into video, better cafe and vaude dates.

Freddie Stewart has become a standard hereabouts with his long runs at Alan Gale's Celebrity Club. The slight young tenor handles the better pops in a definite style, with an easy approach and delivery that gets them. Only off factor is a too-confident demeanor on some of his intros.

The Carnevales open show in bright style with their terp ideas. Top matters with aud participation bit that makes it all one big, happy affair, for solid reception.

The Quintones fill in the between show lulls with their song-instrumental ideas, while David Tyler and orch, which played the main room all season, handle the show in usual top manner. *Lary.*

Havana Madrid, N. Y.

Tony Bari, Jackie Fields, Tanya & Tondeleyo, Marquita Rivera, Havana-Madrid Girls, Anita de Castro Rhumbas, Bartolo Rhumbas, $3 minimum.

Billed as "The Champagne Caruso," Tony Bari heads the new show at Havana-Madrid, a layout that's a little topheavy on the terping side, but on overall clicks for solid returns. Bari's lusty tenor holds 'em for five numbers and he could do more, judging by the hefty applause. Opening with "There's No Tomorrow," he goes through a medley of pop and Italian numbers, winding with a Yiddish song for begoff.

Comedy spot goes to Jackie Fields, who contribs sleight-of-hand tricks which register well. He keeps up a flow of chatter, sometimes corny, while going through his turn. Most of the tricks are standard, having been seen many times before, but his payoff is a baffler to the average audience. Fields covers a table model radio, tuned in, with a cloth, throws the bundle in the air and set disappears. His easy style and tongue-in-cheek approach to his tricks make him an okay nitery attraction.

Tanya & Tondeleyo, male and femme Cuban dancers, perform strenuous routines adeptly. Exponents of primitive terping, their interpretation of a jungle dance pays off solidly.

Marquita Rivera, holdover, continues her fast clip of vocals and eccentric bumps and hip swings. She loses none of her energy as she prances through her turn at terrific pace.

The five-girl line offers suitable between-acts routines, while the de Castro and Bartolo rhumbas give good musical support to the show and for patrons' dancing. *Alst.*

Cafe de Paris, London

London, April 11.

Kay Thompson, with Jonathan Lucas, George Martin, Buzz Miller; Johnny Kerrison Samba Band; minimum $5.

The success of Kay Thompson's return engagement here has eclipsed her earlier triumph. A packed house, including many of the leading show biz names, gave her a powerful sendoff after a performance rich in artistry, graceful in rhythm and reaching the peak in sophistication and polish.

For current engagement, the chanteuse has been booked for six weeks, but if opening night reaction is a criterion she could pack the cafe for many weeks more. It will undoubtedly be a profitable season.

The achievements of Miss Thompson is due in no small part to the thought and skill that went into the operation of her act. Each number was, in itself, a complete and polished production with the songstress, of course, dominating the scene, gliding across the floor with incredible ease, and always magnificently supported by the trio of dancers, Jonathan Lucas (a hit in the London production of "Touch and Go"), Buzz Miller and George Martin.

Each number clicks with every nuance being given the right shading, and every song brimming with sparkling good humor.

Of the five numbers that make up the show, the ballet is the most attractive. This is a perfect vehicle for the star and her dancers. Other sock features are the fascinating "Story of Suzette" and her closing item "Birds and Bees and Love." *Myro.*

Eddy's Rest., K. C.

Kansas City, April 18.

Herb Shriner, Tony DiPardo Orch (8); $1, $1.50 cover.

As has been its policy for some time, this Baltimore Avenue bistro is continuing to bring in some of the better names of show biz. Herb Shriner is a case in point, and his fortnight stand is giving Eddy's some of its better biz. It's the first club date in town for Shriner.

Orch leader Toni DiPardo opens show with a heated version of "Three Little Words" done on his tiny soprano trumpet. Balance of the half hour is taken over by Shriner and his homespun witticisms and fancy harmonica work. In his folksy style and jokes he kids about most anything with some dry lines about the weather, self-service funeral parlors, the Army, or whatever comes up.

Near the end of stint Shriner reverts to the harmonica to exhibit his well-known style on "Czardas" and "Chinatown," all to approval of patrons, and with able backing of DiPardo orch. Biz holds unusually good at Eddy's, and even on this midweek night house was well filled. *Quin.*

Inside Stuff—Vaudeville

Of interest to certain cafes and restaurants in New York is the recent decision by the Appellate Division of the N. Y. Supreme Court which ruled that the State Liquor Authority erred in revoking the license of a Lexington ave. (N.Y.) bar in which homosexuals were alleged to have congregated. Court declared that it wasn't proved that the proprietor of the spot had any knowledge that his patrons had these inclinations, that there were no indecent acts on the premises, and there was no evidence that the operator had permitted unlawful solicitation. Court also declared that homos are difficult to identify.

License revocation was based on the arrest of two men, one of whom was acquitted. Court said that the operator is not required to "engage in a form of espionage to keep patrons under a form of surveillance so as to be able to sustain charges of probable misbehavior."

Factionalism has set in on the various campaigns by members of the American Guild of Variety Artists to get a favored list of candidates elected to the convention tentatively slated for June 7 in Hollywood.

Although this follows the usual pattern of previous elections in this union, departure stems from the fact that backers of various tickets aren't permitting their names to be used.

One set of literature urges members to vote for a set of candidates by number, with no mention of names on the throwouts. Other handout asks for the abolition of the present board and calls for a complete housecleaning.

Both campaigns are puzzling to the rank-and-file inasmuch as there's no inkling of those that are shelling out the costs of the campaign literature.

Other factional slates are in the making and it's probable that there will be five different lists before the end of the balloting May 5.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 17.

Dr. Homer McCreary, Variety Clubs Hospital medico, bedded with a fractured ankle received in a fall on ice.

Harry Nason, former publicity head of the Phelps Theatre Circuit, Philadelphia, received his all-clear to resume work, and left for home.

Jean De Baudouin in from California for annual checkup, drew an all-clear and left for N. Y.

Local station WNBZ aired a five-minute serenade to Jean Ellis, new arrival here at the Variety Clubs hospital. It was sponsored by the staff of the Blue Bonnet Theatre, Houston.

Versey Strum motored back to Richmond, Va., after a two-week vacation with his frau, Virginia Strum.

Yours truly drew a good clinic that rates him a 10-day furlough, to be spent on the farm of nephew.

Write to those who are ill.

Bob Russell opens at the Bradford hotel, Boston, tomorrow (Thurs.) for two weeks. He'll continue with "Pet Parade" on WJZ-TV on Sundays.

CLIFFORD GUEST

and

"Lester"

Now at the

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"Clifford Guest, Australia's gift to ventriloquism, used to telling effect a far-away voice for his dummy and had him hopping around as if on springs. Different from the mine run of voice diffusers, his use of unique vocal devices won him a sound ovation." —DAILY VARIETY.

"The Grove show starts off with the finest ventriloquist act we have ever seen or heard. Clifford Guest, of Australia, with 'Lester' has an amazing voice range and clever routines. He's very good looking and seems a natural for TV." —HOLLYWOOD REPORTER.

"Guest has one of the finest and most novel ventriloquist presentations." THE ROUNDER, L. A. Mirror.

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JACKIE KANNON

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A NEW STAR IS BORN!

REX STOPPED THE SHOW . . .

"Rex Ramer, English mimic of musical instruments, baritones, sopranos and crazy bands, stole the honours at the London Hippodrome's 1951 Folies Bergere.

"His ten minutes provided London's biggest first-night show-stop for years.

"He was one of several astonishing acts which are the strength of this satisfying entertainment."

P. L. MANNOCK,
Daily Herald.

BIG-CHANCE RAMER WAS FOLIES HIT . . .

"Rex Ramer, a 35-year-old vocal wizard from Liverpool, who was called into the show yesterday as an afterthought, went back to his dressing-room last night and wept on his wife's shoulder like a child because he had been the biggest success of the whole revue.

"His single act, unrehearsed except for a hurried chat with the conductor, really stopped the show by winning a greater ovation than any of the lavishly mounted and meticulously rehearsed spectacles in this £40,000 production.

"After imitating almost every known musical instrument in a freak voice ranging from shrill soprano to growing bass, he drew from his fellow countrymen the kind of cheers that followed him in his recent two-and-a-half years' tour of Australia, New Zealand and America."

CECIL WILSON,
The Daily Mail 3/7/51.

A STAR IS MADE IN 9 MINUTES . . .

"One, Rex Ramer, stopped the show after his whirlwind vocal mimicry of every known instrument and voice. The audience refused to let the show go on without seeing him again."

JOHN BARBER,
Daily Express 3/7/51.

HIGH-NOTE MAN HITS TOP . . .

"Nine minutes on the stage of the London Hippodrome last night put thirty-nine-year-old Rex Ramer — Southampton-born, Irish-raised, vocal tyrannosaurus — right on top of the world. His musical and vocal mimicry stopped the new 'Folies Bergere' show. Prolonged applause completely bewildered the orchestra."

A. F.
Daily Mirror 3/3/51.

The Rage of LONDON

NEW STAR STOPS SHOW . . .

"Rex Ramer came out of the R.A.F. and discovered the chance that made his fortune—a freak act of vocal chords. He can sing soprano, baritone, imitate any instrument.

"Last night the gallery stopped the show after his first number opened and the band played on. But the gallery deafened everything until Ramer took another bow."

WALTER HAYES,
Daily Graphic 3/7/51.

"Rex Ramer is so clever at imitating various sources of music, ranging from a barrel organ to Gracie Fields singing 'Sally.' This odd artist was recalled and recalled again."

ALAN DENT,
News Chronicle 3/7/51.

ONE-MAN OPERA . . .

"Rex Ramer has one of the most astonishingly flexible voices I have ever heard. He is a whole opera in himself."

STEPHEN WILLIAMS,
Evening News 3/7/51.

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VARIETY BILLS

WEEK OF APRIL 18

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 19
Gypsy Rose Lee
Nat Brandwynne O
Lawrence Brooks
Bob Williams
Jean James & Cornell
Music Hall (I) 19
Morley Meredith
Anne Roper
Jane Lode
Nino Wonder Dog
Jacques Cordon
Gene Snyder
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 19
Korpas 3
Bobby Jordan
(6 to fill)
Paramount (P) 18
Ray Anthony Orc
Mel Torme
Petre Bros
Larry Storch
Roxy (I) 18
Annemary Dickey
Bonny Howard
Floria Zobeck
Jimmy Nelson
Andre Eglevsky
Melissa Hayden
Roxyettes
Strand (W) 20
Tony Pastor Orc
Gordon MacRae
Buddy Lester
Grace & Nicco

BALTIMORE
Royal (I) 19
Nat King Cole 3
Glenn & Jenkins
Strut Flash
Shooreground Dcrs
Lott & Joe Anders
Tracey McHenry O

BUFFALO
Buffalo (L) 20
Canton Duo
Claire Hogan
De Mattiazzis
Cy Reeves
Ink Spots

CHICAGO
Chicago (P) 20
Mack Ross & Owen
Danny Lewis
Lew Parker
Rosemarie
Oriental (I) 19
Mindy Carson
John Agar
Will Mahoney
H & W Bell
Sherman Hayes Orc
Regal (P) 19
Ella Fitzgerald
Buddy Johnson Orc
Peterson & Jackson
Jay Smythe

MIAMI
Olympia (P) 18
Chambers & Blair
Billy Romano
Pegy Navatny
Hermanos 3
Vagabonds
Roosevelt (I) 19
Bazels & Fox
Barton Bros
Grossman & Goldberg
Johnnie Howard
Adeline Naice
Bobbie Layne Co
Larry Alpert
De May & Moore
Marty Drake

ROCKFORD
Palace (I) 20-22
Max Terhune
2 Little Dickens
2 Matthews
Grace Miller
Wally Dean

SOUTH BEND
Palace (P) 21-22
Josephine Baker
Leo De Lyon
Zaris

WASHINGTON
Capitol (L) 19
Virginia Lee
Arnaut Bros
Guy Mitchell
Andre Andree & Bonnie

AUSTRALIA

MELBOURNE
Tivoli (I) 16
Mary Brian
John Hubbard
Lori Irving
Bernardine Hayes
Gerald Oliver Smith
Michael Hayes

SYDNEY
Tivoli (I) 16
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerda Bornstad
Christa
Marika Saary
Phillip Yappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Clary Trenholm

WELLINGTON
Opera House (I) 16
M & H Nesbitt
Gaus Bros & Myrna
Wally Boag
Marquis & Family
Detroy
Ileana Sassova
Eugene's Flying Ballet
Southernly Busters
Patricia Hardie
Alice Brennmann

BRITAIN

ASTON
Hippodrome (I) 16
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Hi Diddle Diddle Debutantes
Terry's Juveniles
Jack Leonard
Rosemary Sparks
Gardiner & Baxter

BIRMINGHAM
Hippodrome (M) 16
Rose Murphy
Cox Twins
Moreaux & Liliane
Musical Derricks & Tony
Dick Henderson Jr
Jackley & Joe
Jack Billings & Diane
Elmar
Miles Twins

BOSCOMBE
Hippodrome (I) 16
C & R Yale
Dudley Dale Co
3 Hicks
Delinos Ballet
Freddie Harrison Co

BRIGHTON
Hippodrome (M) 16
Morecambe & Wise
Sam Costa
Buddy Billy
Nitwits
Alan Clive
Beverly Sis
3 Vertas
Floyd & B'Nay

BRISTOL
Empire (I) 16
Terry Cantor
Ford & Lennox
Ken Barnes & Jean
Jon Fauni
Eva Kane
Victor Redman
Morgan & Manning
Cope Models
Mayfair Maids

BRIXTON
Empress (I) 16
Jewel & Warriss
Benson Dulay Co
Rene Strange
Wonder Wheelers
3 O'Doyle Bros
Johnny Laycock & Beryl

CARDIFF
New (S) 16
Hal Monty
R & N Harrison
Wilson Keppel & Betty
A & L Ward
Ali Bey Co
Betty Hobbs Globe Girls
Kirk Stevens

CHELSEA
Palace (I) 16
Albert Grant
Renee Beck
Jack Francois
Fred Hugh
O'Farrell Sis
Donna Mareska
Pat Siddons
Raymond Allen
B & K Day
Cyril Tyler
8 Young Ladies

CHISWICK
Empire (S) 16
Billy Cotton Bd
Freddie Sales
3 Jokers
Cillas Football Dogs
Arthur Dowler
Mills & Belita

EAST HAMPTON
Palace (I) 16
Lauri Lupino Lane
Pop White & Stagger
Reed Twins
Welcome Singers
George Truzzi
Wallace Lupino
Ken Wilson
Dancing Kingslites
Teresa Waters
Vera Mc Lean
Freddie Martin
Tommy Layton
Gordon Caddy

EDINBURGH
Empire (M) 16
Olsen Sea Lion
Jack Radcliffe
Bob Murray
Morton Fraser
Harmonica Gang
3 Angelos
Michael Bentine
Greta Unger 3

FINSBURY PARK
Empire (M) 16
Bonar Colleano Jr
Robert Moreton
Lee Royce
2 Monarchs
Cottas 3
Aerial Kenways
Eve Escott
Gordon Ray Girls

GLASGOW
Empire (M) 16
Kerry Pipers
A J Powell
Hal Mack Dancing Demons
Gus Aubrey
Peter Webster
Flo Whiteleys Zio Angels
Randles Mandalay Singers

GRIMSBY
Palace (I) 16
Alan Dean
Winifred Atwell
Shane Sis
George Kaye
Jimmy Elliott
Dick Emery
Reggie Radcliffe
Augusto
Murray & Hinton

LEICESTER
Palace (S) 16
Ethel Revnell
Arthur English
Lowe & Ladd
Val Merrall
Betty Keyes Pekes
Irving & Girdwood
Rosa & Ronita

LIVERPOOL
Empire (M) 16
Lester Ferguson
Max Wall
Semprini
Downey & Daye
Jay Palmer & Doreen
Chevalier Bros
Cynthia & Gladys

LONDON
Palladium (M) 16
Judy Garland
Max Bygraves
Debonairs
Bedini Tp
Fayne & Evans
El Granadas & Peter
Frances Duncan
Palladium Girls

MANCHESTER
Hippodrome (S) 16
Red Ingle Co
Frantic 4
Paula Castle
Cingalee Co
Paul & Pauline
Scott Sanders
Morgan & Laurie
Brockways
Lonsdale Sis

NEWCASTLE
Empire (M) 16
Frankie Howerd
Rex Roper & Pat
Charmain Innes
Eddie Arnold
Elmar
Cycling Brockways
Donald B. Stuart
Westway Girls

NOTTINGHAM
Empire (M) 16
Ronnie Ronalde
Sandy Lane
Olga
Joyce Golding
Jose Moreno
Tony & Ruby
Kimma & Karen

PORTSMOUTH
Prince of Wales (M) 16
Nellie Lutcher
Derek Roy
Jack Jackson
Belonda
Bert Duke 3
Saveen
Cookes Ponies
Marie Louise & Charles
Walthon & Dorraine
Royal (M) 16
Amar & Alana
Booth & Ziegler
Eddie Arnold
D & J O'Gorman
Cycling Brockways
Tommy Jover Co
Carl Ames

SHEFFIELD
Empire (M) 16
Donald Peers
Sereno & Joy
Eddie Gordon & Nancy
Helga Barry
Walter Niblo
A J Powers
Linda & Lana

SHEPHERDS BUSH
Empire (S) 16
Arthur Lucan
Kitty McShane

SUNDERLAND
Empire (M) 16
Harry Secombe
Leon Cortez
Nichols & Morris
Tanner Sis
Darlyn Dogs
Enos Toppano
Edorics
Moore & Halton

SWANSEA
Empire (M) 16
De Haven & Page
Rio & Lane
Franks & Le Cros
Peter Blair
3 Devals
Hazel Holland
Annette Duval Girls

WALTHAMSTOW
Palace (I) 16
Gladys Hay
Houston & Stewart
R & E Jenks
Diamond 3
Winston Foxwell
Lugo Co
Fiery Jack

WOLVERHAMPTON
Hippodrome (I) 16
Kordites
Georgie Wood Co
Bartlett & Massey
A & V Farrell
Terry Scott
Carlisle & Weldon
Doreen & Victor
Billy Sinclair

WOOD GREEN
Empire (S) 16
Reg Dixon
Mary Naylor
Schichtl Nulyns
Marionettes
Allen Bros & June
Victor Seaforth
Les Valetting
Vic Leonard
Marsure

YORK
Empire (I) 16
Collinson & Breen
Domarto Elliotts
Lang Vaughn & Patricia
Peter Dulay
Duval Fillies
Manu & Chico

CANADA

EAST HAMPTON
Granada (I) 14
2 Valas
Paige & Metro
Godowns Collie Dogs
Jenny Hayes
Lowry & Thomas
Merenia

MONTREAL
Gayety (I) 14
Irene Bordoni
Henny Youngman
Jadin Wong
Chester Dolphin
Jerry Young
Allan & Drake
Wallace & Gale
Larry Clarke Orc
Seville (I) 14
Don Cornell
Bobby Sargent
V & G Haycock
Jack Gwynne
Bobby Winters
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Blue Angel
Portia Nelson
Alice Pearce
Marc Lawrence
Martha Davis
Stuart Ross
Eadie & Rack
Oliver Wakefield
Lester Crossley 3
Harold Cooke
Bon Soir
Jimmie Daniels
Mildred Bailey
Kozack & Burns
L Henderson
Cafe Society
Arthur Blake
Ann Hathaway
Sammy Benskin O
Chateau Madrid
Gilberto Valdes
Romanita & Leon
San Miguel
Cavaliers
Jack Fairchild
Copacabana
Jimmy Durante
Eddie Jackson
Jimmy Nelson
Toni Arden
Harrison & Patricia
Hope Zee
Maria Gambarelli
Paycees
M Durso Orc
Sonny Calello
R. Alvarez Orc
El Chico
Rosita Rios
Trini Moreno
Maria Del Carmen
Nino Utrera
Eduardo Reyes
Sarita Herrera
D'Aleman Orc
Embers
Art Tatum
Habibi
Shoshana Damari
Leo Fuld
Havana-Madrid
Tony Bari
Laura Cordon
Marquita Rivera
Anita & Antonio
Bartolo
De Castro Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Bernie Cummins
Joan Hyldoft
Romayne & Brent
Slade Sequettes
Hotel Pierre
Rosalind Courtright
Stanley Melba Orc
Hotel Plaza
Evelyn Knight
Kathryn Lee
Mark Monte
Dick La Salle Orc
Maximilian Bergere
Hotel Roosevelt
Guy Lombardo Orc
Three Suns
Hotel St Regis
Paula Drake
Milt Shaw Orc
Hotel Statler
Freddy Martin Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Woody Morgan
Page Morton
Jose Poniera
La Martinique
Mistinguett
Jackee MacColl
Lino Carenzio
Pepito Lopez Orc
Val Olman Orc
La Vie en Rose
Marjane
Cy Coleman 3
Mischa Novy 3
Latin Quarter
Chas Chase
Alex Darcy
P Manzone Dcrs
Marion Colby
Gloria Le Roy
Los Pablos
Can Can Dcrs
Romano Trio
Art Waner Orc
Le Ruban Bleu
Michael Brown
Pat Carroll
Kirkwood Goodman
Three Riffs
Norman Paris 3
Julius Monk
Leon & Eddie's
Eddie Davis
Alverda
Nancy Graham
Morton & Patricia
Joan Mason
Kenny Davis
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Lois Livingston
Herb Corey
Downey & Fontaine
Hazel Webster
Old Knick
Paul Killiam
Jack Waldron
Betty Lou Barto
Sherry Stevens
Ernest Saracino
Geene Courtney
Bill Meigs
Clara Cedrone
Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linner
Lina
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes
Penthouse
Paul Tuchman
Johnny Thompson
Mirko
Versailles
Lucienne Boyer
Pierre Cartier
Artini & Consuelo
Emile Petti Orc
Panchito Orc
Village Barn
The Hicks
David Blight
Sky Ro
Les Apparetti
Jack Whitehead
Village Vanguard
Folkmasters
Reeve Wallace
Charlotte Rae
Clarence Williams 3
Wivel
Truus Smalgage
Lady Frances
Bob Lee
Bordi Raydon
Waldorf-Astoria
Billy De Wolfe
Cabot & Dresden
Emil Coleman
Mischa Borr Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Al Robinson
Alkali Ike
Harvey Bell
Arne Sultan
Casablanca Hotel
Lube Malone
Harrison & Fisher
Hy Grossman Orc
Ralph Font Orc
Clover Club
Gene Baylos
Lily Ann Carroll
Paul Kohler & Joi
John Conrad Dcrs
Woody Woodbury
Tony Lopez Orc
Copa City
Jackie Winston
Freddie Stewart
B & M Carnevale
Quintones (5)
David Tyler Orc
Delano Hotel
Louis Adler Orc
5 O'Clock Club
Martha Raye
Vagabonds (4)
Tod Guardsmen (8)
Frank Linale Orc
Jewel Box
Jackie Maye
Danny & Doc's Rev
Johnina Hotel
Frances Colwell
Michael Strange
Tony Matas
Lord Tarleton Hotel
Hal Graham Orc
Leon & Eddie's
Mel Marx
Gayle Powers
Melvin
Billie Joy
Gabby
Chris Bailey
Martinique Hotel
Paul Chapman
Harry Elliott
Danny Yates Orc
Mother Kelly's
Jackie Small
Peggy McCoy
Beachcombers (4)
Sam Bari
Bobby Sherman
Charlie Page
Nautilus Hotel
Mary Small
Buddy Hackett
Buddy Walker
Capellos (3)
Don Castro Orc
Park Avenue
Charlie Farrell
3 Continentals
Peter Rich
Marion Murray
Savoy Plaza Hotel
Nick D'Amico Orc
Sans Souci Hotel
Manor & Mignon
Arne Barnett
Sacasas Orc
Saxony Hotel
Mays Orc
Sherry Frontenac
Al Schenck
Hermanos 3
Nino Vascovino
Catalino Orc

CHICAGO

Blackhawk
Blackhawk
Jessie Elliot
Ray Arnett
Connie Baxter
Don Kent
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc
Chez Paree
Martin & Lewis
Helen O'Connell
Barr & Estes
Stan Grover
Barton & France
Chez Adorables (10)
Cee Davidson Orc
Pancho Orc
Palmer House
Dorothy Shay
Landre & Verna
Merriel Abbott Dcrs
Eddie O'Neal Orc
Hotel
H. Edgewater Beach
Bill Snyder Orc
Myrus
Winters & Angeline
Ralph Sterling
Dorothy Hild Dcrs
Hotel Stevens
Jerry Mapes
Jack Raffloer
Harvey Flaherty
Bob Fitzgerald
Skating Birdwells
Buddy Rust
The Rookies
Kermond Bros
Sid Krofft
Alice Ferrar
Jimmy Carter
Bob Fitzgerald
Olie Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Frances Langford
Clifford Guest
Eddie Bergman Orc
Biltmore Hotel
Desi Arnaz Orc
Gali Gali
Stan Kramer Co
Marta Monteria
Ciro's
Teresa Brewer
Will Mastin Trio
Sammy Davis Jr
Dick Stabile Orc
Carl Galian Orc
Mocambo
Joe E Lewis
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Blackstone & Co
Carlton Hayes Orc
El Rancho Vegas
Vic Damone
June Taylor Dcrs
Ted Fio Rito Orc
Flamingo Hotel
John Carroll
Harmonica Rascals
T & P Rodriguez
Denny Beckner Orc
Last Frontier Hotel
Jimmy Wakely
Patricia Bright
Al Donahue Orc
Thunderbird Hotel
Al Jahns Orc
Beverly Richards
Janis Paige
Alan Carney

Mistinguett

Continued from page 1

labors. She wears a few rocks and shows an armful of bracelets which are estimated to be worth $350,000. She's reputed to be one of the wealthiest stage personalities in France, but she'll continue working she says, as long as possible. She'll stay in this country as long as contracts are offered her. Although no dates are set yet, her business manager, Lou Lebish, and agent Leon Newman, are lining up a tour for her at prices that are acceptable. She's reportedly getting $4,025. Odd figure stems from her desire to get $3,500 a week for one show nightly. Extra shows are figured at $75 each, thus extra tariffs comes to $525. She's in for two weeks, options for two more.

Mistinguett says she originally came to the U. S. for the late Flo Ziegfeld in 1921. Coming here from Brazil, she had an accident while diving into the pool on the boat and Ziegfeld suggested that she come back next year. Fannie Brice replaced her. However, the Shuberts signed her and her "Innocent Eyes" enjoyed a run at the Winter Garden, N. Y.

The Gallic star is now back in N. Y. following several dates in Montreal. She's accompanied by her song-and-dance partner, Lino Carenzio.

However, she's parting with a few francs during her trip here. Mistinguett says she likes to shop and has been doing the stores in company with Guilda, a femme impersonator. She says she gets a great kick out of outfitting him in smart gowns. "He looks so beautiful," she sighed.

New Acts

GYPSY ROSE LEE (5)
Stripteuse
20 Mins.
Capitol, N. Y.

Gypsy Rose Lee is by no means a stranger to showbusiness, but inasmuch as this is her first appearance in a Broadway vauder, she's listed in this column as a matter of record.

Miss Lee is an author of note, a television and radio performer, but she's most prominent as a stripteuse. The turn she's doing at the Capitol is similar to that which she's done in cafes and legit. She gained prominence some years ago in Mike Todd's legit revue, "Star and Garter," and her act has been holding up well since then.

Miss Lee is assisted in her turn by four statuesque femmes who appear as examples during an anthropological discussion. Each of them are whistle bait. Her material is clever, has touches of risgaiety, and her delivery has the proper restraint. With her spiel, Miss Lee drapes the femmes a la Alphonse Berge as further indication of her versatility.

Naturally, the peeling portion of her turn has greatest interest. Miss Lee appears in a very prim costume and with various degrees of subtlety pares down to the essentials. It's all done with good taste, good humor and slick showmanship. She builds up to a top mitt. *Jose.*

JOSE PONIERA TRIO
Instrumental, Songs
30 Mins.
Hotel Warwick, N. Y.

Jose Poniera is a talented young Bolivian pianist who heads a smart little combo playing listenable and danceable tunes for this Hotel Warwick layout. Group is versatile, and while most of its numbers fit neatly into the conservative patterns a spot of this kind demands it also offers some refreshing material. These include Brazilian, Argentinian and other Latino folksongs with a universal appeal. Poniera is aided by Bob Burns on electric guitar and Bob Manzi on bass. Latter sparks up the Latino tunes by rattling a maracca in his right hand while fretting the strings with his left, to good effect.

Poniera sings occasionally, including items in Spanish and French (he studied in Switzerland and was a Bolivian diplomatic interpretor in D. C.). Trio has some nicely worked out arrangements and technical proficiency which equip it for this kind of dinner-dancing work. *Bril.*

JOHN AGAR
Songs
12 Mins.
Olympia, Miami

John Agar is a likeable addition to the Hollywoodians essaying personals in the vauders. In this his first date, he shows a pleasant, self-effacing personality that clicks with the stubholders. Vocally, his equipment is a cut above some of the screen lads, with song routine highlighting ability to handle the lower registers in okay fashion, especially on ballads such as "I Apologize," "Be Brave My Love" and "I Am Loved." On the rhythm tunes lack of experience shows, as well as full range needed to project for wham effect. Withal, the audience goes for his stint.

He needs plenty of work to develop the drive and authority necessary for top cafe spots. As currently constituted, he's okay for family vauders and video, and makes a good P. A. trailer for his pix. Wisely keeps to straight singing sans any patter outside of short interview by emcee after call back for an encore. *Lary.*

LAWRENCE BROOKS
Songs
10 Mins.
Capitol, N. Y.

Lawrence Brooks, who first came into prominence with the long running operetta "Song of Norway" has lately been working cafes and vauders in a team with Victoria Sherry. He's now working solo and does well with a set of vigorous pipes and a well-schooled delivery.

Brooks' major forte is projection of legit musical tunes. These numbers assure him songs most suitable to his voice and simultaneously permit changes of mood while maintaining a continuity. The "Oklahoma" medley gives him a bright hand and "Strange Music" from "Norway" assures him a good exit.

These numbers are safe for vauders, but Brooks might have taken a chance on pops which would be better for vaude audiences. *Jose.*

SALLY MARR
Comedienne
14 Mins.
Murray's Inn, Albany

Dark haired, vivacious Sally Marr is one of the better comediennes seen here on nightclub floors. With fresher material and a smoother routine, she would have distinct possibilities including television. The gal is a clown, pantomimist and satirist, who seems to hold a special appeal for women.

Doubling as emcee, she works easily, intimately and surely. Miss Marr's singing is chiefly burlesque. She does a takeoff on Margaret Truman that draws laughs, but wisely removes the sting by a complimentary reference to the President's daughter. A dancing teacher bit is funny; her Bette Davis lampoon might be expanded. So could the comedy dancing. Miss Marr, who also has played theatres, tends to cut the segments short, the result being a certain jerkiness and lack of crescendo. It is in this facet that newer and original material would help. Clearer lighting is essential, to get the full impact of the pantomine. *Jaco.*

HENRY DEKER
Songs
15 Mins.
Montmartre, Montreal

Henry Deker is a personable young guy doing his first cafe date in Montreal. With more experience he should be a definite click a la Sablon appealing heavily to the distaff side.

As with several other Parisian offerings recently seen here, Deker has trouble adjusting his material and style of presentation to fit local scene. Despite fact that the Montmartre is patronized almost entirely by French-speaking payees (and all hep to the Parisian hit songs and stars) they want something more than just a straight singer who does little more than just run through a songalog of four or five routine numbers.

Deker has the basis for an okay intimery stint, appearance is good but general manner and hurried baritoning needs routining and hypoing to fit American standards. Act bespeaks too much radio and recording technique at the moment. *Newt.*

JACQUELINE FRANCOIS
Songs
20 Mins.
Montmartre, Montreal

Jacqueline Francois, latest Parisian import to debut in Montreal, currently heads up the layout at the Montmartre and despite solid piping and technique, chanteuse offers little more than the average chirper. She opens with "Mlle. Paris," reprises several of her more popular waxings but buildup is slow and stint fails to register with payees used to performers who display a much broader approach. Phrasing is excellent and voice has good possibilities but Miss Francois needs better routining and more stylish appearance to click on an engagement such as this.

Intros are brief, straightforward and no attempt is made to try anything but French numbers. Wardrobe does little to boost overall effect and songstress would do well to follow the pattern of similar performers who heighten stint with a few eye-appealing Paris creations. *Newt.*

PAGE MORTON
Songs
30 Mins.
Hotel Warwick, N. Y.

Attractive brunet thrush accompanies herself at the piano in romantic ballads, alternating with the Jose Poniera trio at this candlelit Raleigh Room in the Hotel Warwick. She vocalizes nicely with a repertoire of six languages, including tunes such as "Pigalle," "Ciribiribin," "Sorrento," "Siboney" and "Habanera," along with the more sophisticated Broadway musical tunes.

Gal's clowning is excellent and her presentation good, which makes her suitable for spots catering to an international crowd. Her pianologing can use some more distinctive styling in those numbers which she doesn't warble. *Bril.*

NINO—THE WONDER DOG
7 Mins.
Music Hall, N. Y.

Music Hall producer Russell Markert spotted this unusual canine performer at London's Palladium and thereupon booked its initial theatre date in the U. S. Impressive novelty is the tiny terrier appears on the huge Hall

(Continued on page 75)

Paramount, N. Y.

Ray Anthony Orch (17) with Gloria Craig & Tony Mercer, Mel Torme, Larry Storch, Piero Bros. (2); "The Mating Season" (Par) reviewed in VARIETY Jan. 10, '51.

The Paramount layout is mild but effective. The talent does well in individual spots and there are brief moments of excitement during the turns of Piero Bros. (2) and Larry Storch. The headliner, Mel Torme, similarly has his moments. This youthful vet is a song stylist, but his vocal format doesn't appeal to all groups. Oddly enough his top appeal is in fields far removed from singing. He can weave highly interesting musical patterns that hold the audience, but his major strength lies in a good sense of humor, a pleasing personality, ability to mimic, and at his finale a good session at the drums.

Storch is a clever impressionist. His characterizations of a British broadcaster, a femme drunk and a dance team have high laugh content. He has a literate style of delivery and there's a high IQ level to his humor. Some of it is, at times, above a vaude level and more fitting for hotel spots, but there are sufficient commercial moments to get him across handily at the Paramount.

The Piero Bros. are probably the most proficient juggling team on the boards today. They have an excellent assortment of tricks and show intricate juggling patterns. Their hat manipulations have sufficient flash and color to give them a top hand at their exit and preceeding that the manipulations of Indian clubs, sticks and wood blocks help establish them as one of the top juggling duos.

Ray Anthony's band with an instrumentation of five reeds, eight brass and three rhythm along with Anthony's trumpet, makes a pleasant impression. Anthony has been hitting it well during the past season on one-nighters and is edging into the upper echelons of bands. There's a strong stress on melody with tasteful arrangements predominating. His major opus is "Slaughter on Tenth Avenue" which has good audience values. The band vocalists, Tony Mercer and Gloria Craig, do a briefie duet of "Faithfully Yours" which hits well.

One of the aspects of this show is the lack of femmes. With the exception of the brief appearance of Miss Craig, it's an all male show. *Jose.*

Prince of Wales, Lond.

London, April 11.

Nellie Lutcher with George Duvivier and Early Hyde, Jack Jackson, Derek Roy, The Botonds (4), Burt Duke Trio, Cooke's Pony Revue, Saveen, Walthon & Dorraine, Marie Louise & Charles, Bobby Howell Orch.

The vaudegoers who missed the opportunity of seeing Nellie Lutcher during last season's Provincial tour, turned out for her West End debut to give her a rousing reception.

The songstress eliminates all preliminaries and goes into her opener "That's A Plenty" in socko fashion and gets solid reception for all her numbers that follow. It includes most of the numbers the fans came to hear, like "I Really Couldn't Love You Anymore Than I Do," "Hurry on Down," "My Little Boy" and "Alexander's Ragtime Band," which is a sock closer.

With the chantoosie accompanying herself at the piano, and with George Duvivier and Early Hyde on bass and drums, the musical backgrounding is firstrate.

Jack Jackson, former bandleader and currently a disk jockey fave on the BBC, scores in an act which allows full play to his zany personality. It's a boff comedy act, highlighted by a comedic interpretation of "The Thing."

Derek Roy, vaude comedian with a big radio following, makes another substantial comedy contribution to the show in an act that embraces a few impersonations, a song or two, and a flow of gags.

The Australian juggling team of Walthon & Dorraine open the bill with an impressive display, with male member of the team carrying most the burden. Saveen follows with his ventriloquist act, introducing his dummies, Daisy May, The Colonel and Spiv in a pleasing stint. Cooke's Pony Revue follows the standard pattern with waltzing animals and doing other tricks.

The Bert Duke Trio, held over from previous bill, again gets nice reception for their neatly timed hoofing and vocal act. The Botonds, a quartet of acrobats, wind the first half with a slick presentation of a well-timed balancing act.

Opening the second half is Marie Louise in a very good aerial specialty assisted by Charles. The bill concludes with Jackson and Miss Lutcher.

It should be the theatre's best fortnight since its vaude season started. *Myro.*

Strand, N. Y.

Gordon MacRae, Tony Pastor Orch (14) with Delores Marvin, Stubby Pastor; Buddy Lester, Grace & Nicco; "Only The Valiant" (WB), reviewed in VARIETY, March 7, '50.

Making another one of his periodic personals on Broadway, Gordon MacRae is the highspot of the Strand's current stage show. The Warner Bros. star is lending his class pipes and marquee power, naturally increased due to his recent series of pix roles, to an otherwise fair layout.

MacRae has developed a neatly varied routine for maximum impact. He's offering a good mixture of songs, comedy, impressions and hoofing in a better-than-usual turn for a visiting Hollywood star. MacRae belts home his vocals in top-flight style, ranging from the current ballad click, "If," to an Al Jolson medley and closing with a powerful rendition of the "Soliloquy" passage from the legit musical, "Carousel," for a begoff. Between these numbers, MacRae delivers okay takeoffs of Bogart, Cagney and Godfrey, although the script could be improved for more laughs. Before the "Soliloquy" number, he does a soft shoe routine which serves okay for a display of versatility although MacRae's main talent remains his vocalizing savvy.

Buddy Lester's comedy routine is spotty. Similar to his brother, Jerry, in many respects, Lester's brand of zany humor depends too much on broad antic for laughs. And he uses too many borrowed lines. Lester, however, shows enough equipment to click as a comic and he occasionally socks across an original gag with considerable skill. His trumpet stint, at the finish, is dragged out longer than is merited by the laughs.

Tony Pastor's orch, comprising a conventional aggregation of five reeds, five brass and three on rhythm, handles a flock of numbers in okay form with the bandleader vocaling "When You're Smiling" and "Making Whoopee" in his standard rhythm style. Band vocalist Delores Marvin registers well with a tricky attack, although it's a mistake to spot her on three numbers in succession. Stubby Pastor, the bandleader's brother, is featured on a solid trumpet solo of "Just a Gigolo," but his vocal stint on this number means nothing.

Grace & Nicco clown through their hoofing stint for good results. Male introes the numbers with a dry line of Russian-accented gab and is on the taking end of considerable mayhem in the dance numbers. Team is particularly effective in their near-East hoofing parody. *Herm.*

Hippodrome, Balto

Baltimore, April 14.

Peggy Lee (4), Blackburn Twins & Pam Cavan, Lee Marx, Bill Darnel, Dick Buckley, Jo Lombardi House Orch (12); "Three Husbands" (UA).

This is one of the best setups to play here in sometime. A trifle overboard on vocalizing it nevertheless employs solid lineup of standbys to build a highly entertaining total. Jo Lombardi and his crack house combo has been moved on stage adding considerable stature with an expertly cut show.

Lee Marx, swift working juggler, provides a fast and clicky getaway with clubs while balancing on a rolling ball. Bill Darnel follows with neat handling of vocals which include "Mississippi" "Red Stockings," "Mocking Bird Hill" and the trademarking "Shoe Shine Boy." Lad has an aggressive and distinctive style making the most of his efforts and scoring nicely. Sets matters perfectly for Dick Buckley to follow with his clowning built around the Amos 'n' Andy bit as pantoed by volunteers from the audience and mouthed by comic to top returns. Closing hat switching bit is a natural for laughs and a potent clincher.

The Blackburn Twins have enlisted a new gal, Pam Cavan, and she's a looker and ultra smooth worker fitting into the boys' well staged song and dance business which segues in smart sequence to a rousing finish.

Peggy Lee is backed up by a trio consisting of piano, drums and a bull fiddle and she gets her auditors from the teeoff with well mixed sesh of old faves along with new pops. Mixes up rhythm, blues and ballads in masterful style and could stay on indefinitely. A really big finisher for a good layout.

Biz all right. *Burm.*

Music Hall, N. Y.

"Musicana" featuring Joseph Levinoff and Grace Thomas; Jacques Cordon, "Nino—The Wonder Dog," Morley Meredith, Ann Kepic, Jane Laste, Corps de Ballet, Rockettes, Glee Club, Symphony Orchestra directed by Raymond Paige. Produced by Leon Leonidoff; choreography, Florence Rogge; dances, Gene Snyder; "Father's Little Dividend" (M-G), reviewed in VARIETY Feb. 21, '51.

Ranging from a dog act to a lofty operetta, which employs the entire on-stage personnel, new program at Radio City Music Hall offers good variety. Show moves along at a good clip and is engaging most of the route, measuring up to standard for the house in terms of popular-appeal ingredients.

However, the ambitiously-staged finale comes off only as a moderate entertainment. "The Grand Waltz," as it's billed, is an elaborate and handsome production but restraints appear placed on movement of the 100 performers who fill the stage. They appear too confined, spacewise, and encumbered with heavy, albeit colorful, costumes. Music and vocals are of fine quality but the minimum of motion detracts from the overall values.

Launching the program, Raymond Paige's symphonists give full gypsy flavor and feeling to a new arrangement of Sarasate's melodies with stress, of course, on strings.

"The Dancing Lesson," which follows, shows good imagination in ballet programming. The "teacher," "class nuisance" and "prize pupils" all perform their toe-art chores in a bright and amusing classroom session. Hall's full ballet corps joins in for a frolicsome display.

Rockettes take their turn with "Hot Tamales," in which they high step to the beat of Latin rhythms in exact uniformity. Scores with the audience, as usual.

Introduced in the new Hall show is "Nino—the Wonder Dog" (New Acts), a canine performer who appears on the mammoth stage solo. Pint-sized pup, who walk-rolls huge balls across the stage, makes for a clever act. Fact that there's no trainer or prompter also on stage (but obviously in the wings) gives Nino's appearance an unusual twist.

Jacques Cordon, juggling unicyclist, is conventional vaude which fits into the bill nicely. He takes his one-wheeler atop a narrow table, which gives the balancing act a dazzling effect. *Gene.*

Alameda, San Antonio

San Antonio, April 12.

Candy Candido, Cycling Villenaves (2), Blair & Dean, The Troyans (4), Jeri Keever, Mel Winters Orch (5); "El Yugo" (Class-Mohme).

Vaude staged a comeback in San Antonio and is to be presented as regular fare each week at the Alameda Theatre, owned and operated by G. A. Lucchese. It is the ace house in a circuit of four operated here for the Latin-Americans of the city.

If the first bill is any indication of what's to follow each week, the Alameda will have the SRO sign out often. Despite the fact that the house caters to the Spanish speaking population and features first run Spanish language pics, management should try and bring in films with English sub-titles and in this way cater to a wider audience.

The Cycling Villenaves, mixed team open bill in smart fashion. Both do nifty acrobatics on a bicycle as well as some classy balancing turns.

Jeri Keever, tall, blonde and good looking is featured songstress on the bill. She is best in the low, throaty type ballads such as "If" and "If I Were The Only Girl."

The Troyans lend the right touch of Latin atmosphere to the bill. The quartet is from Mexico and comprises Armando and Elba Villarreal, their three-year-old son, Armando, Jr., and Hector Amaya. Miss Villarreal accompanies herself on the guitar and sings a group of Mexican songs while husband and Amaya perform an intricate series of hand-balancing stunts, with a few bits of comedy, that go over well. To climax and neatly wrap up the act, Armando, Jr., and father perform some sock acrobatics to neat returns.

Blair & Dean are a ballroom team with their best rhythms on "Tea for Two" and "Dancing in the Dark."

Couple are smooth terpers get a nice hand for their efforts.

Headliner is Candy Candido, who neatly wraps up the show. His tricky voice renditions of several songs including "One Meat Ball," the Pussy Cat Song and "Cecilia," and his gags score for top returns.

Lending excellent musical support is Melvin Winters, and band. Winters is a local radio and TV bandleader and pianist.

Full house at supper show caught. *Andy.*

Palace, N. Y.

Juanita & Champions (4), Ted Lester, Harry Savoy, Buster Shaver & Olive, 3 Swifts, Bob Howard, Don Albert's House Orch; "Lightning Strikes Twice" (WB), reviewed in VARIETY Feb. 21, '51.

Current Palace layout of six acts is sufficiently varied to please most audiences, yet lacks a sock turn to lift it beyond a run-of-the-mine variety program. However, it's well paced and holds audience attention.

Juanita & Champions, femme quartet of roller skaters open bill with slick skating routines, displaying some fast whirls and acro feats that are amply rewarded. Ted Lester follows with a musical stint wherein he plays pops and classics on a variety of miniature instruments for neat returns.

Harry Savoy has featured comedy slot and does okay after a slow start. Some of the audience were unhep to his style of humor and throwaways but once he gets into the more droll stuff he has them guffawing and with him all the way. Buster Shaver & Olive please in their song and hoofing stanza. Midget Olive socks over a couple of vocals for nice returns and then joins Shaver for some ballroomology which sends them away to a good hand. The Three Swifts score with their club juggling, interlarded with comedics.

Bob Howard, Negro singer-pianist who has gained considerable stature via his radio and video stints, gets headline billing and merits it in closing spot. The rotund warbler generates comedy throughout his song stanza to win optimum returns. Teeing off with "Melancholy Baby," he segues into a salute to the late "Fats" Waller via latter's "Write Myself A Letter" then a pop medley and other items to practically stop the show.

Don Albert's house orch backgrounds proceedings adeptly. *Edbe.*

Capitol, Wash.

Washington, April 13.

Helen Forrest, Jack E. Leonard, The Appletons (3), Edwards Bros. (3); "Royal Wedding" (M-G).

Despite fact that this lineup is playing with a holdover film, it is garnering satisfying attention from Capitol payees. Reaction throughout show is favorable, with Jack E. Leonard, who shares headline honors with Helen Forrest, reaching show-stopping heights.

Comic Leonard's routine is virtually unchanged since his last visit here, except for the now inevitable gag on the Kefauver hearings. Its very familiarity seems to have appeal for house patrons, who give it their approval from entrance of rotund gagster. Leonard capitalizes to the hilt on his obesity, which, of course, is in itself a natural for laughs. His jiving, complete with bumps is a ribtickler. Most of routine consists of a fast succession of gags, with frequent local touches. Biggest ovation is given for his crack, "The Russians will never come to Washington. They couldn't afford to live here." Much of his humor is strictly plebeian, but it's understandable to everyone and clicks. His "curtain speech," consisting mostly of good natured ribbing of orch leader Sam Jack Kaufman, gets guffaws.

Chantoosie Helen Forrest, a native product, does only moderately well with the home town folk. Her highly stylized, low pitched warbling never seems to strike the folksy note. It may be that a succession of femme singers, Peggy Lee, Connee Boswell, and Evelyn Knight, all in recent weeks, have worn the bloom off such acts for the time being. Most likely, gal's intimate style is more of the nitery variety. At any rate, response was mild.

Edwards Bros., trio of French Canadian acros, do exceptionally well in opening slot. Billed as a study in "musical calisthenics," brothers do a bit of ivory thumping for background, plus some hair raising stunts atop a grandpiano. There's one in which three chairs are pyramided above four beer bottles, with one of the trio balancing another chair on top that really got all out response.

The Appletons, man and two gal apache terp team, are plenty flashy in their tossings and whirlings around the big stage. Use a "night in Casablanca" motif, and do well with some lively adagio. These, too, are repeats here, and receive warm welcome. *Louse.*

Capitol, N. Y.

Gypsy Rose Lee (5), Nat Brandwynne Orch (18), Bob Williams, Larry Brooks; "Abbott & Costello Meet the Invisible Man" (U) reviewed in VARIETY March 7, '51.

The Capitol bill is a curious combination that's topped by Gypsy Rose Lee's first appearance in a Broadway vaude bill, which has "Abbott & Costello Meet the Invisible Man" on the screen. These two elements don't go too well together inasmuch as parents who would ordinarily take the kiddies to see Abbott & Costello would have reason to hesitate because of the nature of Gypsy's stanza.

Miss Lee (New Acts) is sure lure for the matinee wolf trade and similarly a draw for adults. She's appeared in virtually all fields of show business from legit to carnivals with four undraped femmes assisting her. Her act is entertaining and in good taste.

Miss Lee's segment is in two sections with Bob Williams working in-between. Williams entertains handily with a pair of pooches, one a native and the other somnolent. He has an eager-beaver delivery filled with sly remarks and has a ready wit as indicated when a heckler in the balcony chimed in with a wisecracking remark. Williams go a hand on the retort, "One dog at a time." He gets hefty applause at conclusion of his turn.

Larry Brooks, who until recently was tandemed with Victoria Sherry, is now working solo. He's listed under New Acts.

Jesse, James & Cornell do their usually effective terp session. At show caught, Negro trio were still unfamiliar with the Cap stage, and there was a bit of caution in their work that slowed them up somewhat. Their terping while juggling trays, fast slides and acro licks make for a fast turn that wins hearty returns.

The Nat Brandwynne band, with five saxes, the same number of brass, four fiddles and a rhythm section in which an accordionist doubles on piano, has ornate arrangements. There's a lot of color in their music and a high degree of listenability. Maestro's piano solos draw good reception. Brandwynne does a medley from "Call Me Madam" that gets a healthy mitt. *Jose.*

Olympia, Miami

Miami, April 14.

John Agar, Alphonse Berge & Co., Bob Sidney, Marion Vinay, Robey & Dells, Les Rhode House Orch; "Cry Danger" (RKO).

Show this week, compared to previous session is only faltish.

Topliner John Agar (New Acts) is a pleasant lad from the Hollywood mill with a fair voice and a self-effacing manner that wins the audience.

Alphonse Berge and his models, on whom he drapes style creations, makes for a novelty that appeals to the distaff stubholders.

In emcee slot, Bob Sidney handles introes smoothly and efficiently. In own spot gets laughs with familiar and some original routines.

Fiddler-dancer Marion Vinay should sharpen patter or eliminate it for better impact. The musical and tap stuff, however, earns solid reception. Acro-adagio ideas of Robey & Dells are well handled for okay palming, while Les Rhode and his orch handle backgroundings adeptly. *Lary.*

Apollo, N. Y.

Charlie Parker band (18), Edward Sisters (2), Mipsey Russell, Joan Shaw, Marcellos (4), Crackshot & Vivian Harris, The Orioles (6); "Sierra Desert" (Mono).

Current Apollo layout headlining Charlie Parker's band and The Orioles reverses the b.o. slump hitting this house for the past couple of months. House was filled at opening (13) due to strong bill of music, songs and comedy tailored for this type of clientele.

Parker's click here is surprising in view of his deviation from the common jaz tempo form. Reducing his band to a 10-man combo, with the accent on strings, the maestro offers unusual musical patterns. Backed by five strings, three rhythm and one reed, Parker's altosax solos score with the bopsters in the audience. The larger band cuts the rest of the show nicely.

In the closing spot The Orioles sock across a clever vocal routine. Unit features integrated harmonies hypoed with comedy antics for top audience reaction. Delivering such numbers as "I Think You're Wonderful" "You Are My First Love" and "Can't Seem to Laugh Anymore," act had to beg off.

Opening the show the Edward Sisters (2) race through standard

(Continued on page 7?)

Harmon in Strawhat Double-Play With Clinton Buy, Guilford Sale

Clinton, Conn., April 17.

Neat double-play has been pulled off by strawhat producer Lewis Harmon in buying the Clinton Playhouse and simultaneously disposing of the Chapel Playhouse, Guilford, Conn., to the Christian Science church. Idea is that besides acquiring the more desirable spot here, he has also removed the theatre at nearby Guilford by selling it for use as a church. Clause in the deal with the Christian Science group is that the Guilford building may not be used as a playhouse.

Not only is the Clinton house bigger than the one in Guilford, with slightly over 500 seats as compared to the latter's 400-odd, but it is generally figured better from a production and audience standpoint. Odd angle of the situation, however, is that Harmon, who pioneered successfully with a non-star policy last season at Guilford, plans to book names this summer here. Despite the higher costs involved in the star policy, he figures it's necessary in Clinton, where the public is used to guest names and where he is relatively unknown as a producer.

The Playhouse here was dark last summer as a result of a legal dispute. It was operated in 1948-49 by Charles Quigley and was opened as a strawhat by Alexander Kirkland, for whom Harmon worked as a presagent during the summer of 1940. Harmon, a Broadway p.a. during the regular legit season, took over Guilford in 1946 and operated it through last summer.

PITT ENDS LEGIT SKED; HAD 13 SHORT WEEKS

Pittsburgh, April 17.

Shortest legit season in Pittsburgh's history is apparently already at an end with decision of "Peter Pan" producers to close the present tour in Minneapolis end of next week. Operators of the Nixon had hoped to get that show April 30 to break the jump between midwestern city and New York, but received a definite no a few days ago, with assurances, however, that Pittsburgh would be on its itinerary in the fall.

New Nixon, rebuilt from an old film house, the Senator, last summer when the first Nixon was torn down to put up Alcoa's aluminum skyscraper, has had only 13 weeks since last September, and nobody can remember when bookings have been that slim locally. House ran into all sorts of unexpected difficulties with a long newspaper strike in the fall and the biggest snowstorm in the district's history, which hit during the engagement of the Lunts in "I Know My Love" and took around $8,000 off the gross. Besides the Lunts, Nixon had "Oklahoma" for three weeks, all big; "Lend An Ear" for two, "Come Back, Little Sheba," "The Relapse," "Streetcar Named Desire," D'Oyly Carte Co., Henry Fonda in "Mister Roberts," which set an all-time legit high here for a non-musical; "The Innocents" and "The Guardsman."

House is currently playing first-run films and will probably stick to that policy until next season.

Mex Prexy Plans Jobs For 3,000 Legit Actors

Mexico City, April 10.

President Miguel Aleman, leading champion of Mexican pix, is mulling plans to place 3,000 starving theatre thespians back on regular jobs. Plans call for reviving, with government coin and other aid, the oldtime road companies, but carrying their own playhouses as well as props and drops.

Dire tale of the hungry 3,000 was told the President by Roberto Soto, vet comic.

Soto said the solution of that problem is via road companies. These troupes, he made plain, must take along their own portable theatres because of building shortages and because building owners preferably deal with the higher-paying film theatres.

The actor figures that eight to 10 troupes and as many mobile theatres, costing $9,250 to $11,500, should turn the trick.

N.Y. City Ballet in Black Over $7,000 on Recent Run

The N. Y. City Ballet Co., which presented a spring season of four weeks at City Center, N. Y., last month, grossed $147,400, and now that all bills are in, has made $7,000 to $7,500 on the engagement. The run marked the first time in its three-year history that the troupe had broken into the black in either its fall or spring seasons. Troupe has usually run into the red for about $20,000 on each of its engagements.

Company heads to Chicago for a two-week run starting April 23, in its first U. S. engagement outside N. Y. (It made a 10-week tour of Britain last summer.) Group will be back in N. Y. for a three-week run at the City Center starting June 4, when at least three new works will be presented. Outfit doesn't care to tour particularly, preferring to remain in N. Y. as a resident ballet company, feeling it can best create new works and expand artistically in this way.

Larry Schwab Asks 50G Civic Backing to Resume Miami Beach Tent in 1952

Miami Beach, April 17.

Negative boxoffice returns for legit musicomedy-operettas this season at the Laurence Schwab-St. John Terrel Music Circus were climaxed with an announcement by the producers that unless a $50,000 guarantee was posted by local civic groups to underwrite another season, there would be no tent next year on the Treasure Island site.

Company has lost money in its two years of presentation (this season, 15 weeks), said Schwab. He also cited alleged "featherbedding" by the AFM local; lack of public support, and other difficulties (transportation, etc.).

Suggested by Schwab was an operation patterned after the St. Louis Municipal Opera, with which he was associated. There, he stated, business firms and individuals make up the $150,000 guarantee, with all getting full return on their investments. He is working on several ideas for bringing up such money hereabouts; but, thus far, little concrete action has resulted.

Schwab, several years ago, came out against a commercial-subscription theatre on a site in the heart of Miami Beach, claiming it couldn't work. This year he came out in favor of the new Miami Beach Municipal Auditorium's (completed late in '50) booking of musicals and concerts, stating to newspapers locally that it would be a good idea for the community. Only big musicomedy to be played here ("Brigadoon") flopped dismally. Concerts which featured Mario Lanza, et al., did okay. Many, however (Jan Peerce, et al.,) did not.

New St. L. Aud. Mgr.

St. Louis, April 17.

Louis J. Gualdoni last week was appointed manager of the Henry W. Kiel Municipal Auditorium by Mayor Joseph M. Darst, to succeed James J. Clayman, who was shifted to the City Land Clearance Commission.

Gualdoni, who was city street commissioner from 1938-41, will receive $7,000 a year.

Granville-Blumberg Confab

London, April 17.

Douglas J. Granville, Britain's rep for Universal-International, planed to Paris last Friday (13) to meet Nate Blumberg, company prexy, for confabs on forthcoming plans, and to report on market conditions in Britain.

On Saturday, the Universal topper addressed a conference attended by the company's European execs.

Ballet Rambert For Scotland

Glasgow, April 17.

The Ballet Rambert will do a six-weeks' tour of Scotland in June and July.

Several new ballets are set for the stint.

Dallas '51 Theatre Sets Its Festival Sked

Dallas, April 17.

With "Walls Rise Up," her musical show, selling out into its fourth and fifth weeks, Margo Jones has announced that her forthcoming Dallas '51 Theatre repertory festival will total four productions. In addition to "Walls," "The Merchant of Venice," "The Willow Tree" and "An Innocent in Time" will be done.

The first two weeks of repertory will mark the fourth and fifth weeks of "Walls" and will extend through May 5. The third week will split "Merchant" and "Innocent," while the fourth week will present "Tree." The fifth and sixth week will rotate performances of all productions, closing on June 3 with "Tree."

Emerson in 'Italy' May Open Olney

Washington, April 17.

Faye Emerson in "Souvenir of Italy," the Paris hit by Louis de Crux, may be chosen to unshutter the Olney theatre June 8, according to Richard Skinner and Evelyn Freyman, producer of the Maryland strawhatter.

Skinner, in town as company manager for the Jeanette MacDonald-Gene Raymond starrer, "The Guardsman," met with local press reps to discuss plans for the coming season. In addition to a 15-week setup at the barn theatre, a six-week season starting July 29 under the Freyman-Skinner aegis is being planned for the Government-owned outdoor Watergate in D. C. Latter deal was made by the Olney producers with the National Capital Parks Service, an adjunct of the Interior Dept., after the test fortnight run of "Kiss Me, Kate," last summer proved the feasibility of such efforts. In the past the 4,000-seat open-air stadium, stage of which is a barge on the banks of the Potomac, has been the bailiwick of symphony and opera.

Tieup of Olney-Watergate group with Rodgers & Hammerstein has already resulted in booking of "Show Boat" and "Annie Get Your Gun" for two of the three shows. Two-week runs, seven nights per week, are planned for the musicals, with time out, of course, in case of rain.

D. C. Local Angle

Plans include building a local chorus and 40 piece orch, with big names to be recruited for major roles. Since the National Symphony will be on vacation at the time, many of its members will be sought for the pit. Singers and terpers will be drawn from local colleges, choral groups, etc. Director and maestro are yet to be picked. House will probably be scaled from $3.60.

Olney, one of the country's top strawhatters, has already lured such names as Basil Rathbone, Eve Arden and Luise Rainer, all repeats, for the coming season. Rathbone will repeat his role in Huxley's "Giaconda Smile," ill-fated on Broadway but a click in London.

Olney producers plan a "minimum" of package shows, hoping to concentrate on a resident company built around visiting stars. Dean Harens and June Dayton, young TV couple who are Olney alumni of past seasons, and vet Viola Roache are probabilities for the resident troupe.

S. Syrjala, set designer for the Robert Montgomery TV Show, is already inked for his third season at Olney. In addition, Syrjala, who has an impressive rep here, will handle scene chores for Watergate.

Skinner bowed out of "The Guardsman" company at the week's end to devote himself to the pair of local ventures.

23D CHAUTAUQUA SEASON

Buffalo, April 17.

Chautauqua Repertory Theatre will open its 23d season at Chautauqua July 5 with "Morning's at Seven." Other plays for the summer season include "Goodbye, My Fanc," "The Heiress," "Harvey," "Ring Around Moon" and "Born Yesterday."

Season will run six weeks under direction of Frederic McConnell and management of Max Eisenstat, of the Cleveland Playhouse.

Metop 'Nice Room' for Nitery Comic Gilford in 'Super-Equity' 'Fledermaus'

One of the biggest successes of the recently-ended opera season at the N. Y. Met has been an artist who didn't sing a note. He's Jack Gilford, who played the non-singing comedy role of the jailer Frosch in the Met's sock production of Strauss' "Die Fledermaus." Only nitery comic to play the Met in its 67-year history, Gilford enacted the Frosch role in all 19 presentations in N. Y., and is shedded to do its 12 more times during the Met's current road tour.

Role dominates the whole third act. Gilford got uniformly good notices, and was singled out in otherwise downbeat reviews that criticized singers or the production. Garson Kanin, who staged the Met's production, picked Gilford for the Frosch role on basis of Gilford's performance in Kanin's legiter, "The Live Wire," early this season.

"When I told my agent I was going to play the Met," said Gilford last week, before going on tour," he said to me, 'Hm; it's a nice room for you.'

"The other singers looked on me as a phenomenon. Here they went through years of hard study, auditions, financial strain and all kinds of hardships before they reached the Met—and I did it without taking a lesson. They had a constant gag for me—'Are you in good voice tonight, Frosch?' They never called me Jack; it was always Frosch.

"This was the first broad low role I every played. And what I consider to be a burlesque role, I was playing at that great temple of art—the Met. It's screwy."

Gilford, who referred to "Fledermaus" as "a super Equity musical," admitted he had to exercise restraint in the role, and that he was frequently tempted to overplay it, especially in such a big house. He also claimed he got some fan mail, about three letters a week.

What's more important, he got several guest shots on TV during the season as result of the Met booking, with his tele fee considerably upped as result. The Met plans about a half dozen "Fledermaus" presentations in its N. Y. repertory next season. It also is prepping a road company to tour with "Fledermaus" on a six-night-a-week basis for 20 to 30 weeks, and wants Gilford to play Frosch in it. He's undecided about next season's plans, however.

Shelton-Amos Co. Maps London, Ont., Summer Sked

London, Ont., April 17.

Special anniversary show is planned this summer by the Shelton-Amos Players summer stock company at the Grand theatre here. Grand manager Ken Baskette will go to New York to make arrangements with Hall Shelton for the season, which will run from July 30 to Sept. 29.

The Grand, the city's only legitimate theatre, will be 30 years old Sept. 9, during Western Fair Week, and attempts are being made to perform the first production that was presented in the house, "Way Down East."

Troupe has played London for two seasons at popular prices with a $1 top, including tax. The same policy is planned this season. The Shelton-Amos troupe is the only all-Equity company playing summer stock in Canada.

New Tent at Cohasset Gives Aldrich 4 Mass. Spots While He's Away

Cohasset, Mass., April 17.

Richard Aldrich, currently serving a restraining hitch with the Navy, will add another Massachusetts strawhat to his credit with the opening June 25 of the South Shore Music Circus here. This spot, like his three on Cape Cod, will be handled by his regular production staff, under the supervision of his attorney, David Marshall Holtzmann, of New York.

The local Music Circus, a tent seating 1,000, will be on the old Bancroft horse-show grounds, where the South Shore Playhouse Associates, a local art and cultural group, is located. The 10-week season will open with "Show Boat."

Hyannis' July 2 Reopening

Hyannis, Mass., April 17.

The Cape Cod Music Circus, local tentshow operated by Richard Aldrich, will reopen July 2 for its second season. Initial production will be "Great Waltz," with the balance of the schedule including "Bloomer Girl," "Student Prince," "Rosalinda," "Finian's Rainbow," "Blossom Time," "Red Mill," "Rose-Marie" and "Brigadoon." Herman Kawitz will return as general manager and Percy Williams will again be pressagent.

Aldrich's two other Cape theatres, the Falmouth Playhouse, Coonamessett, and the Cape Playhouse, Dennis, will also reopen this season, with associate producer Arthur Sircom in active charge. Aldrich, a commander during World War II, will be in Washington this summer.

Young College Grads Prep Albany Musical Barn

Robert D. Terry, 23-year-old Yale grad, is organizing a company and raising capital of $9,000 to operate a musical strawhat at Delmar, just outside Albany. He will be president and producer of the spot, with John Sicuranza, of Princeton, as treasurer.

While a student at Yale, Terry wrote and directed several musical shows and is currently staging a show to be presented April 24 at the Barbizon-Plaza, N. Y., by the Columbia Graduate School of Journalism Press Club.

Shows in Rhearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Getting Married" (C)—Roger L. Stevens-ANTA, prods.; Cedrick Hardwicke, dir.

"Little Blue Light" (D)—Peter Cookson, Hume Cronyn, Joe Magee, Martin Manulis, Albert Marre-ANTA, prod.; Marre, dir.

"Stalag 17" (D)—Jose Ferrer, prod.-dir.

"Taming of the Shrew" (C)—N. Y. City Center, prods.; Margaret Webster, dir.

IRVIN MARKS BACK TO PARIS FOR SHUBERTS

Irvin Marks, whose mysterious disappearance for over five years from his familiar Broadway and Paris haunts, bothered many showmen, and who was persuaded to return actively to the business only recently, has sailed for Paris. He will check into the Hotel Scribe, long his Paris headquarters in former years, from where he long scouted the Continent for plays and players for the Shuberts, Al Woods, Gilbert Miller, David Belasco, et al.

Under the auspices of Lee and J. J. Shubert, both of whom quickly helped reestablish him, Marks sailed on the S. S. Veendam over the weekend. He will represent them, also Miller and others.

Almost six years ago the Marks did a q.t. fadeout, going into private business which took him to the midwest and off-Broadway centers, deciding he was "tired" of his long lifetime show biz pursuits. Dress manufacturer Jack Sadowsky, who is married to Spanish dancer Trini and has show biz connections, only recently ran into Marks in Jacksonville, Fla., by accident, and was the key man in influencing him to return to show biz, as did the Shuberts, songwriter E. Ray Goetz, Jack Connolly (U. S. State Dept. film division), and others.

6th Wisconsin Confab

Madison, Wis., April 17.

Nearly 40 non-professional drama groups in the state are expected to be represented at the sixth annual Wisconsin Idea Theatre Conference to be held on the U. of Wisconsin campus here next Saturday and Sunday (21-22).

Speakers will include national as well as state leaders in the community, civic, college and little theatre fields.

Arenas Continue to Mushroom With Strong Tent Spread Seen This Summer

Arena theatres, both outdoor tent and hotel-room versions, continue to be the spreading phenomenon of legit. With the strawhat season looming, the current accent is on musical tents. But the recent report from Birmingham that a local junk dealer, already operating a hotel-room spot, is planning a string of similar arenas in other southern cities for next fall, highlights future developments in that line.

Particularly in view of the recent Government restriction on non-essential construction, the musical tent setup is ideal. The only requirement is a minor excavation job, plus the use of a tent, all of which can be done well within the Government limit. Moreover, the fact that the investment required is so small makes the under-canvas ventures excellent financial bets, particularly in view of the quick cleanups last season by such spots as Lambertville, N. J. (in its second year) and Hyannis, Mass. (first semester).

New spots far which more or less similar plans are announced for this summer are Norwalk, Conn.; Westport, Conn.; Devon, Pa.; Saratoga, N. Y.; Cohasset, Mass., and Rye, N. Y. Plans for Danbury, Conn., which had a deficit last year, are reportedly uncertain for this summer, particularly in view of the new opposition at the Norwalk spot and the announced one at Westport. Definitely continuing this year are Lambertville and Hyannis, while the winter spots at

(Continued on page 70)

Bitter Election Looming In Actors Equity; Claim Official Slate Slanted

Likelihood of a bitter election in Actors Equity was seen last week in the heavily conservative makeup of the official slate issued by the nominating committee. It's now figured almost certain that liberal elements in the union will enter an independent ticket. Deadline for filing is May 11. The election will be held June 1, at the annual membership meeting.

According to one liberal, the middle-of-the-road forces are determined not to let control of the union go completely into hands of the conservatives by default. On the other hand, they have no intention of being used by the small left-wing faction. There's already talk of entering a liberal slate of candidates for council, perhaps including some of the moderates on the regular ticket.

There's little prospect of another undercover write-in campaign such as the right-wingers conducted two years ago. Since the latter faction is apparently well represented on the official slate, it obviously won't do any extensive write-in balloting. The liberals, who condemned organized write-in tactics two years ago, will probably put up their own ticket, as provided in the union's rules.

The left-wing element hasn't yet indicated its plans. Because of its numerical limitation, the group is figured unlikely to attempt to enter its own ticket or attempt a write-in drive, but may support individual candidates on the regular and independent slates.

The regular ticket includes Richard Whorf, for recording secretary for one year; Charles Campbell, Warren Coleman, Donald Cook, Wynne Gibson, Edith King, Ruth Matteson, Gerald Savory, Chester Stratton, Les Tracy and Leigh Whipper, for council for five years; Paul Kelly, council replacement for three years, and Enid Markey, council replacement for one year.

U. OF MICH. DRAMA FEST

Ann Arbor, Mich., April 17.

U. of Michigan's annual spring drama season at the Lydia Mendelssohn theatre, will take place May 14 to June 16. Valentine Windt, professor of speech and director of dramatics at the university, who has directed the annual event since 1940, will again be in charge. Prof. Windt is currently in New York lining up plays and stars.

Plays offered last year were "The Tempest," "Born Yesterday," "The Winslow Boy," "The Barrier" and "Getting Married."

Feuer-Martin to Stage Irwin Shaw's 'Air'

"The Troubled Air," Irwin Shaw's dramatization of his own forthcoming novel about the radio business, will be produced on Broadway in the fall by Cy Feuer & Ernest H. Martin. The yarn, described as a comedy-drama, is due for publication June 13 by Random House. The legit version will be a one-setter, requiring a cast of about 12 and a budget of $50,000-$60,000.

The show will be the first straight-play presentation by Feuer & Martin, producers of "Where's Charley?" and "Guys and Dolls." It will be Shaw's first legit effort since "The Survivors," a failure of the 1947-48 season. His previous plays have included "Bury the Dead," "Gentle People," "Retreat to Pleasure," "Sons and Soldiers" and "The Assassin." He also authored the best-seller, "The Young Lions."

'Kate' Profit 996G to Date

Another dividend of $34,000 on "Kiss Me, Kate," was issued last week, bringing the profit on the show to $996,000 thus far. Including both the Broadway and touring editions, the Cole Porter musical had earned a total profit of $1,088,756 as of March 31. That included, besides the amount distributed, $50,000 cash reserve, $36,697 in bonds, $5,600 tax refund and $459 available for distribution. The Saint Subber-Lemuel Ayers production, capitalized at $180,000, cost $174,000. It is now the longest-run show on Broadway.

Incidentally, the gross for the touring edition of the musical for the week ending March 17 at the Auditorium, Portland, Ore., was actually $44,170, not $45,000, as previously reported on authority of the management. The figure, a new legit b.o. record for the 3,500-seat house, included a profit of $10,139, according to the accountant's statement.

$48,000 PROFIT SEEN IN 'LADY'S' PRODUCTION

"Lady's Not for Burning," Christopher Fry comedy which closed a short tour Saturday night (14) in Philadelphia after a successful Broadway run, has thus far paid a profit of $36,000 on an investment of $60,000. There are reportedly additional assets of about $12,000 in the form of undistributed profits, cash reserve, bonds, etc., so that John C. Wilson-Theatre Guild-H. M. Tennent production will probably ultimately pay a profit of around $48,000, of which the backers will receive half.

John Gielgud and Pamela Brown, who starred in the play on Broadway and the road, previously appeared in it in London, where it was a smash under Arts Council auspices.

St. Louis Muny Opera Advance Passes 325G

St. Louis, April 17.

A new record for advance sale of ducats for the 1951 season of the Municipal Theatre Assn., sponsor of al fresco entertainment in the Forest Park Playhouse, is seen as sales last week passed $325,000. Execs report that early season purchases have been rising in recent years.

The season tees off June 7 with an 11-night stand of "Nina Rose," one of the big coin-grabbers in the open-air theatre. Two pieces new to natives are "Miss Liberty" and "High Button Shoes." Another Rodgers-Hammerstein Musical Festival will be presented during the season.

Richard J. Madden Play Co. has been chartered to conduct a business in plays and scripts in New York.

Scenic Illusion Payment Asked in 50G Suit

A $50,000 damages action against Hellzapoppin' Enterprises was disclosed in N. Y. yesterday (Tues.) when N. Y. Supreme Court Justice Dennis O'Leary Cohalan granted a change of venue in case brought by Nicholas Dell. Action was removed from Richmond to Manhattan's N. Y. Supreme Court.

Dell charged he had a written agreement with Hellzapoppin' for use of an illusion effect known as Dell Scenic Transformation Process. It's claimed defendants used the illusion effect in their production, "Tak Tak Tak, Parew" and in "Pardon Our French." Dell charged defendants breached contract in refusing to pay for the process and reneging on giving Dell billing, as allegedly promised."

St. Pete Operetta Plans To Resume Next Season; Hurley to Work in North

St. Petersburg, Fla., April 17.

Despite bad weather through a great deal of the season and a tropic wind which flattened the tent theatre as the final week's show was scheduled to go on, backers of the St. Petersburg Operetta are definitely sold on the Sunshine City as a show town and will be back next year. So said producer Pat Hurley on the eve of his departure for New Hope, Pa., to make plans for a summer season of tent shows in the north.

Hurley and the Operetta's two main backers, Col. Jay Cooke and Robert Dale of Philadelphia, will meet civic leaders in the latter city April 24 to make final preparations for a spring opening at an unannounced site. Hurley expects the show to open the last week in June, somewhere in Pennsylvania, and run through Labor Day. There is a possibility that a second company will be formed, to produce the same shows on a simultaneous schedule. A second tent for this purpose is now being manufactured.

Hurley is also working on a plan to operate in four cities in the south next winter, with St. Petersburg as the focal point. He also has an idea of producing a series of television shorts with some title like "Vignettes of the Operetta," to be filmed in connection with the tent shows. He has already obtained offers of sponsorship, and has inspected motion picture facilities at nearby Weedon's Island, constructed here several years ago by a Hollywood outfit.

For next season, Hurley plans to vastly improve the tent theatre here. He envisions a semi-permanent arrangement, combining the advantages of a tent with the safety of an interior auditorium. Aisles will be asphalt, as will the rim of the bowl. Chairs will be set in terraces, with a box effect for the first two rows, and outdoor dining facilities will be provided.

Repertoire will include an English version of "Carmen," a repeat of "The Merry Widow," and possibility of a world premiere of a distinctly American light opera by musical director Roland Flore, as a low-cost tryout in advance of Broadway production.

LONE OHIO SHOWBOAT NOW PRIVATE AFFAIR

Kent, O., April 17.

When the last showboat of the Ohio River, the Majestic, puffs its way to various ports this summer, Wes Egan, professor at Kent State U., will operate it as a private enterprise, with his own group, to be known as the River Players. The Majestic was operated the last three years as an educational venture by students and professors from Kent State U. and Hiram College, and was reported to have more than broken even each season, using college talent who wanted experience.

Egan plans to substitute more modern stage offerings for the old-time melodrama, "The Drunkard," which has been the Majestic's chief dramatic offering since 1948, when another Kent professor revived the showboat's tours. Scheduled now are "The Voice of the Turtle" and "Harvey," as well as a series of vaudeville acts and a shot at Shakespeare. Egan is technical director of Kent State's University Theatre.

Post-Easter Period Eases Booking Situation for Incoming Musicals

Arrival of the post-Easter period, with its traditional boxoffice decline, will probably ease the booking situation for incoming musical shows. Because of the scarcity of large-capacity houses, "Flahooley" and "Courtin' Time," both currently trying out on the road, have been unable to schedule Broadway theatres far enough in advance to cash in on theatre party bookings. Since benefit audiences generally prefer musicals, the two shows might have lined up heavy party bookings if theatres had been available in time.

With "Romeo and Juliet" due to fold Saturday (21) at the Broadhurst, N. Y., it's expected that "Flahooley" will get the house, but there may not be time enough to sell many parties, since the E. Y. Harburg-Fred Saidy-Sammy Fain musical is due to open May 14. Another factor is that the preem is somewhat late in the season for intensive party bookings.

"Green Pastures," which was due to close last Saturday night (14) at the Broadway, N. Y., took a boxoffice spurt and was reprieved, but is on a week-to-week basis and may not continue much longer. Even if it can keep going, however, the management hopes to be able to move it to a small theatre, so prospects are that the Broadway will be available soon for "Courtin Time," which is due in town May 3. There's also a possibility that the National may be available soon, but that is a less desirable house. Two other musicals, "Seventeen" and "Two on the Aisle," are prospects to arrive in the next couple of months, but presumably there may be other larger-capacity houses available by that time.

Among the non-musical houses, the Morosco gets a change of tenants next week, with "Gramercy Ghost" replacing "Second Threshold," which folds Saturday night. At least four other straight-play theatres may become available soon, as present tenants are uncertain to continue much longer. However, there is no particular house jam in the non-musical field.

Arena Stock Mapped For Toronto Hotel

Toronto, April 17.

Permanent stock company, to offer arena productions of classics and former Broadway hits in the Hotel Barclay here, is planned by Allyn Rice and Eva Langbord. Former is a New York producer and the latter an actress. Romney Brent is to be stage director and Ralph Alswang will desing and light the productions. Spot is to have a guest star policy, with a resident Equity company.

Project is being financed at $20,000 and it's figured that the operating cost will run about $3,200. Opening is tentatively set for next October.

'Wish' Cost 330G For B'way Bow

"Make a Wish," which premieres tonight (Wed) at the Winter Garden, N. Y., has cost approximately $330,000 to bring in. It is the second musical in recent weeks to involve a huge outlay, the Richard Rodgers-Oscar Hammerstein, 2d, production of "King and I" having cost about $340,000. That reverses a tendency of the last couple of seasons to keep budgets for musicals under the $300,000 mark.

The Preston Sturges-Hugh Martin song and dance version of Molnar's "Good Fairy" was capitalized at $200,000, with an overcall of $50,000. However, extensive revisions during the Philadelphia tryout, with Abe Burrows being called in to doctor the book, ran into substantial expenditures and shrinking grosses. As a consequence, Alexander H. Cohen, associated in the production with Harry Rigby and Julie Styne, raised the necessary $80,000 extra.

"Wish," with a gross capacity of $48,000 at a $7.20 top, will break even at around $34,000. Because of the extended tryout and the postponements of the Broadway opening, the show's advance sale was affected, but theatre party bookings should help establish it for a run. Three of the parties, offered as paid previews last week, brought a gross of almost $15,100. The final week of the Philly break-in grossed $16,800.

'WORST' TICKET DEARTH FOR 'TREE' N.Y. PREEM

Combination of an advance reputation and the show's novel financing setup has created one of the worst ticket shortages in years for the premiere of "Tree Grows in Brooklyn" tomorrow night (Thur.) at the Alvin, N. Y. Advance sale is estimated at over $300,000, and the demand for opening-night seats is brutal.

Fact that half the show's $200,000 bankroll was supplied by William S. Paley, board chairman of Columbia Broadcasting System, has contributed to the first-night jam, as numerous radio and recording execs have had to be accommodated. Understood this alone has accounted for 140 seats.

Another curious angle of the advance sales is that an unprecedented number of mail orders and window sales have been to residents of Philadelphia, where the George Abbott-Robert Fryer production just wound up a three-week tryout. Explanation appears to be that the musical's favorable reception there created strong word-of-mouth. Some people were unable to get tickets during the final sellout Philly week, while a few others who regularly commute to New York to see the shows heard about "Tree" from Philly friends who saw it there.

The estimated $300,000 total includes parties, subscription clubs, mail orders and window sale, but not broker allotments.

Two More Premieres Mark Ballet Theatre's First N.Y. Week, Marchand Scoring

Ballet Theatre, giving two premieres on opening night of its three-week spring season at the N. Y. Met April 9, added two more new works in its first week, preeming "The Thief Who Loved a Ghost" Wednesday (11) and "Les Demoiselles de la Nuit" Friday (13). "The Thief," ballet by Herbert Ross and John Ward, is a light takeoff on the toe art, in a burlesque about a jewel thief and some assorted femmes.

It isn't ballet at all (being billed frankly as "an entertainment"). Work is too long drawn out and thin, but is amusing in spots, especially when the Mack Sennett or Charles Addams overtones are strongest. John Kriza does some wonderful spins as the thief; Ilona Murai is as vivid as a crook, and Lucia Chase quite funny as a mad ex-ballerina.

"Les Demoiselles" is a much more impressive work, and a handsome addition to BT's repertory. It's the Roland Petit ballet which the French dancer-director brought over but couldn't include in his Les Ballets de Paris repertory in N. Y. last fall. BT has taken it over, and borrowed Petit's star, Colette ("Les Legs") Marchand, who danced the lead two seasons in Europe, to be guest star in it here. The Jean Anouilh scenario

(Continued on page 71)

HOUSTON 'ROSES' PREEM WITH B'WAY TALENT

Houston, April 17.

Mildred Dunnock, Kevin McCarthy and several other Broadway actors will appear in the U. S. premiere of Sean O'Casey's "Red Roses for Me," to be presented April 25 by Joanna Albus and William Z. Rozan at the new Houston Playhouse. John O'Shaughnessy is staging the production.

The engagement will be for two weeks.

Plays Out of Town

The Man That Corrupted Hadleyburg

Philadelphia, April 14.

Lawrence Shubert Lawrence presentation of comedy in two acts (12 scenes) by Bernard Evslin, based on a story by Mark Twain. Staged by Ezra Stone; incidental music by Charles Keaton; pantomime staged by Ted Cappy; designed by Ralph Alswang; costumes by Jerome Rosenfeld. At the Erlanger, Philly, April 14, '51; $3.60 top.

Bill Stranger .... Gene Lyons
Jack Halliday .... Jonathan Harris
Johnny .... John Fiedler
Mary Beth .... Rita Linden
Barber .... Stewart Bradley
Tom .... Marian Wakefield
Viola .... Peggy Warner
Jane .... Marjorie Duncan
Policeman .... Jack Stone
Mary Richards .... Mabel Taliaferro
Emmeline Wilson .... Jacqueline Soans
May Wilson .... Norma Lehn
Mrs. Harkness .... Ruth White
Mrs. Cox .... Pat Sumbers
Mrs. Pinkerton .... Lorie Lancaster
Congressman Harkness .... Maurice Fitzgerald
Barclay Goodson .... Donald McKee
Reverend Burgess .... Sydney Smith
Edward Richards .... Russell Collins
Editor Cox .... Mitchell Agruss
John Wharton Wilson .... Alan Dreeben
Albert Gamaliel Wilson .... Robert Downing
Pinkerton .... Harry Shepherd
Reporter .... Karl Light
Photographer .... Rex Ester
Miss Thompson .... Fay Sappington

Last fall, the Hedgerow theatre gave the world preem of Bernard Evslin's comedy in its Rose Valley Playhouse near here. Lawrence Shubert Lawrence was so enthused that he contacted the author immediately after the performance and took an option on the piece. Tonight (14) at the Erlanger, which Lawrence operates independently, he gave "The Man That Corrupted Hadleyburg" its professional preem, with Broadwayites conspicuously represented in the audience.

As caught by this reviewer at Hedgerow last fall, "Hadleyburg" impressed as having excellent chances commercially. There is no immediate reason to reverse that estimate, although it might be added that all of the play's possibilities have not been realized—yet. It shouldn't be too difficult to achieve that full realization, however.

Although not one of the better-known stories of Mark Twain, it possesses much of his humor and a great deal of his philosophy. If there was one thing that Twain hated above anything else it was hypocrisy, and in "Hadleyburg," the scene of which is described in the program as being "in the exact middle of the United States right where a latitude meets a longitude—just as the century is turning," he certainly flaps the smugness and hypocrisy that he believed existed in some small midwest towns at that time.

Evslin, in his dramatization of the story, has kept the emphasis quite correctly on the hypocrisy angle, although the play cannot be said to be quite as bitter as the original story. Possibly this is due to the fact that Evslin hasn't hesitated to employ musical comedy technique. This is what makes the stage "Hadleyburg" so lively and engaging and takes it out of the usual routine pattern. Pantomime is introduced frequently and with good effect and even snatches of dancing, as well as some effective incidental music supplied by Charles Keaton.

All of this places a heavy responsibility on the shoulders of the director, as well as, of course, on the producer himself. On the whole director Ezra Stone has done a bangup job, although there are spots—noticeably towards the end of the long first act—where the interest falters. However, the tempo is kept at a brisk pace and the overall effect is aided by Ralph Alswang's imaginative backgrounds and the colorful costumes of the period.

An odd feature of this play is that nearly all the characters are intrinsically unpleasant people, and yet they all manage to be interesting—these smugly hypocritical burghers of Hadleyburg and their scheming, backbiting wives. In sharp contrast, of course, is Bill Stranger, the mysterious gent from somewhere on the outside who penetrates the elaborate hoax that, in effect, "corrupted" Hadleyburg.

In one respect the present production fails to achieve the effect that the relatively modest one at Hedgerow had, and that is the Town Hall scene of Act II, when the leading citizens of the town are exposed in all their conniving. At Hedgerow, members of the company were scattered through the audience and shouted their lines up to the stage, which made for reality and informality. This obviously couldn't be done very well in the present commercial production, but the fact remains that this scene at any rate is not as effective as the other.

Producer Lawrence has collected a serviceable and capable cast without looking for big marquee names. Gene Lyons is effective as Stranger; Jonathan Harris is colorful and likable as one of the play's few non-hypocrites, and Mabel Taliaferro and Russell Collins acquit themselves very well indeed as the Wilsons, most nearly sympathetic of the smug townsfolk. Fay Sappington scores in a vivacious femme role and Sidney Smith puts across a clergyman's character in neat style.

Although by no means "in" in its present form, "Hadleyburg" impresses as having a moderate chance. *Waters.*

Walls Rise Up

Dallas, April 10.

Theatre '51 production of musical comedy in two acts. Music by Richard Shannon, lyrics by Frank Duane, based on novel by George Sessions Perry. Staged by Margo Jones. Arrangements by Joe Berber. At Theatre '51 playhouse, Dallas, April 3, '51; $2.50 top.

Narrator .... Hermes Nye
Jimmy .... John Denney
Mike .... Charles Braswell
Eddie .... Charles Proctor
Newt .... Edwin Whitner
Fanny .... Karolyn Martin
Lola .... Bernadette Whitehead
Oaf .... Charles Hamilton
Frank .... Richard Venture
Daisy .... Mady Correll
Stripes .... Spencer James
Aleck .... Marshall Yokelson

With the Three Spaces (Joe Berber, piano; Ken Mueller, bass; Johnny Perkins, guitar).

"Walls Rise Up" is George Sessions Perry's 1939 hobo novel, which was well-liked. Frank Duane obtained the musical rights to the book and Richard Shannon was commissioned to write the score. The musical has added much to the original play, with several catchy tunes and good lyrics. Somewhat handicapped for good production numbers in the arena type theatre here, the musical shows possibilities.

Story concerns the wanderings of three tramps who get involved with a trio of assorted femmes; try to be respectable, and finally take to the open road again when the women jilt them.

It's the first musical that producer Margo Jones has staged in her arena theatre and it's her best production to date in the non-drama category. It outranks her best production of last year, "Southern Exposure," in that the story is faster moving and has more originality. A slight attempt at choreography crowds the arena area, but is otherwise welcome. A small instrumental combo aids proceedings.

As usual the casting is par. The round-robin policy of rotating top parts falls this time on John Denney, who turns in one of his best jobs to date as the leading tramp, Jimmy. Mady Correll, as the tramp from Galveston, does a vivid bit.

Charles Proctor and Charles Braswell, as the other tramps, add much to the laughter and subplot with their sexy escapades. Edwin Whitner, as a conniving storekeeper, shows his usual versatility. Charles Hamilton, superb visually, as Oaf, the dumb giant, is good. Karolyn Martin, Bernedette Whitehead, Richard Venture, Spencer James and Marshall Yokelson are good support. Hermes Nye as narrator (a sort of folk-singer who intros each scene with an appropriate ditty) is commendable. *Berg.*

An April Song

Hollywood, April 10.

Gourgen Yanikian production of comedy in three acts by Gertrude Walker. Adapted from the French play, "Mon Ami Pierrot," by Georges de Tervagne and Colette Carion. Directed by Zella Young. Setting by F. Jay Krause. At Gourgen theatre, Hollywood, April 10, '51; $3.60 top.

Mlle. Pauline .... Marietta
Juliet Buckingham .... Felippa Rock
Aunt Laura Buckingham .... Opal Euard
Robert Lloyd .... Richard Utley
Eric Lindstrom .... Wayne Schatter

There's a possible film idea in this Gertrude Walker adaptation of the French play "Mon Ami Pierrot," but it has no legit prospects unless completely rewritten. High-blown verbiage and actionless development make the current version unsuitable for commercial theatre presentation.

Plot revolves around a spirited New England lass who has been corresponding with a Swedish pen pal. She has, however, assumed a masculine identity for the correspondence, which reached fairly intimate proportions. As a result, she is ashamed to face him when he suddenly arrives in America, and persuades her stuffed-shirt fiance to pose as the letter-writer. The Swede sees through the hoax and after the expected romantic complications he and the gal wind up in the inevitable curtain clinch.

Miss Walker has given the play a charming first act, but its promise is unfulfilled. Second and third acts must be completely rewritten.

Cast, under Zella Young's good direction, does the best it can with the flimsy structure. Standout job is turned in by Felippa Rock, who shows great promise with a pert portrayal of the gal. She could develop into a fine comedienne. Opal Euard is fine as the spinster aunt and Richard Utley is properly stick-like as the fiance. However, remaining two members of the cast are uneven. Wayne Schatter appears to be too young to carry off the pen pal role credibly and Marietta is only spasmodically successful in capturing the primness of a femme pedagogue.

Production by Gourgen Yanikian speaks well for the series of "original plays" he has scheduled, and F. Jay Krause has contributed an excellent single set. *Kap.*

Wind Without Rain

Hollywood, April 9.

Lany Productions presentation of drama in two acts (three scenes) by Ivan Tors. Directed by Samuel R. Rosen. Set by Robert Burns. At Circle theatre, Hollywood, April 8, '51; $2.60 top.

Kitty Osgood .... Ann Robin
Phil Dexter .... Bill Erwin
Hank Osgood .... Martin Milner
Doug Justin .... Robert Karnes
Geoffrey Bakewell .... John Morgan
Agnes Osgood .... Helen Wallace
Matthew Osgood .... Rowland Chamberlin
Angela Osgood .... Maura Murphy

Renewed activity at the Circle Theatre, longtime Coast showcase, is being carried out under the banner of Lany Productions, the name apparently having been chosen to indicate that productions will be routed from L.A. to N. Y. On the basis of this first offering, the banner is too optimistic. Ivan Tors' two-acter is too weak a vehicle for a transcontinental trek.

Talky and actionless, "Wind Without Rain" tells the story of the return from four years of Pacific war service of an Army nurse. She brings with her $20,000, supposedly acquired through an implausible miracle, determined to help lift her family out of the grubby rut which is its habitat. Her largesse fails to halt the moral decay of the family group, and when the squalid truth of her own affluence is revealed, she departs to save the family from the inevitable effect of public knowledge of her vice.

Cast, under Samuel R. Rosen's stilted direction, is never more than barely credible. Best jobs are done by Helen Wallace, who occasionally manages to make the mother role seem real; Robert Karnes, whose bookie characterization sometimes manages to overcome the dialog, and Bill Erwin, who makes the most of the role of the boarder, although last-minute script cuts leave the character dangling in midair. *Kap.*

Arenas Mushroom

Continued from page 69

Miami Beach and St. Petersburg are figured likely to resume next season.

Indoor Expansion

In the indoor arena theatre field, generally utilizing hotel ballrooms and offering straight-play productions, there are reports of wholesale expansion plans. Don Swann, who ran a spot for an experimental season for four weeks in Baltimore last winter after operating a strawhat for years at Lutherville, Md., is said to be planning to develop a circuit of the indoor in-the-round playhouses, adding units slowly over a period of years.

Other more or less similar layouts are reportedly in the works for Detroit, Cleveland, Toronto, Philadelphia, Boston, Chicago and at the Edison Hotel, N. Y., where the Arena Theatre recently folded after nearly a season of borderline operation. Also, a deal is being sought to take over Billy Rose's Diamond Horseshoe, in the Paramount Hotel, N. Y., for a modified arena setup.

The twin circle theatres continue operating in Atlanta and Jacksonville, while Margo Jones is winding up another successful season at her spot in Dallas and the new Houston Playhouse, recently completed, is reportedly doing click business.

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Inside Stuff—Legit

Backers of "King and I," new Rodgers-Hammerstein show at the St. James, N. Y., include general manager Herman Bernstein, representing producer Leland Hayward, $12,500; Richard M. Blow, son of ad executive Milton Biow, $10,000; theatre owner Howard S. Cullman, $15,000; bandleader Meyer Davis, $2,500; producer Sherman Ewing, $2,500; producer-theatre owner Anthony Brady Farrell, $12,500; Susan B. Fonda, Hammerstein's step-daughter, $2,500; her husband, Henry Fonda, $2,500; souvenir program agent Al Greenstone, $5,000; Mary Martin, $2,500; her husband, Richard Halliday, $2,500; Mrs. William Hammerstein, the author-producer's daughter-in-law, $5,000; Reginald Hammerstein, his brother, $5,000; Mrs. Oscar Hammerstein, 2d, $5,000; Nancy Hawks (Mrs. Leland) Hayward, $2,500; Theresa Helburn, co-director of the Theatre Guild, $5,000; Morris Jacobs, general manager of the production, $2,500; lighting technician Edward F. Kook, $2,500; Lawrence Langner, Theatre Guild co-director, $2,500; his wife, Armina Marshall, $2,500; director-author Joshua Logan and his actress-wife, Nedda Harrigan, $5,000 each; designer Jo Mielziner, $5,000; film executive Joseph H. Moskowitz, representing 20th Century-Fox, $40,000; former silent film star Carmel Myers, $2,500; theatrical attorney Howard Reinheimer, $37,500; his wife, $7,500; theatre owner Billy Rose, $15,000; Luise M. Sillcox, representing the Authors League of America, $5,000; ad executive Lawrence Weiner, $2,500; stage manager Jerome Whyte, $2,500; Dorothy (Mrs. Richard) Rodgers, $10,000.

The venture was capitalized at $250,000, with an overcall of $50,000, plus about $40,000 extra expense underwritten by the producers.

Policy of accepting ticket orders by phone, proposed for years by various producers, is being tried at the ANTA Playhouse, N. Y., for the ANTA Play Series. Thus far, it appears to have stimulated business, although the public presumably hasn't yet had time to become familiar with the setup. As it works out, phone orders are held until 8 p.m. the day of the performance. If not picked up by then, they are sold, so there's little chance of the management being stuck with tickets people order and don't use.

Angle of the situation is that, like most veteran treasurers and company managers, the boxoffice crew at the ANTA Playhouse is reportedly opposed to the phone-order policy on the ground that it's "impractical." Robert Breen, ANTA executive-secretary, has been informed several times that phone applications have been refused when tickets were actually available, and he has repeatedly reminded the boxoffice men of the house policy on the matter. On one occasion, a line mentioning the phone-order setup in the ANTA show's alphabetical ad was mysteriously discontinued and Breen ordered it reinserted.

Jean Arthur, who withdrew from the title part in "Peter Pan" after last Saturday night's (14) performance in Chicago, gave 42 interviews during the revival's tour. Actress, who was co-starred with Boris Karloff, not only reversed her former attitude of shunning interviews and publicity appearances, but apparently learned to enjoy it, remarking recently to Bill Doll, the show's pressagent, "I never knew there were so many nice newspapermen." In most cases, Miss Arthur flew ahead of the company in order to give interviews in cities the Barrie fantasy was playing. Karloff, as usual, has been available for publicity assignments of all kinds. Doll has been on an intensive schedule with the production, doing the advance work ahead of the show and then doubling back to be on hand for the arrival of the company and the opening in each city. Routine has involved considerable extra expense. Since Miss Arthur's exit to fulfill a Paramount film commitment, the title part in the play has been taken over by Joan McCracken, co-starred with Karloff, in the first time she has had her name above the title.

Backers of "Make a Wish," the Preston Sturges-Hugh Martin musical edition of Molnar's "Good Fairy," include souvenir program agent Arthur Klar, $7,500; theatre party agent Ivy Larric, $625; Connie Mack, Jr., an official of the Philadelphia Athletics, $5,000; Manie Sacks, representing RCA-Victor, $12,500; television producer Robert Sarnoff, $1,875; theatrical accountant J. S. Seidman, $5,000; co-producer Jule Styne and his wife and son, a total of $7,500; theatre party agent Lenore Tobin, $2,188; producer Clinton Wilder, $1,250; producer-director John C. Wilson, $5,000; and music publisher Edwin H. Morris, $5,000. Harry Rigby and Styne are general partners in the venture, with Alexander H. Cohen associated in the production, which was capitalized at $200,000, with a 25% overcall, plus $80,000-odd in supplementary capital. Show opens tonight (Wed.) at the Winter Garden, N. Y.

"Business Is Business," Sylvia Regan comedy in which Yiddish comedian Menasha Skulnik will make his English-language debut next fall, will be the second play of that title in Broadway history. A previous one, a comedy-drama translated by Robert Hichens from the French of Octave Mirbeau, was presented by Charles Frohman at the old Criterion. It opened Sept. 9, 1904, and ran 57 performances.

Miss Regan's play will be presented by George Kondolf, whose last presentation, "Morning Star," by the same authoress, provided the Broadway bow for Yiddish star Molly Picon.

Backers of "Flahooley," which Cheryl Crawford is producing in association with E. Y. Harburg and Fred Saidy, include film executive Joseph Hazen, producer Bea Lawrence, souvenir program agent Al Greenstone, theatrical accountant J. S. Seidman, Mollie Parvis (Mrs. L. J. Livingston), $4,000 each; ad executive William H. Weintraub, $2,500; Harold A. Lifton, co-general partner with Miss Crawford, $2,000; Mrs. Eddie Kook, wife of the lighting technician, $2,000; and Actors Equity attorney Rebecca Brownstein, $1,000. The musical, currently trying out, is financed at $200,000.

Only two of the backers of "The Long Days," which opens Friday night (20) at the Empire, N. Y., are well known in show business. They are legit-TV director Martin Manulis and pressagent Joseph Heidt, each with a $600 investment. The Peggy Tail-Temple Buell production is capitalized at $30,000. Miss Tail is the sole general partner.

Equity Show

The Enchanted
(LENOX HILL PLAYHOUSE, N. Y.)

Equity Library Theatre's production at the Lenox Hill Playhouse, N. Y., preserves much of the magic and music of Giraudoux' "The Enchanted," though the pace seems slow for the quick wit of the lines. The sustained light touch of Ernestine Perrie's direction gives necessary unity to this sage but sprightly fantasy. The difference in interpretation from last season's short-lived Broadway showing, plus the play's quality and appeal, suggest that the right pitch might yet be struck for a successful commercial revival.

Reynolds Evans (last seen as the Duke of York in City Center's "Richard II") is outstanding as the Inspector, stubborn champion of the conventional. As his opponents who are more imaginative—and more logical in Giraudoux' world of paradox—are Don McHenry's whimsical doctor and the wise little schoolgirls.

Marguerite Morrissey plays the young Isabel, who veers between the actual and the spiritual worlds, with James Lanphier convincing as her stalwart yet gentle earthly suitor, and Peter Brandon likewise as her ghostly wooer.

Effective contributors to Giraudoux' harmony of the real and the romantic are Skedge Miller as the perturbed mayor, Charity Grace as the tart-tongued, deaf gossip, Leah Chernin, Mimi Strongin and Henrietta Catal (all of the Broadway cast) as the outspoken children, and, especially, Maurice Edwards as the droll Second Executioner. Paul C. McGuire's sets have simplicity and charm.

'Courtin' Time' $21,000, 'Ghost' $7,500, 'Kidders' $1,900, 'Wedding' 21G, Hub

Boston, April 17.

Four legits open this stanza, "Courtin' Time," in second week at the Shubert, is holding up fairly well. "Member of Wedding" is in its fourth and final week at the Colonial. "Gramercy Ghost" started slowly but is picking up and "The Kidders" looks like a question mark.

Estimates for Last Week

"Courtin' Time," (Shubert) (1st wk) (1,750; $4.20-$4.80 F & S). Hub crix agreed it's pleasant but not sock, with fair $21,000 for first week. Has extended the tryout tour with a Philly engagement to follow the stand here.

"Gramercy Ghost," (Plymouth) (1st wk) (1,200; $3)—Sarah Churchill starrer grabbed favorable notices. Did $7,500 first week.

"Member of Wedding," (Colonial) (3rd week) (1,500; $3.60). Still in the chips at $21,000. Final week current.

"The Kidders" (Brattle) (1st week) (460; $3.60). Opened Wednesday (11) to so-so reviews; business was tepid, too, with about $1,900 for first five performances.

French Stars Score Big Hit With Ballet Theatre; $35,000 for 9 1st Week

Ballet Theatre, opening a three-week stand at the Met Opera House, N. Y., last Monday (9), grossed an estimated $35,500 in nine performances through Sunday (15).

Top opening night was $4.80; thereafter, $3.60. Although opening week take was relatively light, troupe looks like it's building, with a good advance for the rest of the engagement. Two French imports, Jean Babilee and his wife, Nathalie Philippart, have scored the individuals hits of the season, getting an excellent press, so that all their subsequent appearances are reported sold out. Babilee has been especially singled out for his virtuoso work in his own ballet, "Le Jeune Homme et la Mort."

Another French guest star, Colette ("Les Legs") Marchand, has also been a draw in "Demoiselles de la Nuit." This ballet, created by Roland Petit, was the first work on the opening program of Petit's Les Ballets de Paris, when that troupe preemed in Paris three years ago. Lead was danced at the preem by Margot Fonteyn, Sadler's Wells premiere ballerina, by special permission, and Mlle. Marchand took it over soon after. When Petit brought his troupe to the U. S. a year ago, he couldn't squeeze "Demoiselles" into the repertory. Sets were brought over this season, but a hitch developed, and Petit didn't present the work, the sets being warehoused.

Petit ended his U. S. tour in midwinter and is now in Hollywood for an RKO assignment. Ballet Theatre bought the ballet from Petit, and pacted Mlle. Marchand for a guest shot.

'Madwoman' $5,400, 'Needle' $5,000, L.A.

Los Angeles, April 17.

Town's legit take just barely topped the $10,000 mark last week with only two Hollywood small-seaters alight.

"The Square Needle" edged up a trifle to hit $5,000 for its seventh frame at Las Palmas while "Madwoman of Chaillot" clung to its $5,400 figure again in its third week at the Ivar. Each showed a profit.

Civic Light Opera season opens next Monday (23) with "Where's Charley?" at the Philharmonic Auditorium.

Future B'way Schedule

"Taming of the Shrew," City Center, April 25 (rehearsing).

"Gramercy Ghost," Morosco, April 26 (trying out).

"Little Blue Light," ANTA Playhouse, April 29 (rehearsing).

"Man That Corrupted Hadleyburg," unspecified theatre, week of April 30 (trying out).

"Stalag 17," 48th Street, May 8 (rehearsing).

"Dream Girl," City Center, May 9.

"Getting Married," ANTA Playhouse, May 13 (rehearsing).

"Flahooley," unspecified theatre, May 14 (trying out).

"Courtin' Time," unspecified theatre, May 15 (trying out).

"Idiot's Delight," City Center, May 23.

'ROBERTS' 27G, SEATTLE; RECORD $35,982, N.O.

Seattle, April 17.

Henry Fonda in "Mister Roberts" ground out a solid gross of almost $27,000 in five evening performances and three matinees at the Metropolitan here last week at the start of a fortnight's stand. Fact that the Thomas Heggen-Joshua Logan hit was on Theatre Guild subscription limited the take.

After the current week the Leland Hayward production goes to San Francisco for a run and then proceeds to Los Angeles, where it will conclude its tour.

$35,982 In 13, N. Orleans

New Orleans, April 17.

Tod Andrews company of "Mister Roberts" concluded a smashing 10-day run Sunday night (15) with a total gross of $35,982 for 13 performances, including nine evenings and four matinees, at the Civic Theatre here. Figure was a house record. So was the eight-performance mark of $23,379 for the regular week ending Saturday night (14). Previous record was set last season by Tallulah Bankhead in "Private Lives."

"Roberts" started the local engagement by ringing up $7,497 for three performances Friday-Saturday (6-7) and got $5,106 for the final two performances Sunday. The show is dividing the balance of the current week between Mobile, Montgomery, Birmingham and Atlanta.

Blondell $7,500 Take Tops 10-Wk. Birmingham Season

Birmingham, April 17.

Joan Blondell's week of "Happy Birthday" was the biggest money-maker in the first season of stock at the Redmont hotel arena theatre, producer Allen Draper reported. Miss Blondell's week, the last in the 10-week season just completed, grossed $7,500 with sellouts at six out of seven performances. Theatre seats 450, at $3 admission.

Draper is already planning two split 10-week seasons next year. He said that stock is pledged now for two new Southern locations. He is also trying to lineup two established arena theatres to tie in with his Birmingham project to book packaged shows recruited in New York.

Ballet Premieres

Continued from page 69

concerns a musician in love with a cat, her switch to a human being as the two fall in love, and his death when she has to return to her feline habits and consorts.

Ballet doesn't exude the somewhat decadent style it must have had in Paris, but is dramatic and absorbing nevertheless. First of the three sections is too long. Mlle. Marchand, who is an eye-filling sight, dances the white kitten role with great style and verve. John Kriza is an able partner. Second-act pas de deux between the pair is a lyrical treat, and the third-act rooftop scene, with the cats nimbly treading their way, and Kriza stumbling and slipping about until his death, is vivid. "Les Demoiselles" is an excellent theatre piece. *Bron.*

'Flahooley' $21,700, N.H.

New Haven, April 17.

Starting from scratch, with practically no advance, word-of-mouth built preem of "Flahooley" to a moderately good figure in its one-week stand at the Shubert last week (9-14). Eight performances at $4.80 top pulled about $21,700.

Ballet Russe played its annual engagement this week Monday-Tuesday (16-17). A Yale group takes over house April 25 with an original musical, "A French Affair" for four days. "Guardsman" is due in for a last half May 3-5 and preem of "Seventeen" is pencilled for week of May 21.

Equity Shows

(April 16-29)

EQUITY LIBRARY THEATRE

"Fair and Warmer"—Lenox Hill Playhouse, N. Y. (19-22).

"Road to Rome"—Lenox Hill Playhouse, N. Y. (25-29).

'Guardsman' OK $18,800 In Washington Stanza

Washington, April 17.

Surprisingly strong take of $18,800 was racked up last week at the Gayety Theatre here by "The Guardsman." The Jeanette MacDonald-Gene Raymond starrer was no great shakes as a play, according to local critics, but the MacDonald draw proved potent among the locals.

Theatre Guild's perennial "Oklahoma" opened last night (16) for three weeks.

'Lady's' $22,600, 'Tree' 39G, Philly

Philadelphia, April 17.

With the weather continuing on the winterish side despite the start of the baseball season, Philly's legit biz has been maintaining a fast tempo and gives evidence of continuing that pace for at least another month or six weeks.

Revival of "The Guardsman" with Jeanette MacDonald and Gene Raymond opened last night (16) at the Forrest for a two weeks' stand with promising sale. Tonight (17), at the Shubert, the new Cheryl Crawford musical, "Flahooley," starts a three week tryout run after a preem and single week's tuneup in New Haven.

"Borschtcapades," revue from the west, comes to the Locust April 30 for two weeks and "Oklahoma" is set for May 14 at the Forrest. Two other bookings, dates not officially set, are "On the Aisle" and the musical "Seventeen."

Estimates for Last Week

"The Lady's Not For Burning," Locust (2nd week) (1,560; $3.90)—Mounted steadily from start and got a fine $22,600 in final week with all crix raving. House currently dark with "Borschtcapades" due April 30.

"Tree Grows in Brooklyn," Forrest (3rd week) (1,760; $4.55). Absolute capacity with $39,000 in final stanza. "The Guardsman" opened last night for two weeks' stay.

"Man That Corrupted Hadleyburg," Erlanger (Opened Saturday night) (1,950; $3.90). Three excellent notices from first-string crix. Has two weeks here with sale fairly lively.

'TI-COQ' OVER $11,900 IN 3D TORONTO VISIT

Toronto, April 17.

In his third Toronto engagement this season, and subsequent to the recent roadway brushoff, Gratien Gelinas in his own-authored "Ti-Coq" ("Li'l Rooster"), did a satisfactory gross of over $11,900, with the Royal Alexandra (1,525) scaled at $3.50 top. With the first week here giving him $26,000 and second $21,000, Toronto engagement totalled a very big $58,900.

Currently, as prelude to a trans-Canada tour from Toronto to the Coast, Gelinas is playing three top Ontario dates before going into Quebec and the Maritimes. These are the Savoy, Hamilton, and the Grand, London, for split week of April 16, and then a full week (April 23) at the Globe, Ottawa. First two cities have an 85% advance sale, Ottawa is sold out and will announce a second week. At the Canadian capital, Viscount Alexander, Governor-General of Canada, and Prime Minister Louis St. Laurent, will be in the first-night audience.

Ballet Russe 43G in 11, Mont'l; 10G in 2, Quebec

Montreal, April 17.

The Ballet Russe de Monte Carlo did a sock $43,000 for 11 performances (4-12) at His Majesty's here, with the 1,579-seater scaled to $4 top.

Company moved on to Quebec for two showings at the Capitol Theatre (13-14) for another $10,000 capacity biz.

'Okla.' 30½G in Split

Norfolk, Va., April 17.

The Rodgers-Hammerstein perennial, "Oklahoma," buzzed along with a total gross of over $30,500 last week in a split between the Mosque, Richmond, and the Center here. It played three days and four performances in each spot.

Gross for the previous week, split between Dayton, O., and Charleston, W. Va., totalled just over $27,000. Musical is playing the Gayety, Washington, this week.

B'way Fairly Steady; 'King' $51,600, 'Darkness' $24,600, 'Pastures' $26,900, 'Garden' Up to $24,000, 'Billy' $9,800

Business generally held almost even last week on Broadway. Most of the moderate draws eased off a trifle, but a few others made slight gains and the pace as a whole slackened only moderately. The night-to-night attendance pattern was fairly steady, except for a mildly adverse weather break Thursday (12). Indications are that receipts may dip a bit this week, particularly Friday night (20), Passover.

The total gross for all 23 shows last week was $498,900, or 78% of capacity. The previ ous week's corrected total for 23 shows was $493,465, or 80% of capacity.

Last week's only closing was "Night Music," which called it quits after a single week at the ANTA Playhouse, instead of running two weeks, as originally planned. "Green Pastures" and "Springtime for Henry" were scheduled to fold Saturday night (14) but got reprieves and continue on a week-to-week basis. Due to shutter Saturday (21) are "Romeo and Juliet," "Second Threshold" and possibly two or three other entries.

Four openings are listed for the current week and two next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (30th wk) (C-$4.80; 1,012; $26,874). Topped $27,000 (previous week, $27,100).

"Autumn Garden," Coronet (6th wk) (D-$4.80; 1,027; $28,378). Nudged $24,000, with parties a factor (previous week, $21,700).

"Bell, Book and Candle," Barrymore (22d wk) (C-$4.80; 1,064; $28,000). Nearly $28,400 (previous week, $28,400).

"Billy Budd," Biltmore (10th wk) (D-$4.80; 920; $22,600). Under $9,800 (previous week, $11,700).

"Call Me Madam," Imperial (27th wk) (MC-$7.20; 1,400; $51,847). Over $52,300 (previous week, $52,400).

"Country Girl," Lyceum (23d wk) (D-$4.80; 995; $22,845). Bettered $13,300 (previous week, $14,100).

"Darkness at Noon," Royale (14th wk) (D-$4.80; 1,035; $27,100). Repeated the previous week's $24,600.

"Gentlemen Prefer Blondes," Ziegfeld (71st wk) (MC-$6; 1,628; $48,244). Topped $39,700 (previous week $43,500).

"Green Pastures," Broadway (5th wk) (MD-$4.80; 1,900; $46,912). Was slated to exit, but spurted to nearly $26,900 and continues (previous week, $20,100; week before that was overquoted, actual gross having been $27,200).

"Guys and Dolls" 46th Street (21st wk) (MC-$6.60; 1,319; $43,804). Always gets the standee limit, with party commissions the variable factor; exactly $44,400 (previous week, $43,000).

"Happy Time," Plymouth (64th wk) (C-$4.80; 1,063; $29,019). Almost $18,200 (previous week, $20,100).

"King and I," St. James (3d wk) (MD-$7.20; 1,571; $51,717). Going clean at all performances (no standees permitted), with the press list limiting the gross; repeated the previous week's $51,600.

"Kiss Me, Kate," Shubert (118th wk) (MC-$6; 1,361; $40,947). Over $26,900 (previous week, $28,700).

"Moon Is Blue," Miller (6th wk) C-$4.80; 920; $21,586). Solid capacity, but party commissions cut the take to over $20,700 again.

"Night Music," ANTA Playhouse (1st wk) (D-$3; 924; $19,950). Clifford Odets revival opened April 8 to three favorable reviews (Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post) and five pans (Atkinson, Times; Guernsey, Herald Tribune; Watt, News; Coleman, Mirror; McClain, Journal-American); single week's engagement (nine performances) drew about $17,000; closed Saturday night (14).

"Out of This World," Century (17th wk) (MC-$6; 1,645; $49,191). Nearly $33,000 (previous week, $36,800).

"Romeo and Juliet," Broadhurst (6th wk) (D-$4.80-$6; 1,160; $34,340). Almost $18,100 without Theatre Guild subscription (previous week, $22,200; closing next Saturday night (21).

"Rose Tattoo," Beck (11th wk) (D-$4.80; 1,214; $28,000). Nearly $22,400 (previous week, $24,600).

"Season in the Sun," Cort (29th wk) (C-$4.80; 1,056; $24,101). Over $12,200 (previous week, $14,300).

"Second Threshold," Morosco (15th wk) (CD-$4.80; 912; $24,300). Almost $8,100 (previous week, $7,200), closing next Saturday night (21).

"South Pacific," Majestic (104th wk) (MC-$6; 1,659; $50,188). Bettered $50,800 as always.

"Springtime for Henry," Booth 5th wk) (C-$4.80; 766; $20,365). Was set to fold Saturday (14), but got a boost to about $6,000 and continues (previous week, $6,600).

"Twentieth Century," Fulton (16th wk) (C-$4.80; 976; $23,228). Over $23,500 as usual.

Opening This Week

"Angels Kiss Me," National (D-$4.80; 1,172; $29,534). Play by Scott Michel, presented by Trudi Michel; opened last night (Tues.).

"Long Days," Empire (D-$4.80; 1,082; $24,196). Play by Davis Snow, starring Frances Starr, presented by Peggy Tait & Temple Buell; opens Friday night (20).

"Make a Wish," Winter Garden (MC-$6.60; 1,519; $48,000). Musical version of Molnar's "Good Fairy," with book by Preston Sturges, music and lyrics by Hugh Martin, starring Nanette Fabray; presented by Harry Rigby & Jule Styne in association with Alexander H. Cohen; opens tonight (Wed.).

"Tree Grows in Brooklyn," Alvin (MC-$7.20; 1,331; $47,000). Musical version of Betty Smith's novel, with book by the authoress and George Abbott, music by Arthur Schwartz, lyrics by Dorothy Fields, starring Shirley Booth and Johnnie Johnston, presented by Abbott & Robert Fryer; opens tomorrow night (Thurs.).

'Pan' Wow $62,000, 'St'car' $9,000 Chi.

Chicago, April 17.

Continuous rain hurt the legit boxoffice somewhat. However, "South Pacific" was still SRO and "Peter Pan" had a healthy rise. It ended its run here Sunday (15). "Streetcar Named Desire," breaking up here April 21, had a light week last week.

N. Y. City Ballet Co. comes in April 25 for two weeks and "Moon Is Blue" settles here starting April 30. "Borschtcapades" seems out for the present.

Estimates for Last week

"Peter Pan," Opera House (3d wk) ($4.33; 3,600). Nearly $62,000, including $6,000 extra matinee Sunday (15). Total for 24 shows here, $149,600.

"South Pacific," Shubert (22d wk) ($5; 2,100). The limit as always, $51,300.

"Streetcar Named Desire," Harris (5th wk) ($3.80; 1,000). Weak $9,000; folds here next Saturday (21).

'KATE' $20,200 FOR 7 IN RETURN TO MPLS.

Minneapolis, April 17.

Returning after only five months, "Kiss Me, Kate," handicapped by bad weather and "Ice Follies" opposition, nevertheless came through to a under-par $20,200 for five nights and two matinees at a $4.20 top in the 1,859-seat Lyceum. It was an exclusive Twin City engagement.

On its initial visit here, same show, scaled at $4.80 top, grossed a huge $44,000 for seven nights and two matinees.

Lone remaining booking for the current legitimate season is "Peter Pan" April 24-29. This also is an exclusive Twin City engagement.

'Charley' $40,100, Frisco; West-'Lil' Fine $21,800

San Francisco, April 17.

"Where's Charley?" with Ray Bolger and Allyn McLerie, the initial Civic Light Opera opener, added a few more standees to its capacity biz, chalking up a sock $40,100 for its fourth stanza at the 1,775-seat Curran. Top was $4.80.

Mae West's "Diamond Lil" hit a fine $21,800 for its second week at the 1,550-seat Geary.

Plays Abroad

Corps et Ames
(Bodies and Souls)

Paris, April 3.

Jacques Truchot presentation of Oscar Lejeune production of four-act comedy by Maxence Van Der Meersch. Directed by Marcel Raine. Sets by Walter Bourgeois. At Bouffes Parisiens, Paris.

First Student	Pierre Gilmar
Second Student	Paul Clairy
Gros	Louis Verlant
The Madman	Andre Dejean
Regnault	Eric Pradier
Prof. Doutreval	Marcel Raine
Blondin	Jean Muelo
Michel Doutreval	Marcel Abel
The Child	Claude Thibault
	Paul Riga
Gerondin	Andre Bernier
Vallorge	Andre Bernier
Mariette	Germaine Laureix
Fabienne	Viviane Chantel
Guerrac	Charles Gontier
Evelyne Gerons	Jeanne Valette
Pauline	Gisele Martial
Andre	Andre Andrez

Before he died four years ago, Maxence Van der Meersch wrote a stage version of his best seller, "Bodies and Souls," which had sold 300,000 copies. It was produced at the Theatre du Parc in Brussels, and brought intact to the Bouffes Parisiens here. It made a hit in Brussels, but in Paris, because local crix were reportedly peeved at the management, it drew a heavy press panning. Audience reaction, on the other hand, was favorable. Play is well acted and holds interest to the end. It looks like a Broadway bet.

That the psychological interest of the novel should have lost in the stage adaptation is conceivable. Those looking for a play and not a visual translation of the book where action counts, will find plenty of it in this production. That a not-yet established show should have survived is in itself a proof that word-of-mouth publicity was favorable.

Story shows the ambitious Marcel Raine (Professor Doutreval) sacrificing the happiness of his son in his desire to see him marry a girl who can further his ambitions. It also depicts an operation performed on his married daughter, and condoning an affair by his unmarried daughter with a cabinet minister who can help him obtain the money for future medical achievements.

The novel was a seathing satire on the cut-throat, fame-seeking scientists, which the play remains.

Professor Dautreval, as the central figure, is capably acted by Raine who also directed the play with verve. He is on stage most of the time and gives a vivid contrast of the aggressive scientist who wants to be supreme in his line and the broken-down man who realizes he has sacrificed the life of a daughter to his ambition.

His two aides are symbols of good and evil. Louis Verlant, as the honest boy, and Eric Pradier, as the heel, are both okay. The old surgeon, who won't admit that he is too old to keep on operating, is well typed by Paul Riga. Viviane Chantel, as the devoted daughter who finally gets her old father back to normal, has both considerable talent and pulchritude.

Maxi.

Tsuange Nocturne
(A Cry in the Night)

Paris, April 2.

Pierre Beteille production of comedy by Marc-Gilbert Sauvajon. Directed by Jean Wall, setting by Rene Moulaert, costumes, Pierre Balmain. At Theatre Edouard VII, Paris.

Armand Varescot	Camille Corney
Frederic Varescot	Rene Blanchard
Maria Varescot	Suzy Prim
Gertrude Varescot	Mona Dol
Sylvie Varescot	Denise Clair
Isabelle Sauvin	Pierrette Simonet
Caroline Pelletier	Christiane Lenier
Estelle	Suzanne Grey
Frank Varescot	Yves Vincent
Legrand	Jean Wall
Gilbert-Sauvin	Raymond-Girard

Marc-Gilbert Sauvajon's new play is one of the most fascinating shows in Paris at the moment. It's packed with bitter, sardonic humor, the dialog is sharp and witty, and the characters are sharply projected. Plot could easily be adapted for Broadway presentation, if speeded up, especially the first part.

Story revolves around the Varescots, a smug and provincial moneyed dynasty who are confronted with a scandal involving the family's octogenarian head. In essence, this situation stems from grandpa Varescot's attempted attack upon Christiane Lenier, his young and charming secretary. She accidentally kills him in defending her virtue.

Sufy Prim, daughter of the slain man, decides to place the blame on her nephew, Yves Vincent, who once quarreled with grandpop. He, in turn, blackmails the family into agreeing to pay him a bundle of coin in exchange for taking the rap. But police inspector Jean Wall sees through the whole scheme and conveniently resolves the matter with a verdict of accidental death.

The play benefits by [illegible] capable direction; he has successfully overcome its inherent static qualities. The acting, too, is above average, with Suzy Prim (making her first theatrical appearance in several years), as Maria; Yves Vincent, as Frank, and Wall as Legrand all giving fine performances.

The supporting cast is excellent too, particularly Raymond-Girard as Gilbert, a pompously funny lawyer, and Rene Blanchard, as Frederic, always ready to burst into tears. *Fred.*

Maguelone and Oedipe

Paris, April 10.

The Madeleine Renaud-Jean Louis Barrault company (in association with Mrs. Simonne Volterra) production of double bill at Theatre Marigny, Paris, April 3, '51.

MAGUELONE

Madeleine Renault and Jean Louis Barrault production of one-act play by Maurice Clavel. Directed by Jean Louis Barrault.

The Speakerine	Madeleine Renaud
He	Jean Louis Barrault
Old Man	Jean Servais
The Girl	Sylvia Monfort
The Gypsy	Elina Labourdette

This is no play but merely a dialogued controversy delivered with considerable oratory by Jean Louis Barrault and Jean Servais in front of a set supposed to represent a sandy beach but little more than a backdrop. The girls have practically nothing to do. Madelaine Renaud, who is given no credit in the billing, comes out before opening of the play to tell the audience what it is all about. But nobody knows why this is done.

Story is about a retired politico living on a Mediterranean beach during German occupation. Another old politico of another party tries to get away with his daughter and go to North Africa. First he does not feel like helping a political opponent. But after over 30 minutes of verbose controversy as to what is right and what's wrong, Barrault, the retired politician finally relents and permits a gypsy to lead his opponent Jean Servais and his daughter to a place where they won't be caught by the Germans.

Both Barrault and Servais struggle manfully through lines that might make a good novel but don't make much of a play.

OEDIPE

Madeleine Renaud and Jean Louis Barrault (in association with Mrs. Simonne Volterra) production of two-act tragedy by Andre Gide. Directed by Jean Vilar. Set by Leon Gishia.

Oedipe	Jean Vilar
Creon	Pierre Bertin
Tiresias	William Sabatier
Eteocle	Bernard Dheran
Polynice	Jean Francois Calve
Jocaste	Marie Helene Daste
Antigone	Anne Carrere
Ismene	Elina Labourdette
Choir	Regis Outin and Jean Juillard

Even if he died before he could see his play done, Andre Gide provided his revamping of the old Greek tragedy with enough timely lines to interest present-day audiences.

The framework of plot shows Oedipe as dictator of the city of Thebes. He came into power by killing his own father and then marrying his own mother. When the people start finding fault with his government, he first refuses to listen. Later on, his wife dies suddenly and he believes that the Gods are against him, blinds himself, and then guided by his daughter, he leaves the city.

The presentation is done in a single set showing Oedipe's throne in front of his palace. It is simple and effective. Jean Vilar, who is on stage practically all the time, gives an excellent performance, against heavy odds since the play calls for much oratorial delivery. Pierre Bertin, as Joraste's brother, is excellent as the smart old politician who advices the dictator how to fool the masses. He also injects some comedy into what is otherwise a very somber tragedy.

Play is unduly wordy and needs some cutting. Despite this there is lots of dialog which applies to current problems exposing the tricks currently used by politicians to retain their power. It is unlikely to get showings either behind the Iron Curtain or in Argentina.

The play has been given an adequate cast, with Marie Helene Daste, as the suave woman who finds excuses for everything and pretty Anne Carrere as Antigone.

Auspicious reception of the play hints it has grossing potentialities.

Maxi.

Eleanor Winter, one of the two singing mermaids in "Peter Pan," who also sang in chorus of "Finian's Rainbow" and "Bloomer Girl," will make her [illegible] debut with concert [illegible] Recital Hall, N. Y., Sunday (22).

Pegit Followups

Death of a Salesman
(PLAYHOUSE, ALBANY)

Albany, April 13.

First stock production by Malcolm Atterbury of Arthur Miller's modern classic, with three members of the national road company playing leading roles, reveals that the drama loses little of its impact in the transfer to repertoire. Paced by Duncan Baldwin, who understudied Thomas Mitchell and portrayed Willy Loman for two weeks in Los Angeles; Nancy Cushman, who was with Baldwin in the road troupe, and Kermit Kegley, who also toured, and using the original Jo Mielziner settings, the performance is the finest given by Atterbury's unit in four seasons at the Playhouse.

Baldwin, portraying a man 20-odd years his senior, creates a lifelike picture of the complex, weak and noble father. Miss Cushman (Baldwin's wife, often cast in the stock comedy as a comedienne) demonstrates unusual skill in creating the faithful wife. Kegley plays the weakling son with great conviction, especially as the climax approaches. Grant Sullivan is strong as the other and philandering offspring.

Other good characterizations emerge from Boris Segal, Atterbury, Ellen Hardies, Dalton Dearborn (splendid in the face-up scene with Loman), Harry Young (doubling from directing), Gaye Jordan and Pitt Herbert. Mary Farrell and Louise Woodruff have bits. *Jaco.*

Peter Pan
(CIVIC OPERA HOUSE, CHICAGO)

Chicago, April 17.

Joan McCracken becomes the fifth American actress to play the part of Peter Pan, and like the others before her, she plays the role in her own fashion. While perhaps not as convincing a boy as Jean Arthur, who played the same role for many months before leaving a few days ago to make a picture, in many other aspects of the role she is more plausible.

Miss McCracken, one of the slightest misses to take over this grueling role, does an admirable job. She rehearsed less than a week in taking the part. She's quite believable in the flying scenes, perhaps a result of her ballet background. The rest of the cast, including Boris Karloff, seem fresh in their approach after many months of work. *Zabe.*

Current Road Shows

(April 16-28)

"Courtin' Time" (Lloyd Nolan) (tryout)—Shubert, Boston (16-28); Forrest, Phila. (30-5) (Reviewed in VARIETY, April 11, '51).

"Diamond Lil" (Mae West)—Geary, San Francisco (16-28).

"Flahoo'ey" (tryout) — Forrest, Phila. (16-28) (Reviewed in VARIETY, April 11, '51).

"Gramercy Ghost" (Sarah Churchill, Robert Sterling) (tryout) Plymouth, Boston (16-21) (Reviewed in VARIETY, March 21, '51).

"Guardsman" (Jeanette MacDonald, Gene Raymond) (tryout)—Forrest, Philadelphia (16-28) (Reviewed in VARIETY, Jan. 31, '51).

"Kidders" (tryout) — Brattle, Cambridge, Mass. (16-20).

"Kiss Me, Kate" — Orpheum, Davenport (16-17); KRNT, Des Moines (18-21); American, St. Louis (23-28).

"Man That Corrupted Hadleyburg" (tryout)—Erlanger, Phila. (16-28) (Reviewed in VARIETY this week).

"Member of the Wedding" (Ethel Waters)—Colonial, Boston (16-21); His Majesty's, Montreal (23-28).

"Mister Roberts" (Henry Fonda) —Metropolitan, Seattle (16-21); Mayfair, Portland (23-28).

"Mister Roberts" (Tod Andrews) —Murphy, Aud., Mobile (16-17); Lanier Aud., Montgomery (18); Temple, Birmingham (19); Roxy, Atlanta (20-21); Aud., Columbia, S. C. (23); Carolina, Greenville, S. C. (24); Carolina, Charlotte, S. C. (25-26); Carolina, Durham, N. C. (27); State, Raleigh, N. C. (28).

"Moon Is Blue"—Cass, Detroit (16-28).

"Oklahoma"—Gayety, Washington (16-28).

"Peter Pan" (Boris Karloff, Joan McCracken)—American, St. Louis (17-21); Lyceum, Minneapolis (24-28).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (16-28).

"Streetcar Named Desire"—Harris, Chicago (16-28).

"Where's Charley?" (Ray Bolger) —C[illegible]ran, San Francisco (16-21); Philharmonic Aud., Los Angeles (23-28).

Legit Bits

Several boxoffice men were talking about ticket brokers last week and the talk turned to the Liberty Theatre Ticket Corp., reputedly controlled by the Shuberts. Treasurer of a Shubert house suggested the agency's slogan should be "Give me Liberty or give me Jake."

William Levine has taken over as company manager of "Springtime for Henry," succeeding **Sam Handlesman**, who has gone to Pittsburgh to ready a new outdoor strawhat . . . **Frederick Dvonch's** modulated musical direction in "King and I" achieves depth without burying the singers . . . **Marguerite Gould** has replaced **Doreen Lang** in "Season in the Sun" . . . **David Longstreet** has succeeded **Charles Hudson** in "Billy Budd" . . . **Jean Muir** will star a return engagement of the Equity Library Theatre production of "Road to Rome" at the Lenox Hill Playhouse, N. Y., April 24-29 . . . **Yvonne Adair** has return to her featured role in "Gentlemen Prefer Blondes" after a two-week vacation, during which **Bibi Osterwald** subbed . . . League of N.Y. Theatres board considered further yesterday (Tues.) the ticket distribution setup, but failed to reach any conclusion on the latest proposal of the brokers or agree on a new ticket code . . . Castings for the Coast edition of "Guys and Dolls" thus far include **Allan Jones** as Sky Masterson (the **Robert Alda** part), **Jan Clayton** as Sarah Brown (**Isabel Bigley**), **Julie Oshens** as Nathan Detroit (**Sam Levene**), **Jack Prince** as Nice-Nicely Johnson (**Stubby Kaye**), **Ralph Riggs** as Arvide Abernathy (**Pat Rooney**), with **Slapsie Maxie Rosenbloom** a possibility for Big Julie (**B. S. Pulley**).

British film actress **Joan Greenwood** will take over the femme lead and Hollywood star **Robert Cummings** is a possibility to assume the male lead in "Bell, Book and Candle," effective June 2, when **Rex Harrison** and **Lilli Palmer (Mrs. Harrison)** withdraw from the play. Other cast members will also be replaced at the same time, so the company will not have to be changed when the **John van Druten** comedy goes on tour next season . . . **Philip Barry, Jr.,** will operate the John Drew theatre, East Hampton, L. I., thus summer. **Forrest Haring** had the strawhatter the last two season . . . **Sigmund Romberg** is composing the score, **Leo Robin** supplying the lyrics and **Jerome Chodorov** and **Joseph Fields** writing the book for a musical version of "The Girl Wore Pink Tights," for possible Broadway production next season . . . Theatre party agent **Lenore Tobin** will be associated with **Albert H. Rosen** and **Lester Meyer** in the Broadway presentation next fall of **Carl Leo's** comedy, "Top Secret" . . . **Peggy Cass**, actress-wife of **Carl Fisher**, company manager of "Call Me Madam," returned last week from a European vacation . . . **Cy Feuer** and **Ernest Martin**, producers of "Guys and Dolls," leave April 25 for the Coast, to supervise the touring production of the show. They'll probably remain there all summer . . . "A Burst of Summer," new comedy by **A. B. Shiffrin**, author of the recent "Angel in the Pawnshop," is being submitted to producers by agent **Claire Leonard**.

Mary Hunter's production of "It's About Time," the **Hermione Gingold** revue, will play an eight-week strawhat tour this summer.

Lawrence Langner and **Theresa Helburn**, co-directors of the Theatre Guild, left Sunday (15) to gander shows in London and on the Continent. Incidentally, **Miss Helburn**, a board member of the American National Theatre & Academy, is opposed to that organization's presentation of the ANTA Play Series, on the ground that it is "in competition with" commercial managements . . . The **Shuberts** paid $300,000 about two years ago for the $557,000 mortgage on the Guild theatre, N. Y., for which they're being paid face value by ANTA . . . **Robert S. Book, Jr.,** has been appointed assistant professor of performing arts and acting chairman of the department at Nasson College, Springvale, Me. . . . Producer **Eunice Healey** returned last week from a Coast visit. She and **Charles K. Freeman** have optioned "A Door to Someone's Room," by **Joanna Wade**, for production next season . . . Company manager **Robert Rapport** back from touring with "Innocents" . . . **Lewis Harmon** back in town after pressagenting the "Streetcar Named Desire" tour . . . Broadway actress **Hilda Simms**, who went to England to click in her original role in "Anna Lucasta," will play a lead in **Tom Arnold's** revival of "Hassan," which opens May 9 in the West End, with **Basil Dean** staging.

Agnes de Mille, who staged "Out of This World" and did the dances for "Gentlemen Prefer Blondes," will make one of her rare dance appearances, to take over the lead role in her ballet, "Rodeo," April 27, with Ballet Theatre, at the N. Y. Met . . . **Bernard Simon** will be p.a. on **Sol Cornberg's** production of **Hy Kraft's** dramatization of **F. Scott Fitzgerald's** "The Last Tycoon" . . . **Donald Buka** is set to play the **Denholm Elliott** role in "Ring Round the Moon" at Ann Arbor May 24, in which **Lucille Watson** will have her original role . . . Director **Peter Boyne**, **Rachel Taylor**, **Brad Hunt**, **Jean Arden Cobb**, **Jim Flynn**, **Otis Bigelow**, **Barnett Owen** and **Marie Paxton** back to New York with the end of 10-week season at **Allen Draper's** Redmont hotel theatre-in-the-round in Birmingham, Ala. . . . **Ray West**, treasurer of Harris theatre, Chicago, ill in Garfield Park hospital there . . . **Ethel Wald**, production secretary to **Irene M. Selznick**, in Mt. Sinai hospital, N. Y., for minor surgery . . . Novelist **Robert Penn Warren** has succeeded **Marc Connelly** as professor of playwriting at the Yale drama school.

Diana Lynn, **Mel Ferrer** and **Eve Arden** are touring army camps and hospitals in Southern California with "Voice of the Turtle" in a trek worked out in conjunction with the Hollywood cordinating committee . . . Actors Co. at La Jolla, Cal., has obtained Coast rights to "Cocktail Party," "Hilda Crane" and "Come Back, Little Sheba" for production during the season opening July 3 . . . **Lisa Ferraday** makes her Coast legit bow May 3 in "Bottom of the Pile" at Pasadena Playhouse. New script by **Ernest Vadja** and **Clement Scott Gilbert** will get a 10-day tryout.

Producer **Anthony B. Farrell** back from the Coast over the weekend, but **Chandler Cowles**, partnered with him in the presentation of "Billy Budd," is still in Hollywood . . . **Arnold Saint Subber**, co-producer of "Kiss Me, Kate" and "Out of This World," arrived yesterday (Tues.) from England, where he attended the preem of the West End edition of "Kate" . . . "Rueful" is the newest used-to-death adjective of the N. Y. drama critics . . . Some of the aisle-sitters apparently can't forgive "Happy Times" for being a boxoffice smash despite their original pans, so they keep on sniping at it . . . Producer **Robert L. Joseph** went to the Coast yesterday (Tues.) to powwow with **Louis Calhern** about whether the latter's film commitments will permit him to go through with the projected "King Lear" tour, scheduled to open next Sept. 10 in Boston . . . **Charles Bowden**, assistant director and stage manager the last 12 years with **Alfred Lunt** and **Lynn Fontanne**, will be production head at the Westport (Conn.) Country Playhouse, reopening June 4. He'll also stage two plays during the summer.

Lambs Club Present Annual Sock Gambol

Borrowing a chapter from a once-great facet of show biz—burlesque—the Lambs presented one of their sock Gambols last Saturday night (14) at the Hotel Astor, New York, before a near-sellout audience of members and friends. Sparked by a production called "Burlesque Gambol," headed by Collies Bobby Clark and Eddie Foy, Jr., the show business club presented a combination floorshow and musical revue that had, as usual, a stellar setup enough for several top Broadway shows.

The floorshow portion had two acts, Mary Raye & Naldi, the smash ballroom team, plus Marjane, the recent French singing importation, who also whammed over. After a 45-minute lapse, the revue followed.

Each Collie was featured in a sketch apiece, Foy in a number called "An' Do I Love 'im," and Clark in "Crazy House."

Among other featured bits were those by Hal Neiman, as a candy butcher; Gil Lamb, in his always-sock standard comedy turn; Bill Callahan, with spectacular hoofing; Bert Lahr, in a reprise of his "eccentric" cop, always a laugh-getter; Chic Johnson and Marty May, with a click comedy song routine.

Mayor Vincent Impellitteri, who headed a long list of notables present in the audience, was the Honorary Collie, with the overall presentation under the guidance of Shepherd Bert Lytell and Boy Walter Greaza. *Kahn.*

Literati

'How To Have Fun With Girls'

Jim Bishop, who is working on the Mark Hellinger blog with the latter's widow, Gladys Glad, has another book blocked out for Farrar, Straus & Young publication, titled "How To Have Fun With Girls." Tag derives from a N. Y. Mirror city editor's yesteryear penchant for trying out job-seekers by giving them this caption as a city room test. The city ed, who shall be nameless, would tell the applicant that he didn't want to go over press clippings, didn't want to investigate how good or experienced were any other newspaper assignments. "Just sit down and write me 1,000 words on 'How to Have Fun With Girls,'" and that gave him an insight on the applicant's journalistic style, imagination, reportage, character, etc.

Bishop's book embraces a wider scope, however, being semi-autobiographical. Besides being a Hellinger protegee he headed the Music Corp. of America's literary dept. at one time, was rewrite man, caption writer, Sunday feature editor, Collier's war editor and later its feature editor, executive editor of Liberty, etc.

MacArthur, Kefauver Trends

Publishing industry is taking advantage of two phases in current popular interest: (1) the attention being given to crime and law enforcement, following on the heels of the Kefauver Committee hearings; and (2) growing interest in tomes on General MacArthur, because of the current controversy anent his ouster by President Truman.

Doubleday has inked Senator Kefauver to do a book pointing up the record of his probe. Similarly, other publishers are looking for new titles on the racketeering expose subject and promoting recent books on crime. There is interest, for example, in "Thicker'n Thieves" (Sutter) by Charles Stoker, former vice-squad officer who deals with vice in L. A., out next week.

Henry Holt & Co. announced that a blog of MacArthur by Clark Lee and Richard Henschel is in final phases of preparation.

The literary output on MacArthur has been both pro and con and has run in a sort of cycle. Shortly after World War II the treatment of the general was more critical and in more recent years has been more favorable. Sales of those volumes on the general still in stock are expected to be hyped, with new spuses likely to be thrown into the hopper.

Nation's Libel Suit

Charges by Clement Greenberg, former art critic of the Nation, that neither the mag nor its foreign editor, J. Alvarez del Vayo, have been taking an impartial stand on international affairs, are characterized as "false and defamatory" by the publication, in a libel suit brought in N. Y. supreme court against Greenberg and the New Leader, another political weekly.

Action was instituted shortly after the New Leader published a letter from Greenberg in which he protested the allegedly pro-Soviet tones of del Vayo's dispatches in the Nation. Letter originally was submitted to the Nation, which explained that it refused to print it because "a periodical has a public as well as a private duty not to spread untrue and malicious statements." It also advised Greenberg that publication of his letter elsewhere would be actionable.

Greenberg's blast received a three-page spread in the New Leader under an overall heading, "The Nation Censors a Letter of Criticism." In a preface to the article, New Leader's editors asserted that "since the Nation has campaigned, for many years, against censorship in all its forms, we cannot understand why it should itself now indulge in this form of censorship."

Wolfe Kaufman Has a Good One

"Call Me Nate," by Wolfe Kaufman (Exposition Press; $2.50), is a book of short stories about a talent-scout, agent and producer called Nate O'Neill. Some of these stories have appeared in Esquire and Collier's and deserve being hard-covered.

Nate O'Neill is a guy you have met hundreds of times in Hollywood and on Broadway under different names. He is a character who'll put on a picture or a play at the sight of even Equity Bond money. He talks thousands on a cruller-and-coffee diet. He has turned more turkeys than a rotisserie, he knows more angels than an architect, but sometimes he outwits some big Hollywood shots. He always ends up crying "I've been robbed" because somebody else gets more of the pie. Nate is a shrewd, conniving, sharp, cute, quick-thinking chiseler. He doesn't mind using his chisel to chip off his official 10% from execs, writers, actors and angels. He borrows dimes and comes around in a Rolls Royce to pay it off (if he thinks of it). He would double-cross a tick-tack-toe, does an occasional Boy Scout deed by accident, but still you like the guy because you are hep to him.

Wolfe Kaufman knows his show biz. He should. He's been a newspaperman, an ex-VARIETY mugg, and is now a top Broadway p.a. His dialog is as genuine as the U. S. Seal. If you know your show biz you'll get many a laugh out of this book, and if you don't know show biz and want to get hep to some of its tricks, this book will give you a liberal education.

There is so much truth as a basis of Kaufman's stories you feel it could happen, has and did. A swell idea for a pic. The illustrations by Seitz and the introduction by Elliot Paul are also good. This book is the opening gun of the newest trade publisher. It's a loud report. *Joe Laurie, Jr.*

GBS 'Postscript'

"G. B. S.: A Postscript," by Hesketh Pearson (Harper; $2.75) is a collection of explanatory and subsequent-development notes on the same author's "G. B. S.: A Full Length Portrait," published in 1942. Although primarily interesting to readers of the original volume, the small sequel (137 pages) adds a few clarifying details to the previous blog and is therefore moderately absorbing for Shavian followers.

Just as in the "Portrait," the writer tends to stress the first-person, at times even at the expense of his purported subject. One of the more revealing notes is the account of how Shaw revised and expanded his own obituary, which Pearson had prepared in advance for broadcast over BBC, submitted to G.B.S. for approval, and which concludes this volume. While most of the notes were obviously in Pearson's possession before Shaw's death, a few were apparently whipped together for this publication. *Hobe.*

Kurt Singer's Trio

Kurt Singer will have three tomes out this year. "World's Greatest Women Spies" will be published by Wilfred Funk in September; "Mysteries of the Mind," by hypnotist Dr. Franz Polgar, as told to Singer, is due from Hermitage presses in September; and "Scippy the Cow," a juvenile translated from the Danish, will be released by Julian Messner in October.

Singer is currently on a cross-country lecture tour, during which he'll make 125 appearances.

5th Annual 'Edgars'

Winners of "Edgars," the mystery world kudos will be disclosed at the fifth annual Edgar Allan Poe awards dinner to be held by the Mystery Writers of America, April 27, at the Henry Hudson hotel, N. Y.

Prizes for 1950 cover six categories. These include best first mystery novel, best radio mystery program, outstanding contribution to mystery short story, outstanding contribution to true crime writing, outstanding criticism in the mystery field and best mystery motion picture.

CHATTER

Leo Guild's novel, "Ring Around Mr. Rosie," will be published by Avon Books.

Vera Caspary's latest book, "The Gardenia," is due for publication by Little, Brown.

Brett Halliday, author of the Mike Shayne whodunits, is currently in New York.

Gene Fowler just finished his blog on Jimmy Durante; for fall publication via Viking.

Bob Sylvester's new novel, "Indian Summer," will be published in autumn by Random House.

American Newspaper Publishers Assn. to be feted by The Banshees at the Waldorf-Astoria, N. Y., April 24.

Artie Shaw to have a first novel, "The Trouble With Cinderella," on Farrar, Straus & Young's fall list.

Broadway p.a. James D. Proctor's first novel, "The Man On the Couch," just brought out by Dial: ribs the psyche set.

Joan King Flynn writing a feature on American spy, Claire Phillips, for the American Weekly. She goes to Washington next week to interview Miss Phillips.

Gen. George C. Kenney has turned in to Duell, Sloan & Pearce final proofs of his new book, "The MacArthur I Know," which is being rushed through for June publication.

Bernard Weinberger has been inked by Little, Brown to do a tome on correspondents for Northern newspapers during the Civil War, "Reporters for the Union," due in '52.

"Dictionary of the Arts," covering international legit, music, dance, literature, etc., by Martin L. Wolf, will be published next September by Philosophical Library, Inc.

Recalling the click of Chi newspaperman Fred Pasley's "The Autobiography of a Successful Man," Al Capone's story, a bid is in for Frank Costello's story, to be similarly ghost-written.

Centennial issue of the Newspaper Press Directory, British publication listing data on newspapers, magazines, trade and technical journals in the British empire, has been published by Benn Bros. in London.

Brooks Atkinson, N. Y. Times drama critic, has authored "Once Around the Sun," chronicle of a year of his life at work and at his homes in New York and the country, to be published May 3 by Harcourt, Brace.

Frank Hurburt O'Hara and Margueritte Harmon Bro have updated their "Invitation to the Theatre" (Harper; $3) since its original publication in 1938 under the title of "A Handbook of Drama." It's an enlarged and revised edition.

Bill Ornstein, Metro flack, has sold another short story to American Hebrew, titled "Aunt Tillie Gives Advice." His short story, "The Crime," which originally appeared in Tomorrow, is reprinted in the May issue of Negro Story.

House Reviews

Continued from page 67

Apollo, N. Y.

routine marked by speed tapping. Joan Shaw (New Acts), young songstress making her Harlem flagship bow, is in the trey. The Four Maxellos, only ofay act on the bill, click with their difficult acrobatic routine in which the two men balance and spin their partners.

Filling the comedy spots in the show are two familiar house acts, Nipsey Russell and Crackshot & Vivian Harris. Acts score despite their vintage material.

Palladium, London

London, April 10.

Judy Garland, with Buddy Pepper; The Debonairs (5), Max Bygraves, Bedini Troupe (5) Tony Fayne & David Evans, El Granadas & Peter (5), Frances Duncan, Palladium Girls, Woolf Phillips' Skyrockets Orch.

Judy Garland's triumph exceeded expectations. The fans were with her from first entrance, and by the time she'd finished her act, she received an ovation that rocked the house. It was a memorable occasion for the Hollywood star and a tribute to her artistry and programming. Instead of the more familiar type of introduction, Miss Garland tees off with a special number that sets her pretty. From then on she whams with one hit after another, starting with "You Made Me Love You" and "Me and My Gal," changing pace with impressive version of "Limehouse Blues," followed by "Just One of Those Things," "Embraceable You," "Easter Parade," and "Over the Rainbow" for sock returns.

Following the established pattern here, program opens with a dance routine by the Palladium Girls. El Granadas & Peter, a Mexican quintet, fill the No. 2 spot with a slickly timed act on ropes and unicycles. Tony Fayne and David Evans, radio impressionists, impersonate many of the best known British stars and sports commentators, and include a nice Flanagan & Allen number and a "Ferryboat Inn" duet. The Bedini Troupe of five acrobats have a good novelty display, highspotted by unique head-spinning feats.

Max Bygraves has a completely remodelled act with many new gags and scores.

After their triumph in "Touch and Go," The Debonairs score with firstrate impressionistic dancing. "The Machine Age," which they did in London last year, continues to fascinate, and "Chase Your Blues Away" is another potent novelty which registers.

Second half of the show is opened by Frances Duncan, an impressive aerialist, followed by another routine from the Palladium Girls.

The theatre is virtually sold out for the four weeks of Miss Garland's date. *Myro.*

SCULLY'S SCRAPBOOK

By Frank Scully

Bread, Kan., April 14.

The tumult and the shouting having died as if turned off by an engineer operating an applause machine, I thought I'd check on how things were going at the boxoffice for the 1950 Academy Award winners. A house was playing "Sunset Boulevard" and "All About Eve" back-to-back. This seemed like the economy-sized package which no frugal shopper could afford to ignore.

"Jolson Sings Again" and "The Informer" were brigaded at the Uptown, and this was a mighty tempting parlay, but "research before pleasure" is the Scully slogan, so I caught the other pair instead.

It was a Sunday afternoon, two weeks after the awards, and my first shock was the audience. I counted the house between the first feature and the second. Just 65 paying customers were viewing the cream of the year's crop.

Even on a second-run it seemed to me Academy Award winners should have stood up better than that. As entertainment they were worthy of all the acclaim bestowed on them. They were supremely well-written, directed, acted and produced.

"The Admirable Crichton" Rides Again

The Brackett-Wilder opus dealt with the zombies of Hollywood. There was precious little that was phoney in it, beyond, of course, Cecil B. DeMille kissing the star of "Male and Female" on the forehead and Hedda Hopper getting a murder story before the coroner got it.

It was a well-made picture, but it ignored that life, even for picture stars, moves on a conveyor belt, not a treadmill. They come and they go, which helps. Else how could a new generation ever get on the conveyor belt?

If the business is to avoid stagnation, oldtimers must get off the conveyor belt in time or young blood can never get on. It's what they do with their time after they get off that's important. If they do no more than Norma Desmond did they are turning a live industry into a mausoleum.

The Mankiewicz study of life as it is lived in legit seemed to have more vitality than Brackett's brochure, but here, too, the subject matter dealt exclusively with introverts taking in each other's washing. It dealt not only with scene-stealing but part-stealing and even career-stealing.

Hit the Road, Kids

What Hollywood needs, and Broadway, too, I'm inclined to believe, is to get away from Hollywood and Broadway for a while. They really should get around and see and hear what their far-flung audiences are doing and saying. Merely getting listed in LA to NY or NY to LA is not enough. They should get back to the mines. That wouldn't be too hard for Joe Mankiewicz because he came from Wilkes-Barre, Pa.

I ran into a dance team recently and they were doing the sort of thing I'd like to see more often on stage and screen. In show business they were billed as Gabrielle and Charles Gilbert. Their real names were Gabrielle and Charles Zicari, but however you spelled it they weren't exactly headliners. Not on earth, anyway.

One day they happened to find themselves walking along Skid Row—the heart of it, if it can be said to have a heart. It was pretty depressing. Some time later a butcher friend said he was stuck with 15 pounds of soup meat and bones and asked them if they could use it.

Charlie figured he could use a pound or two, and maybe the neighbors' dogs could use the rest. His family was down to himself and his wife at the time. One boy was in the Air Force and the other was entering a seminary.

The Angel of Skid Row

His wife, a beautiful little number, incidentally, took the bones and made soup. Fifteen pounds of bones made gallons of soup. Charlie and his son Joel, who happened to be home on leave, piled the buckets of hot soup into their car and took it to Skid Row. They offered some to every passing layoff. What was the gimmick? Where were the strings? No gimmick. No strings. The cop on the beat was confused, too. They weren't peddling without a license. But they were blocking traffic. He told them they'd have to find a building if they were going to do this sort of thing.

They hadn't intended to do more than unload that one cargo of hot soup. But the beau geste went so well that everybody who heard about it was uplifted and wanted to help. So the dance team found a place that looked like the back lot of a long-defunct film studio. Friends put up rent for six months. Others began giving the dance team supplies.

Almost overnight they were feeding 300 "bums," all of them God's children who had taken the wrong road and landed on Skid Row instead of Malibu Beach. They rehabilitated one bunch of winos and got jobs for them in a rubber company. Fifteen were in that bunch.

There were no psalm singers, no pitchmen, no gimmicks. One old timer did play a violin for the diners, but he didn't play hymns. He played chamber music for his supper.

How To Get In Trouble—Do Good

The battered old crib violated scores of the city's health regulations. The Zicaris fed hearty as many as they fed. Their bedraggled guests slept on the floors. The fire chief came down and screamed that things couldn't go on like this. He stuck his head out of a window.

"Look at that rickety fire escape!" he cried. "Why, it wouldn't hold a chimp, let alone all these bums!"

At that moment the wind blew. The window smacked the righteous man on the head and knocked him out. It must have knocked some compassion into him. "Okay, I won't close you," he said. "I'll give you 30 days to eliminate these violations." Then some other genius in bothering self-liquidating projects clinked the dance team for other violations.

Then miracles began to happen. Top lawyers volunteered to defend the dance team. Judges suggested they move and get out of the fire trap. Some even offered to help swing the transfer.

One day there was no bread. Charlie went to the cathedral a block away. He saw a statue of St. Anthony. He knew St. Anthony was famous for finding things. "Well, how about finding us some bread?" suggested Charlie.

The Paduan Delivers

He went back to the canteen. Just as he got there a big independent baker's truck pulled up. It was loaded with day-old bread. "We're stuck with it, and you'd be doing us a big favor if you took it off our hands," the driver explained.

Charlie looked around for a place that was not so lousy with violations. He found one. He heard a company was making a picture called "Skid Row." They were starring Sterling Hayden at the time. Maybe by now Anson Bond has shelved the whole thing. But at the time Hayden was a hot property. Charlie leased his canteen to them. When Bond's company moved out Zicari's road company (with the original cast) moved into its "new" home.

He called it the Matt Talbot Canteen and painted a shamrock on the window. Matt Talbot was the name of a Dublin lush who mended his ways and inspired others to do the same. Many people are pitching for his beatification, the Italian Charlie Zicaris among them.

Some day I hope good people will be doing the same thing for the dance team. Of course, Hollywood, meanwhile, will keep reaching for Oscars and Mickeys but these things, even if gold-plated, have the substance and sustenance of creampuffs. Creampuffs go sour awful fast. A greater symbol of chievement, it seems to me, is a loaf of bread—even day-old bread—and the troupers who share that with others worse off than themselves are my heroes of the week.

Broadway

Hal Northfleet in from Texas on some radio-TV program ideas.

Marty Forkins, vet agent, recuping from surgery at Lenox Hill Hospital.

Mort Curtis, ad man-booker, back from Miami Beach scouting of the rhumba band situation.

Jean Neighbors, eight-year-old film actress, in from London last week accompanied by her parents.

William Zimmerman, RKO distribution exec, off next week on four-week vacation in France and Italy.

Arthur Lubin, film director, planed to Britain last week to scout location sites for a film he'll direct there.

Joseph Burstyn cited by Italian film delegation for efforts on behalf of showing best Italian art films in the U. S.

Robert M. Weitman, veepee of United Paramount Theatres, to Miami for inspection of UPT's Florida State Theatres.

Ray Kirchner, onetime dancer in "High Button Shoes" and "Annie Get Your Gun," now an Army private at Camp Polk, La.

Harry Novak, Universal's Paris manager, who's been huddling with homeoffice execs, now slated to return to his office May 5 aboard the Ile de France.

London Films (Korda) moved its headquarters from Empire State Bldg. to 57th St. building of Lopert Films. Lopert distribs the British film-maker's product.

Irving Drutman handling special publicity on the new Louis de Rochemont film, "Whistle at Eaton Falls," which Columbia is releasing early this summer.

I. G. Goldsmith, producer of United Artists' "The Scarf," in from the Coast Sunday (15) to attend preems of the film this week in Philadelphia and New York.

George Galani, bartender at the Blue Bar of the Algonquin hotel since it opened, and known to many show people, will celebrate his 30th anniversary at the hotel, Saturday (21).

Donald Crisp, who'll have a featured role in Metro's upcoming "Ivanhoe," sailed on the America Saturday (15) for Britain, where the film version of the Sir Walter Scott novel will be made.

RCA president Frank M. Folsom awarded the Golden Ram, symbol of the Golden Fleece Award at a dinner on the occasion of the 86th annual meeting of the Nat'l Assn. of Wool Mfrs.

Lieut. Milt Rosner, Hollywood flack recalled to active duty as a member of the Army infantry reserve, planed in over the weekend to join classes at new Fort Slocum Information School.

Paula Seligman, formerly a researcher and editorial assistant in Paramount's story department, now heading a lecture bureau division of Richard H. Hoffman Associates, public relations outfit.

Jack Bertell to the Coast next week, first to attend opening of Mimi Benzell at Las Vegas' Thunderbird, then to Hollywood to talk picture deal for the former Met soprano, whom he agents.

George J. Schaefer, pres of the Stanley Kramer Distributing Corp., planed to Europe Sunday (15) on a two-week trip in connection with release of Kramer's "Cyrano de Bergerac" in England, France and Germany.

Benay Venuta readying a nitery act as prelude to New York TV shots and a possible production. She last starred on Broadway in "By Jupiter," thence under Metro film contract ("Annie Get Your Gun," etc.).

Phyllis Heller, whose professional modeling keeps her in N. Y., commuting to Pittsburgh to be near hubby Jackie Heller, local nitery prop and emcee, doing a hospital rest cure for a week or so because of low blood pressure.

Producer Robert Flaherty awarded French Legion of Honor decoration for "outstanding services to the cause of science and art in the cinematographic field." Flaherty is currently making first Cinerama pic for Lowell Thomas and Michael Todd.

John C. Flinn, Jr., ad-pub chief for Monogram-Allied Artists Pictures, prolonging his local stay until April 28, when he leaves for Washington to set up the May 16 preem of AA's "I Was An American Spy" at RKO Keith theatre there.

Martin Levine, Brandt Theatres exec, elected pres of New York's Cinema Lodge of B'nai B'rith for the fiscal 1951-'52 year, replacing Albert Senft. Named veepees were Harold Danson, Milton Livingston, Arthur Schwartz (of Schwartz & Frohlich), Robert Shapiro, and Al Wilde. Jack Hoffberg was elected treasurer.

The Fitzgeralds (Ed and Pegeen) were besieged with queries from press and public over the weekend following the rumor General Douglas MacArthur had bought their Hay Island (Conn.) home. Remington-Rand, on whose board MacArthur is going, is situated in nearby Darien, Conn., which probably inspired the falsie.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

The Bernard Bros. back at the Lido.

Jacqueline Makepiece to make a film in Spain.

Ray Ventura may make a picture on the Riviera.

Irvin Shapiro, foreign film distrib, here looking for product.

Prince Alexander of Yugoslavia at Borrah Minevitch's cocktail party.

Juliette Greco and O'Brady into the St. Germain cave La Rose Rouge.

Gwynne (Mrs. Bud) Ornstein back from Rome to join her husband here.

Mack Marvin and actress wife Blanche Zohar to London on long-term contract.

Rudolph Mate setting up his cast for "The White Company" to roll in Nice this week.

Nicole Courcel refusing to do retakes on the film, "Les Amants Des Bras-Morts" until she is paid.

Humphrey Bogart and Lauren Bacall seeing the town before going to Africa for the pic, "The African Queen."

Actor Marc Doelnitz and Mrs. Jeanne Lulling of Christian Dior in an auto crash, and both in hospital. Another car hit the one she was driving.

Gerald Mayer, continental manager for Motion Picture Assn. of America, back after a week at Cannes Film Festival. Eugene Van Dee stays there to repesent the MPAA.

Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "Dulcy."

St. Paul Civic Opera Co. offering "Show Boat."

The Weavers into Hotel Nicollet Minnesota Terrace.

Frankie Carle into Prom Ballroom for one-nighter.

Hazel Scott gave Sunday afternoon concert at Lyceum.

Dick Long's orchestra starting 25th year at Hotel Curtis.

Minnetonka Civic Theatre presenting "My Sister Eileen."

Yogi Yorgenson keeping plenty busy with his band in these parts.

"Ice Follies of 1951" winds three-week run at Arena April 22.

Hotel Radisson Flame Room holding over Condos & Brandow and Jody Miller.

University of Minnesota Theatre has "Maid as Mistress" as second end of double bill with "The Medium."

Ray P. Speer, handling publicity for Builders Show at Auditorium, tossed press party in honor of Andrews Sisters, headliners.

Clark Dennis returning to Coast after pinchhitting for Dick Contino at Hotel Nicollet Minnesota Terrace when latter left for Army induction.

"Die Fledermaus," one of Metropolitan Opera's four scheduled offerings here, May 5-7, sold out completely more than month in advance and hundreds of mail orders had to be returned.

Chicago

Clare Booth Luce in town last week for lecture date.

Leo Carrillo in town huddling with his teevee sponsor.

Local B&K exec, Nate Platt, off to Coast for talent lookover.

Cole Bros. circus kicks off on national tour here, April 20.

New York City Ballet Co. set for Civic Opera House, April 25.

Singer Jan Peerce set for concert at Orchestra Hall this week.

Horace McMahon and wife, Louise Campbell, in town on visit.

Chi "Streetcar Named Desire" company breaks up here next week.

Dean Martin & Jerry Lewis appeared at Chi Newspaper Guild ball last week at Stevens.

Flack Dave Jacobson exits Chicago Musical College to promote City of Hope hospital, Denver.

"Theatre Guild On Air" will be aired from Civic Opera House April 22, as a nod to Junior Achievement, Inc.

London

Al Burnett convalescing in Italy after slight stroke.

Glenn Ford left for France to play in film, "White Road."

"Ring Round the Moon" reached the 500th mark April 17. Sir Philip Warter back from his South African and Rhodesian trip.

Queen Mary attending preem of "Tales of Hoffmann."

Nat Allen's orch booked to play during the season at the Battersea Park Festival Gardens.

Tom Arnold presenting Basil Dean's production of "Hassan" at the Cambridge next month.

United Artists tossed a cocktail party Monday (16) to celebrate Charlie Chaplin's 62d birthday.

Ciro's launched new cabaret bar which is open to members without the normal cover charge.

Sophie Desmarets in town for the preem of "Ma Pomme" in which she again stars with Maurice Chevalier.

Cecil McGivern, program head of British TV, to N. Y. next month for comprehensive looksee at U. S. video.

Jerry Desmonde, who partnered the late Sid Field in his Prince of Wales shows, is joining the Bob Hope team for the latter's two-week stint at same theatre, which begins next Monday (23).

Philadelphia

By Jerry Gaghan

Gracie Fields' concert, scheduled for the Academy of Music, Tuesday (17) was cancelled.

Chris Powell and his Five Blue Flames will double at the Earle Theatre and Club Harlem, starting (18).

Pressagent Jerry Katz has launched a half-hour disk show from the Chanticleer, featuring man-in-the-street interviews.

Joe Hough, Armen Camp and Jimmy McGinty have resigned from the local executive board American Guild of Variety Artists.

Eleanor Steber will be guest soloist with the Philadelphia Orchestra at a special concert in the Wanamaker Store, Thursday (19).

Joe Frasetto's orchestra has been engaged to play for the Jimmy Durante and Ken Murray TV programs, originating from here May 6 and 12, respectively.

T. C. Upham, who formerly operated the Cape Theatre, Cape May, N. J., will open the new Crossroads Theatre, in nearby Rio Grande, N. J., in opposition to his former stand.

Australia

By Eric Gerrick

"Harvey" (U) a hit at State, Sydney, for Greater Union.

"Hasty Heart" (WB) is solid in seventh week at Century, Sydney, for Hoyts.

Understood that Paramount has not yet set terms for "Samson and Delilah."

Reported that 20th-Fox will release locally-made "Kangaroo" here next October.

Harold Blair planed in from N. Y. for a 12-week concert tour for Australian Broadcasting Commission.

Jack Burgess, ace compere for for the Colgate-Palmolive radio unit up to the time of his death, left an estate of $22,000.

David N. Martin brings in his "Ice Follies" to Tivoli, Sydney, April 20, for run bid. Show has been a real grosser in Melbourne.

Leroy Brauer is now in the top seat here for Columbia, replacing Nick Pery, currently in Paris. Col is getting set to put "Valentino" out via the Greater Union loop.

Alan Williamson, for many years J. Arthur Rank's Aussie rep and currently in London, is expected to return here with distribution rights to some British indie pix.

Pittsburgh

By Hal Cohen

June Christy instead of Peggy Lee opens on Monday (23) at the Copa.

Summer opera company has set auditions for singers and dancers next week.

Sidney Blackmer and Glenda Farrell added to Arena theatre list for this summer.

Terrific advance sale for Fred Waring's one-nighter at Syria Mosque May 15.

Masquers in Hollywood will toss a testimonial dinner for Johnny Harris on April 25.

Bill Green, nitery owner, and his wife celebrated their 21st anniversary last week.

Jesse L. Lasky spent two days in town screening "Great Caruso" for press and exhibs.

Clay Flagg and Carl Low have set June 9 for the opening of their White Barn strawhat.

Raul and Eva Reyes have been booked into Carousel for two weeks beginning May 7.

Carmen Cavallaro heading show at Terrace Room and another pianist, Jan August, at Carousel.

Doug Taunsig in town drum-beating road-show engagement of "Cyrano de Bergerac" at Art Cinema.

Henry Boettcher, Tech drama head on two-year leave of absence, back to Rome and will summer in Norway.

Riviera

By Edward Quinn

Anton Litvak vacationed near Cannes.

Dixie Lee vacationing in Europe stopped off at Nice for four days.

Gerald Mayer in Cannes to represent American film industry at film festival.

Hector and Byrd, billed as the Astaire Rogers team of 1951, are doing well on Riviera tour.

Greer Garson, Sylvana Mangano, Humphrey Bogart and Lauren Bacall due in Cannes during film festival.

Palais des Festival in Cannes redecorated and reorganized is one of the chief factors in festival's success.

Russian reps at Cannes festival are Semenoff, vice minister of Soviet film, Poudovkine and Tcherkassov.

Michele Morgan with hubby Henri Vidal attended gala opening night of International Film Festival at Cannes.

Claude Dauphin, Maria Mauban, Raymond Souplex and Henri Rossotti orch recording commercial airing at Casino Cannes.

London Festival Ballet with Anton Dolin and Alicia Markova welcomed by Monte Carol critics as best company there since prewar days.

Havana

By Jane Wolf

Ben Blue at the Nacional for a vacation.

Fray Jose Mojica started on CMQ tele April 9.

Papa Bouche is bringing his Villa Venice show to the Blanquita theatre April 19.

The Alicia Alonso Ballet sent by the Ministry of Education to the Inter-American Music Festival in Miami last week.

J. P. McEvoy, long time resident of Cuba as head of Reader's Digest Latin American edition, being transferred to Europe.

Leon Schater arrived for a short stay at the Nacional. Ditto Eloise McElhone of "Leave It to the Girls" and husband William Warwick.

Montmartre nitery management was set to get rid of Cuban chorus line and production numbers for Cab Calloway's opening April 19, but plan was nixed by the union.

Xavier Cugat's arrival stirred up controversy in press, which was hostile at first. But after opening Wednesday (11) at the Warner cinema, notices and boxoffice have been good. Tropicana nitery receipts for the Cugat show hurt by steady rains.

Genoa

By R. F. Hawkins

Newsreels covering gala appearances in port of Genoa of new American Export Liner Independence.

"Harvey," "Sunset Boulevard," "Treasure Island," "Little Women" and "Gone With Wind" Easter boxoffice winners.

Milan's Little Theatre group booked into Carlo Felice theatre here for short season of U. S. plays. Giogio Strehler is director.

Black & White, musical revue featuring Leo Coleman, Four Step Bros. and Robert Lamouret and others, replaces "Gildo" at the Augustus.

Bad weather is upsetting shooting schedule of "Achtung Banditen," local partisan-produced pic now being filmed on city outskirts. Gina Lollobrigdia, Andrea Checchi and Lamberto (Bike Thief) Maggiorani are starred. Carlo Lizzani is directing.

Scotland

By Gordon Irving

Nicky Kidd, Scot singer, clicking at Palladium, Edinburgh.

Freddie Sales, up-coming comic here, may play Dame in Edinburgh pantomime.

Bonar Colleano coming to Glasgow in revue, "It's a Great Laugh," with Peter Cavanagh.

Joyce Grenfell, Elisabeth Welch and Max Adrian set for Glasgow revue, "Penny Plain," due in June 4.

Francis Lederer and Anne Crawford due at Theatre Royal, Glasgow, May 28, in new comedy, "Collector's Item."

Big rush for seats at Empire, Glasgow, where Bob Hope show opens May 9. Advance sale great despite upped prices.

Hollywood

Billy Eckstine hospitalized for surgery.

Greer Garson became an American citizen.

Shirley Temple sold her Beverly Hills home.

Dimitri Tiomkin bedded with pneumonia.

Mrs. Joe E. Brown in the hospital with virus.

Warner Baxter seriously ill with a chronic ailment.

Clark Gable vacationing on a ranch near Phoenix.

Charles P. Skouras recovering from minor surgery.

Marcello Girosi in town to represent Roberto Rossellini.

John Wayne chartered a plane for a tour of South America.

Shirley Kantor joined the Leon Lance agency as story editor.

Alfred Crown in from N. Y. for huddles with Samuel Goldwyn.

John Balaban left for Chicago after recuperating from surgery.

Mitzi Gaynor out of the hospital after treatment for a fractured toe.

Harry Brand returned to his 20th-Fox desk after a lengthy illness.

Ramon Novarro to Mexico City to talk a picture deal with Julio Bracho.

Arthur Israel in town for a week of conferences with Y. Frank Freeman at Paramount.

Jean Hersholts celebrated their 37th wedding anni and his 45th year as a film actor.

Paul Gangelin leaving this week for Rangoon Burma, to write screenplay, "Monsoon."

Harold Peary presented with the Golden Boy and Man Award by the Boys' Clubs of America.

Kathryn Grayson in from Houston where she appeared for two weeks at the Shamrock hotel.

Carolina Cotton leading a troupe to Camp Carson, Colorado Springs, to entertain wounded veterans.

Adolph Zukor in from Phoenix where he was guest of honor at the world preem of "The Last Outpost."

Norman Moray in from N. Y. for confabs on short subjects with Jack L. Warner and Gordon Hollingshead.

Marc Lawrence a patient in the Alhambra Sanitarium, following a recent collapse while acting at Paramount.

Franz Waxman awarded a scroll of honor by the Brazilian Motion Picture Critics Assn. for his scoring of "Night and the City."

Clarence Brown, Paul Douglas, Jan Sterling and Janet Leigh planed to Pittsburgh to start work on "Angels and the Pirates."

Herman Cohen, formerly with Columbia Pictures sales department, joined the newly formed Jack Broder Productions as publicity director and assistant to Broder.

Miami Beach

By Lary Solloway

Ciro's has shuttered for the summer.

Roxy's (N. Y.) tub-thumper Isabel Austin, at the Delano for vacash.

John Goldwater, owner "Archie" radio strip, vacashing at the Versailles.

Saxony's Shell-I-Mar Room featuring Diane Adrian and Steve Gainor.

Mary Small and Buddy Hackett held over at Driftwood Room of Nautilus hotel.

Kitty Davis took over as manager of Sea Gull Hotel's 21 Room, with Betty Graham, Rafael orch featured.

Lord Tarleton hotel will shutter May 1. Jacobses can concentrate on readying their Lake Tarleton Club (N. H.) for June opening.

The Vagabonds, Gracie Barrie, filling in for five days at Five O'Clock Club while Martha Raye plays N. Y. video and radio dates.

Washington

By Florence S. Lowe

Exhibitor Sidney Lust held his annual "baseball party" for local brass and film reps on opening day of the series.

NPA film boss Nathan Golden in Asbury Park past weekend to address the annual confab of NAVA, visual equipment industry.

President and Mrs. Truman took time off in a busy week for a looksee at Jeanette MacDonald and Gene Raymond in "The Guardsman" at the Gayety.

Bill Saal, executive assistant to Republic prexy Herbert Yates, in town on advance drum beating for Warner Theatre preem (25) of "Fighting Coast Guard."

Carnival impresario George C. Hamid, here with the Hamid-Morton Circus, did some tub thumping on the side for his new autobiography, "Circus," via an autograph stint at Brentano's.

OBITUARIES

AL CHRISTIE

Al Christie, 69, pioneer producer and director of film comedies, died of heart attack in Beverly Hills April 14. His activities in films covered a span of more than 30 years ranging through one-reelers, two-reelers, and both silent and talkie features. He left industry nine years ago to join the welfare division of Douglas aircraft.

Born in London, Ontario, he was stage manager of the opera house there but headed for N. Y. soon after to be stage manager for road shows. Joining Nestor Films, releasing through Universal, he brought his unit to Hollywood in 1911 to establish the first permanent film studio. In 1915, he organized Christie Comedies with his brother Charles, with one-reelers released by Universal. When Educational Films was organized in 1919, he switched to that distribution outlet for a 12-year affiliation, and started making two-reelers. Christie lot was the starting point for many silent film personalities, including Eddie Lyons and Lee Moran, Betty Compson, Billie Rhodes, Neal Burns, Bobby Vernon, Dorothy Devore, Sid Smith, and others. In the mid-20's, Christie made a group of comedy features for Producers Releasing Corp., including the first silent version of "Charley's Aunt," starring Syd Chaplin.

When sound was introduced, the Christies immediately converted their Gower-Sunset plant and also bought Metropolitan Studios (now General Service). Their initial talker two-reeler, "Dangerous Females," starred Marie Dressler and Polly Moran, resulting in signing of the two comediennes by Metro for series of feature comedies.

Continuing his two-reelers for Educational, he made soundfilm comedies for Paramount and Columbia at various times. The Christies were caught in depression with an overload of Hollywood real estate, which resulted in a bankruptcy action in 1932. Christie then headed east, where he produced and directed shorts for Educational, and later industrial and Educational Films until assuming the post with Douglas Aircraft in 1942.

ADOLPH BOLM

Adolph Bolm, 67, noted ballet dancer and a contemporary of Anna Pavlova, Nijinsky and Fokine, died in Hollywood April 16 after a long illness. He had been on the Coast for several years as a ballet director and choreographer for a number of film studios.

Born in St. Petersburg, Bolm was a member of the Imperial Russian Ballet. Later he joined the Ballet Russe which Sergo Diaghileff brought to Paris in 1909. As a director of that company, he came to the U. S. in 1916. Best known of his works are his ballet versions of "Peter and the Wolf," "Firebird" and "Prince Igor."

Surviving are his wife, a son, and a daughter, Mrs. Richard Hubbell.

WALTER L. STEWART

Walter L. Stewart, 57, boxoffice man, died of a heart attack April 11 at his home in Brooklyn, N. Y. He had been in ill health for some time, but had planned to return to work in a few weeks as ticket seller at a race track near New York. He had been treasurer of the Adelphi and other legit houses in Philadelphia for about 10 years, and was one of the original members of the Treasurers & Ticket Takers Union. A native New Yorker, Stewart was known in the trade as "Tiny" because of his large girth. His brother, Charles Stewart, is house manager of the Music Box, N. Y.

Also surviving are his wife, Lillian and two daughters.

CHARLES W. TRAMPE

Charles W. Trampe, 61, president of Monogram-Midwest Film Co. and head of Film Service, Inc., film delivery service, died in Milwaukee, April 10.

Trampe was well known in the industry and was active in founding Milwaukee Variety Club. Though inactive for some time, Variety is again active here primarily due to Trampe's efforts. He was first chairman of the Variety Heart Fund Committee, that to date has racked up $12,500, with a goal of an added $15,000 set for heart disease research in cooperation with Marquette University.

Survived by wife, two sons, and a daughter.

JAMES H. KEEFE

James Harold Keefe, 51, died in Chicago, April 12. Former newspaperman entered the publicity field in 1926 by touring the Pantages circuit with Babe Ruth. Keefe subsequently handled film publicity on the Coast before going to Chicago to flock for "Good Night Ladies." His did similar chores for "Borschtcapades" and "LeLud An Ear" last year. Survived by wife, daughter, son and brother, Willard Keefe, presaggent for John C. Wilson, legit producer.

HARRY MULLER

Harry Muller, 70, one of Aussie's vet showmen, died in Melbourne April 1. Muller was for many years located in the U. S. as talent booker for the late Hugh D. McIntosh during the regime of the old Tivoli loop. He was also connected with Sir Ben Fuller for a long time in a managerial capacity.

Later he went into the pic biz as manager of the Plaza, Bendigo and Victoria theatres in Aussie. Wife and two sons survive.

DOUGLAS WAKEFIELD

Douglas Wakefield, 51, British comedian and pantomimist, died in London April 14.

Wakefield first appeared in London vaudeville in 1931, and in the same year took part in a royal command performance at the Palladium. In 1933 he played film parts in Hollywood and later in England.

He was a brother-in-law of Gracie Fields, the comedienne.

JACK CARR

Jack Carr, 49, a cast member of the Broadway revival of "The Green Pastures," died April 16 in New Rochelle, N. Y. An actor and singer, he also had appeared in "Carmen Jones" and "Porgy and Bess."

A native of Cleveland, Carr at one time sang bass with the Hall Johnson choir. His wife, Marie, and a sister survive.

HANS BLECHSCHMIDT

Hans Blechschmidt, 67, opera and symphony orchestra conductor, died April 14 in Los Angeles after an extended illness.

Coming to the U. S. in 1929 as conductor of touring German Grand Opera Co., he remained in this country and was for several years conductor with the La Grand Opera Assn. until retirement 10 years ago.

JACOB H. BAUER

Jacob H. Bauer, 84, violinist and orch leader, died in St. Louis April 10.

At the age of 18 Bauer appeared in "Peck's Bad Boy." Later he joined the St. Louis symph orch and following his retirement helmed orchs at the Garrick and Grand theatres there.

JERRY FIELDS

Jerry Fields, 58, operator of film theatres in Baltimore with his brother Leo, died April 12 of cancer in Los Angeles.

Survived by two brothers, and a sister.

Mrs. Dorothy Richardson, associated for years with the late Ken Dolan's agency, died April 12 in Hollywood. Survivors include her father, Charles Watt, assistant film director; her mother, Adele Pruett, script supervisor, and brother, Milt Watt, screen publicist.

Father of Arthur F. Rekart, chief engineer at KXOK, St. Louis, died at his home in Ottoville, O., April 10.

Mother, 68, of Art Moger, Warner Bros. field rep in Boston, died April 12 in Dorchester, Mass.

Israel-U.S. Legit

Continued from page 1

present a repertoire of three plays. Simultaneously, an American legit group, bulwarked by at least one name star, would travel to Israel for a similar season there. The Chamber group would present English translations of at least two new Israel plays and, possibly, their version of an American success. Chamber recently presented "Born Yesterday" in Israel, in Hebrew of course, to packed houses and since all members of the company speak English, the transition would not be difficult. Tour would have the added advantage of presenting at least two Israeli plays never seen here.

American troupe, meanwhile, probably would present one contemporary American play and two classics, one of which might be Shakespearean. Israel being a multi-lingual country, it's figured the English-speaking troupe would have little difficulty in attracting an audience.

Behind the basic idea is the theory that the fledgling Israel theatre would thus get an opportunity to work in America and study American theatre. Another Israeli legit group, the Habimah Players, were imported a few years ago, but since their offerings were exclusively in Hebrew, played only to limited audiences.

Yadin hopes that the interchange, if initially successful, could become an annual affair.

Radio-TV Probe

Continued from page 2

investigation into Communism in the motion picture industry."

Lauding the Un-American Activities Committee, before which he will probably be invited to testify next month, Brewer said Hollywood's fight against the Commies reached its peak during the studio strikes of 1945-46.

"Since then," he continued, "the Hollywood trade unions have been known as the main anti-Communist force, not only in the motion picture industry, but in the entire Los Angeles area. Although I can vouch for the fact that the Communist cause has been lost in Hollywood, that is not true in all industries. They are the dominant influence, in radio, television and the Broadway legitimate theatre. The tactics of Communism have shifted from longterm gradual infiltration, such as was used in motion pictures.

"The battle to take over the radio industry has been a militant one."

O'Hara told the Democratic women that the overwhelming majority of Hollywood men and women want Communism exposed, "for the Communists bring discredit and dishonor wherever they are, to whole communities and to whole industries. One Communist in Hollywood is one too many."

New Acts

Continued from page 66

stage solo, and consequently wins full audience attention. Absence from view of the prompter (who's in the wings) produces an almost uncanny effect. Act is astutely put together, climaxing with Nino's proud strutting to centre stage for a couple backflips and bowoff.

Act consists of the pup's mounting multi-colored balls, mammoth in size, and walk-rolling them around the stage. Act is French, is owned by Nino Reistor, and can be booked with assurance for any vaude or video variety spot.

Gene.

JOAN SHAW
Songs
9 Mins.
Apollo, N. Y.

Joan Shaw, sepian songstress, should build into a strong nitery and theatre personality. Gal's delivery, marked by intricate phrasings, make her one of the best newcomers in the field. Offering such songs as "Elevator Boogie Blues," "Don't Take Your Love From Me" and "No Matter What You've Done," she projects with an intimate blues style. Her mood catches on immediately.

Only defect noticeable at show caught (13) was the costuming. Since she is tall and thin, gown worn only served to accentuate frame and create cold impression not in keeping with the warm delivery.

CECE BLAKE
Songs
15 Mins.
Blackstone Hotel, Chicago

Cece Blake, who has had hitches with Vaughn Monroe and several other name bands, has the makings of a top-drawer nitery performer.

Her versatile chirping is only one of her assets. She's a blonde looker, tastefully attired, with a neat facility for handling the volatile and torchy tunes equally well.

On the basis of her current routine, it's probably to Miss Blake's advantage to shy away from the comedy and special material numbers, though her voice is full and upper-register enough to handle them okay. Fact is, though, that she's a lot better with her opener, "It All Depends On You" and "All My Love."

She closes with a medley of torch tunes, which gets the best results. She sings these with good feeling and phrasing, and would probably garner best returns by concentrating on tunes in this idiom.

Miss Blake would be solid on teevee, disks, or in cha-cha spots.

Mel.

NITO SAN MIGUEL
Songs
9 Mins.
Chateau Madrid, N. Y.

Alumnus of the Arthur Godfrey Talent Scout radio show shows promise for moderate spotting in Spanish type niteries. The necessary ease and assurance, lacking at opening (10), should develop with more experience.

Colorful costuming and youthful good looks enhanced by a pleasant baritone are all plus factors. Accompanying himself on the guitar, San Miguel delivers such tunes as "All My Love," "The Three Caballeros" and "Las Altenitas" with spirited Latin flavor.

RAMONITA & LEON
Dance
10 Mins.
Chateau Madrid, N. Y.

Ramonita & Leon can add excitement to Latino presentations. Couple is obviously well versed in Spanish classic and flamenco dancing. Their work projects with authenticity.

Good-looking, well-garbed team should click with specialized trade.

GI's Sore

Continued from page 2

cers that a high ranking officer had issued the order.

Logan Nixes Heavy Cuts

Joshua Logan, co-author and director of the play, said in New York yesterday (Tues.) that he knew little of the situation beyond the bare fact that "Roberts" had been banned. Pointing out that he had given permission for the royalty-free GI production on the understanding that the show was to be given for Army personnel only, he explained that he had okayed the deletion of references to the Deity to avoid objection from chaplains, but he indicated he would flatly refuse to allow any other cuts. From his four-year Army experience he has found that the play's dialog is mild compared to most GI conversation.

Logan revealed that he had just received a letter from Tyrone Power, who had been flown by the Army to attend the show, after recently closing in the London production. The film star reported that he had "laughed till the tears rolled down my cheeks" at the GI performance, which he described as surprisingly good under the difficult circumstances. He also enclosed a copy of the program containing Gen. Eddy's endorsement of the play.

J. W. Black

Continued from page 2

east and who died a number of years ago of cancer. His will names his two immediate survivors, Mrs. Margaret S. Black and Marion B. Stevenson, as beneficiaries, and stipulated the residue of the estate after their deaths would be set up as a special fund for needy persons afflicted or threatened with cancer.

Alfred Black and Hardin, trustees of the fund, made a careful study over a period of several years of the best way to use the estate. Last year Black contacted the columnist Billy Rose and as a result of a story in Rose's nationally syndicated column, thousands of suggestions from all over the country poured into Black at his home here.

Film Stocks

Continued from page 3

moved up commensurately with the market in the past couple years.

These recommendations from the professionals created considerable general interest in the stocks, leading to fairly heavy volume. Some shares, notably Paramount, showed great strength, but most of the other companies' stocks showed little action after the initial move, and the result was loss of trading interest by Wall Streeters and the public.

Present indifference stems from that, plus the fact the market offers quite a few other good speculative and investment buys at the moment. Result is that coin is going either where more action is promised or where long-range investment possibilities are better.

TV in East

Continued from page 1

only TV market between Omaha and the Coast until the freeze is lifted and new station, are built—might rule out use of coast-to-coast facilities at the start.)

More Theatre

According to Weaver, "television is more theatre than radio," and since the theatre is concentrated in N. Y., Hollywood can never take over production. He cited the fact that California weather was responsible for luring both the film and radio industries to the Coast, adding that that would probably be the only factor to contend with in TV. If and when NBC's comedy stars return to Hollywood, NBC will not pour a flood of production and direction talent there from N. Y. Instead, Weaver said, he'll work it out functionally, sending out units to handle each show as it moves to the Coast. "In other words," he said, "we don't plan to build a big program origination center in Hollywood."

Weaver stated that NBC will have sufficient studio and theatre facilities in Hollywood to house whatever programs originate there. Execs of other networks, however, have pointed out that the dearth of both video equipment and production knowhow might hamper Hollywood's rise as the "TV program capital." While some of the local L.A. stations have done considerable local programming, the webs have fed their Coast outlets mostly kinescopes and film. As a result, little has been done to keep equipment up to date or to train production staffers in such things as lighting, camerawork, etc.

MARRIAGES

Jean O'Brien to Alexander Lynch, Fairfield, Conn., April 14. Bride is on video staff of WNHC-TV, New Haven.

Ann Tomiko Koga to Lee Mortimer, Jersey City, April 11. He's N. Y. Mirror columnist.

Polly Rowles to Jere McMahon, New York, April 7. Bride's an actress, he's a dancer.

Nancy Lou Miller to Dick Maser, Pittsburgh, April 14. He's with Tommy Carlyn band.

Gilda Friedman to Monty Jacobson, New York, April 7. He's on managerial staff of Carousel in Pittsburgh.

Eleanor French to Hendrik Booraem, Jr., Westport, Conn., April 14. She's a nitery singer, daughter of Ward French, board chairman of Columbia Artists Mgt.; he's with McCann-Erickson ad agency.

Naomi Riordan to Martin Carey, New York, April 15. Bride is in cast of "The Country Girl" at the Lyceum Theatre, N. Y.

Gae Caulkins to Dr. John Del Campo, New York, April 14. Bride is an actress.

Arlene Dahl to Lex Barker, New York, April 16. Both are screen players.

Barbara Bel Geddes to Windsor Lewis, Woodale, Del., April 15. Bride is currently appearing in "The Moon Is Blue" at the Henry Miller theatre, N. Y.; he's manager of Arden, Del., strawhat.

BIRTHS

Mr. and Mrs. Bill Robinson, son, Santa Monica, Cal., April 6. Father is a nitery operator.

Mr. and Mrs. Thomas Garcia, son, San Antonio, recently. He's assistant manager of the Azteca Film Exchange there.

Mr. and Mrs. Bill Leyden, son, Hollywood, April 10. Father is a disk jockey.

Mr. and Mrs. Harry Carey, Jr., son, Santa Monica, April 8. Father is a screen actor.

Mr. and Mrs. William E. Hock, daughter, Pittsburgh, April 7. Father's the son of Bill Hock, WB manager in Ambridge, Pa.

Mr. and Mrs. Ed Hickey, daughter, Pittsburgh, April 11. Father's on staff of Carnival Lounge.

Mr. and Mrs. Dick Lyons, daughter, New York, March 29. Father is artists and repertory staffer at M-G-M Records.

Mr. and Mrs. Charles W. Christenberry, Jr., daughter, New York, April 10. He's staff studio director at N. W. Ayer, N. Y.

Mr. and Mrs. Robert Eggenweiler, daughter, Hollywood, April 12. Father is assistant to Collier Young, head of Filmakers.

Mr. and Mrs. Maurice Duke, son, Hollywood, April 12. Father is a film producer.

Mr. and Mrs. Ving Merlin, son, Cleveland, April 3. Mother is a choreographer; father is a TV musical director.

Carl Brisson

Direction MUSIC CORPORATION of AMERICA

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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HARLEM'S THEATRE-IN-THE-LOT

Touring 'Pacific' Fetes First Anni With Record SRO $3,300,000 Take

Chicago, April 24.

Were it not for the road, or national, company of "South Pacific," the Chicago theatre scene would be at its lowest ebb since the turn of the century. With the exception of a few plays, most of which have not run past a month, the Rodgers & Hammerstein musical, which opened here Nov. 15, has been the mainstay of the Windy City legit boxoffice.

Since its start in Cleveland April 24 the national company of "SP" has garnered $3,300,000, a record b.o. within a year's time. In the relatively low-capacity Shubert here (2,169 seats), the musical has brought in $1,179,000 in 23 weeks. Every week, even in the midst of a two-week blizzard with 15 below zero weather, the show has hit $51,300, or within a few dollars one way or another. Only weak point is the Wednesday matinee, which has a light advance, but always manages to fill up at the last moment. Seats are selling now through July and it seems that "SP" won't leave till November. Then the national company of "Guys and Dolls" is slated to take over.

Comedy Pie for Fete

For the first anniversary, today (Tues.), which concurs with the birthday of Janet Blair, its femme star, the Chicago cast has plotted a gala celebration trying to outdo the party that the New York cast had several weeks ago for the N. Y.

(Continued on page 61)

1st Comm'l TV Show To Be Aired in London

London, April 24.

Britain's first commercial television show will be transmitted tonight (Tues.) from a London studio via closed circuit to the House of Commons. Every member of Parliament has been invited to attend the show, sponsored on an all-party basis by the Parliamentary scientific committee to give the M.P.'s background material for the forthcoming debate on the Beveridge report, which has turned thumbs-down on sponsored radio or TV entertainment for England.

Trial show is to be produced by Henry Caldwell, with a cast topped by Kay Thompson, now playing in London.

It's 'Bank Nite' On TV Set Sales, Too

With television set sales continuing in a slump, manufacturers are apparently resorting to some depression-day techniques, such as the film exhibitors' bank night, to move sets out of their retail stores. Despite premium offers, however, it's generally conceded now that the slump is due to over-production more than consumer reluctance to buy. In fact, according to Irving Sarnoff, exec veepee of Bruno-N. Y., exclusive metropolitan distributors of RCA Victor products, sales during the last several months are ahead of those for the comparable period in 1950.

Indicative of premium offers is "Philco Week," proclaimed by that manufacturer on NBC-TV's "Philco Playhouse" Sunday night (22). Persons buying a Philco receiver during the current week get their choice, for free, of a "TV lamp" or a group of long-playing records. Other manufacturers have trimmed prices in an attempt to ease the retailers' inventory blockade, while some of the retailers themselves have slashed prices below list. That video sponsors and broadcasters continue optimistic in the face of the slump is seen in the near-sell-out summer lineup on the nets, based on predictions of a steadily-increasing TV audience.

Sarnoff attributes the slump to

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TV Novelty Worn Off, Sez Womrath; Viewers Back To Some Pre-Tele Habits

Further indication that the novelty of television viewing has worn off with a large part of the public, and that viewers are now resuming some of their pre-TV activities, was provided this week in a promotion letter sent to customers by Womrath Bookshops, one of the largest retail book chains in New York. Outfit said its records indicate that "our 'TV fatalities' are once again taking up their reading habits and are coming back to us."

Form letter, noting that the firm has not seen the reader in one of its stores recently, declared that "we presume that, as has happened with many people, TV has laid claim to much of your spare time." Letter added: "We know that TV is here to stay but our experience is constantly showing us that people have become more selective in looking at their sets and, as a result, have had much of their spare time returned to them."

Womrath letters, incidentally, have come to the attention of execs of several of the major film companies. Latter are mulling the advisability of suggesting a similar type of promotion to exhibitor customers for circularizing among their former customers who might have become video fatalities.

Paris in The Spring Perks Show Business

Paris, April 24.

Spring weather has perked up all phases of show business here. The Cannes Film Festival has sparked interest here, too.

New nightclubs are mushrooming and financial backers are loosening purse-strings. Operators anticipate a big season.

ANTI-DOPE DRAMA IN STREET PITCH

Political, church, show biz and sports figures have teamed up in a unique dramatic project to spotlight the narcotics evil to Harlem residents. With an empty lot as a stage amidst the area's squalid tenements, the group of public leaders premiered on Monday night (23), the first of a series of productions of a documentary play, "Dope." Play is set for a week's tour through East Harlem, an area where drug addiction—from reefers to heroin—has been found by officials to be alarmingly widespread.

Presented by a mixed cast of name amateurs and visiting semi-pros, the arena-style production puts over its message with clarity and punch if without finesse. Fully packed streets, with some viewers perched on over-hanging fire-escapes of adjacent buildings, received the play's message with mixed reactions. The youngsters hooted and scoffed while the parents in the audience listened attentively to the sad truth revealed in the drama. An information booth, which was set up near the stage by Narcotics Anonymous to advise

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Hedda's Red Rap Stirs Studio Talk Of Film Reprisal

Hedda Hopper's columnizing that she "knows the names of many Reds in Hollywood"—with a resultant subpoena by the House Un-American Activities Committee — has some publicity-advertising toppers of major companies doing a quiet canvass [illegible] themselves of what their [illegible] attitude should be toward the syndicated writer.

Their thought is that Miss Hopper has a perfect right to say whatever she pleases. However, she is largely dependent on studio press aid for news, and there's some questioning as to whether such

(Continued on page 63)

Arthur Says Mebbe

Not generally known is that young Arthur MacArthur, New York's current juvenile "toast of the town," plays a mean xylophone.

When the "Original Amateur Hour" production impresarios heard about it, they made a valiant bid to get Gen. MacArthur's son to guestar on last night's (Tues.) TV version of "Amateur Hour" on NBC, in competition against other youthful aspirants.

"Amateur Hour" boys were told to "call back next week, we're booked solid this week."

Carnegie Hall B.O. Snafu Stuns Trade; $60,000 Reported Due Govt., Artists

By ARTHUR BRONSON

Monies due Vladimir Horowitz, Artur Rubinstein, Sol Hurok, the N. Y. Philharmonic - Symphony, Philadelphia Orchestra and other artists and organizations, have been tied up indefinitely as result of a boxoffice hassle at Carnegie Hall, N. Y., in an affair that's rocking the N. Y. concert scene.

These monies have been impounded by the U. S. Government while the Internal Revenue Bureau is auditing the boxoffice books to determine what Federal admissions tax funds are due it. Amount of coin due the U. S. Treasury and the various artists has been variously estimated, with the sum claimed to be as much as $60,000. Of this, $40,000 is reported due the Government from the 20% admission taxes, and $20,000 is owed to artists and groups.

About $8,000 is due Horowitz, who gave a piano recital at Carnegie Hall Monday night (23). Around $2,500 is reported due to Hurok, whose new Spanish soprano, Victoria de los Angeles, sang at the hall Sunday night (22). Hurok is also owed money for another of his artists, pianist Artur Rubinstein, who appeared three times last week with the Philharmonic.

Of the individual artists, Horo-

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Film Overtures Made To Margaret Truman

Hollywood, April 24.

Possibility of a film stint for Margaret Truman late this summer was raised by her manager, Jim Davidson, who reported that a deal may be finalized before the President's daughter returns east after making her radio drama debut Thursday (26) night in "Jackpot" on NBC's "Screen Directors Playhouse."

Miss Truman said she had never seen "Jackpot" on the screen and probably wouldn't see it before the broadcast, indicating she'd rather do her own version of the part opposite James Stewart, rather than be accused of copying Barbara Hale's film portrayal.

Par Gives Up On Chevalier Visa

Paramount is understood to have abandoned further efforts to obtain a visa for admittance to the U. S. of Maurice Chevalier. Studio is said to feel that it would be bad public relations and contrary to public interest to buck the State Dept. in its nix on the French entertainer.

Chevalier was slated to star in a Billy Wilder production for Par, "A New Kind of Love." Pic was supposed to go into production during the summer. Since it was tailored specifically for Chevalier, understanding now is that it will be abandoned.

Although unable to enter the U. S., the French singer was scheduled to arrive in Montreal last night (Tues.). Whether he would be permitted in was in some doubt yesterday, with Ottawa officials stating entry would be determined by immigration officers in Montreal. Execs at the capital stated he will be allowed in if he meets normal admissibility requirements. (One immigration official said Chevalier isn't likely to have any difficulty entering Canada).

Basis of Washington's negative attitude on a visa is said to be that Chevalier signed the Stockholm peace appeal (alleged to be Com-

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Torontoans Ask Statue For Mary Pickford

Toronto, April 24.

Group of citizens who want to honor Mary Pickford have asked city fathers for permission to erect a $3,000 statue on the site of her Toronto birthplace.

Statue would depict the actress as "America's Sweetheart." Decision from parks committee will follow.

Waldorf's Special Press Setup for MacArthur, Its No. 1 Personality Ever

General Douglas MacArthur's stay in the Waldorf-Astoria's $130-a-day "Presidential suite" (10-rooms) posed a first for the famed New York hostelry in relation to press coverage. Topping the Duke of Windsor's stay and that of Herbert Hoover, both of whom are mere or less permanent guests at the Waldorf Towers, is the newspaper interest in the Far East commander. Result is a special pressroom on the second (executive offices) floor of the hostelry, with the hotel's chief p.a., Paul A. Stewart, assisting via coffee, sandwiches and, most important, an extra battery of phones. This was never necessary for the Windsors or Hoover.

The City of New York provides the extra detective detail for ultra VIPs, and even more for MacArthur, whose 3,000-4,000 daily phone calls is a new switchboard traffic problem for the mammoth hotel. These are assiduously screened, and every one is given attention no matter whether it's unimportant or otherwise. Top calls go to Major General Courtney Whitney, the General's chief aide.

When the United Nations or top level diplomatic confabs are held at the hotel, the State Department handles the screening process with its own press setup, usually on the seventh floor.

Marc Lawrence Tells All; Garfield Gets DC OK; Carnovsky, Willner Mum

By HERMAN LOWE

Washington, April 24.

Film actor Marc Lawrence today (Tues.) opened up and revealed to the House Un-American Activities Committee that on two different occasions, for short periods, he had joined the Communist Party. Of today's three witnesses, Lawrence was alone in freely answering questions of the House committee probing Red infiltration into the Hollywood film studios. The reluctant witnesses were veteran stage and screen actor Morris Carnovsky and film literary agent George Willner.

Yesterday (Mon.), actor John Garfield also voluntarily replied to the Committee's questioning; only he revealed he had never had any Communist ties.

Among the Hollywood figures Lawrence said he knew to be party members at one time or another were Lester Cole, Robert Rossen, Richard Collins, Gordon Kahn, Lionel Stander, J. Edward Bromberg, John Howard Lawson, Morris Carnovsky, Karen Morley, Sterling Hayden, Larry Parks and Jeff Corey.

Lawrence said Stander brought him into the party. He said he had seen Anne Revere, Howard Da Silva and Lloyd Gough at a large meeting, but did not know whether they were actually members.

Carnovsky's tour of duty before the Un-American Activities Committee was a brief one. He declined to answer all important questions on grounds of self-incrimination, and was finished with quickly.

Sole witness yesterday (Mon.), who drew a packed house, was Garfield. The actor declared flatly that he had never been a Communist or Communist sympathizer, and urged that the party be outlawed. Garfield said he had always been a prominent anti-Communist liberal and pointed to a number of instances where he had taken public stands differing sharply with the ones of the Communist Party.

During his years in the theatre in New York and Hollywood, he said he had never been approached to become a member of the Communist Party, and said he hadn't even known of any Communists in Hollywood.

The Un-American Activities Committee had expected to ask the House today to vote warrants for the "reluctant nine" Hollywooders who have been ducking its subpoena-servers. However, the House of Representatives got jammed in a tangle on an appropriations bill and the resolution is now expected to be presented tomorrow (Wed.).

Committee hopes to wind up this week's sessions tomorrow. It an-

(Continued on page 18)

No Red Stuff in Pix, DAR Convention Hears

Washington, April 24.

Daughters of the American Revolution, in convention here last week, were told that there is no Communist propaganda in U. S. pix. Information, particularly timely in view of the hearings of the House Un-American Activities Committee, highlighted the report of the DAR motion picture committee.

Report, however, did slap at the amount of crime and drinking in pix.

Stall Larry Parks Pic

Hollywood, April 24.

Metro is postponing release of "Love Is Better Than Ever," originally slated for July, until later in the year.

Studio wants to learn more about the public sentiment toward Larry Parks, who costars in the picture with Elizabeth Taylor.

Parks Seen Pulling Out Of New Verneuil Comedy; 'MacCauley' Dubious Bet

With Louis Verneuil due next week from the Coast, a decision will probably be made about the casting of his new comedy, which Richard Krakeur and Fred Finklehoffe will produce in the fall. Larry Parks and Betty Garrett have been tentatively slated for the leads, but the actor may withdraw in view of his recent appearance before the House Committee on Un-American Activities.

Also on Verneuil's agenda while east includes preparations for June Havoc to take over as star of "Affairs of State," at the Music Box, N.Y., effective June 2, when Celeste Holm withdraws at the expiration of her contract. The author-director will supervise rehearsals, starting in mid-May.

"Mike MacCauley," the Finklehoffe-Leo Lieberman comedy which Krakeur and Finklehoffe closed in Chicago some weeks ago during its Chicago tryout, is apparently a dubious prospect for revival. The play would take considerable rewriting, extensive recasting and substantial refinancing, so it appears a questionable financial risk.

Krakeur, acting independently, took an option last week on A. B. Shiffrin's melodrama, "The Willow Tree," and will go to Dallas in mid-May to see Margo Jones' arena production of it at her Theatre '51.

MPAA Pledges Aid To House Red Probers

Washington, April 24.

Motion Picture Assn. of America yesterday (23) pledged its "continued support" to the House Un-American Activities Committee in its probe of Hollywood Reds. Pledge came from Joyce O'Hara, acting MPAA proxy, in a letter to Rep. John S. Wood (D., Ga.), committee chairman, read at yesterday's session.

Letter said:

"Your committee is performing valuable service to our national security in smoking out Communism. We wish to assure the committee of our continued support in this inquiry, and it is our hope it will accomplish the exposure of Communism, not only in ours but in other vital and sensitive industries . . ."

Rita Back To Work

Rita Hayworth has formally notified Columbia Pictures she's ready, willing and able to report to work.

Studio is now mulling several properties as possibilities for her first film since her marriage to Aly Khan.

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Mac's Talk Cues Music Scramble On 'Old Soldiers'

General Douglas MacArthur's address to Congress last Thursday (19), with its dramatic "Old Soldiers Never Die" windup refrain, has touched off one of the biggest scrambles in music biz annals. Within a couple of hours after the talk, recording execs, publishers and songwriters were stumbling over each other with prestige, patriotic and profit angles hitched onto the controversial five-star general.

The idea of selling a disk version of the MacArthur speech apparently occurred simultaneously among a flock of platter companies. Columbia Records made its announcement first but it was beaten to the counters by Macy's department store's own long-play pressing over last weekend. RCA Victor also readied a three-speed set of the 37-minute talk with the WOR recording division. Col. Robert McCormick's Chicago Tribune and numerous indie companies are also selling MacArthur's speech on disks. Public addresses, such as this one and another notable disk click, the abdication speech of King Edward VII, are in the public domain, with no copyright limitations on commercialization in disk form.

At the same time, MacArthur's mention of the "Old Soldiers

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BOB HOPE SMASHEROO IN LONDON OPENER

London, April 24.

Bob Hope, who opened Monday (23) at the Prince of Wales Theatre here, is giving the current vaudeville season one of its funniest shows. His 80-minute stage session left the audience limp with a succession of topical gags at his opening. An enthusiastic audience demanded more.

Marilyn Maxwell contributed a sprightly song interlude, and Jerry Desmond again proved that he's one of the best comedy feeds around.

Also on the bill are Peg Leg Bates, who was here some years ago in "Blackbirds," and the dance team, Page & Bray.

Show is a solid sellout for the two weeks it's booked, and could run considerably longer. For this engagement, prices were upped from a $2 to $3 top.

NBC Yens Judy Holliday

NBC is continuing efforts to pact Judy Holliday to a long-term exclusive deal for both radio and television. Web has been interested in the actress for home time but has redoubled its efforts to sign her following her "Oscar" citation for "Born Yesterday" (Col) and her success as a frequent guest on the Sunday night "Big Show."

Any deal, of course, would be dependent on Miss Holliday's Columbia Pictures commitments in relation to TV shows.

Lester Cole's QT Story Sale

Washington, April 24.

The House Un-American Activities Committee today (Tues.) ripped the veil from something which has apparently been an unprinted story in Hollywood. It sought to show that screenwriter Lester Cole, one of the "Unfriendly 10," had sold a story to Warner Bros., unbeknownst to the studio, under a phoney name and that George Willner, one of those charged with being a Red, was the agent who placed it.

The Hollywood Red probe did not go into the possibility that this also occurred with other members of the "Unfriendly 10," but when Willner, former writers' agent, was on the stand, the committee brought out that he had sold WB a screenplay called "These Many Years." Story cost $20,500 and bore the byline, "J. Redmond Pryor."

Willner sought the protection of the Fifth Amendment and declined to answer questions, but the committee proved that the check was endorsed and deposited by Lester Cole's wife, Jean, whose maiden name had been Pryor. The committee claimed that the story, sold in 1948, was actually written by Lester Cole. This is one of a number of such cases which have been gossip in industry circles for some time.

Davis, Redgrave, 'Eve' Win Cannes Awards

Cannes, April 24.

Cannes Film Festival came to a hectic climax last week with Bette Davis capturing the best actress award for her role in "All About Eve" (20th). Pic itself also got a special prize despite festival ruling that eligible pix should not have been shown out of the country of origin prior to the festival.

Britain's Michael Redgrave was named best actor for his role in "Browning Version." Italy's "Miracle at Milan" and Sweden's "Julie" shared the Grand Prix, while Luis Bunuel of Mexico was voted best producer for his "Los Olvidados." Terence Rattigan copped the screenplay award for his "Browning Version." Russia came in for the decor prize, which went to S. Veskler for his sets in "Mussorgsky." The judges decided that Italy had submitted the best collection of pix.

Final week of the fest saw an upsurge of activity, including receptions and influx of European film personalities. However, there were practically no American celebs. Awaited were Greer Garson, Humphrey Bogart, Lauren Bacall and Bette Davis, but they were among the missing.

LEVANT SHARE 85G IN 6-WEEK CONCERT TOUR

Oscar Levant, finishing a six-week concert tour last week under director of Columbia Artists Mgt. (Coppicus, Schang & Brown division), racked a sock b.o. record, with about $85,000 as his share of the take. Pianist gave 11 solo recitals and had 21 orchestral dates (most of which were two appearances each). Some of the dates were on percentage; others on straight fee of $3,000.

In his final week, in four appearances in Wichita, Stillwater, Okla., Oklahoma City and College Station, Tex., Levant garnered over $12,000 for his share of proceeds. Wichita and Oklahoma City dates were with symph orchestra. The Stillwater date, which was a recital, drew 8,000 people. Biggest audience was in Gainesville, Fla., where Levant pulled 9,000 persons.

Columbia is already booking a 1951-52 tour for the pianist, with appearances with the Philadelphia Orchestra and N. Y. Philharmonic-Symphony included.

Lanza Sock $7,200 in Kaycee

Kansas City, April 24.

Mario Lanza, appearing here for a song recital Sunday afternoon (22), drew a full house at a $4.27 top in the Music Hall, with gross exceeding $7,200 and Lanza's share amounting to over $4,300. Concert take, it's claimed, exceeded the sock matinee gross of "South Pacific," when it played here. Lanza is under management of the Judson, O'Neill & Judd division of Columbia Artists Mgt.

Tenor sings in Omaha tomorrow night (25) where, due to the size of the house and advance sale, it's reported he may draw over $10,000.

Schwartz-Dietz Songs For Astaire's M-G Next

Arthur Schwartz and Howard Dietz are going to the Coast to work on songs for a new Fred Astaire picture which Arthur Freed will produce for Metro this summer.

Film may reprise some of the team's old numbers, such as "Dancing in the Dark," "I Love Louisa," etc., in addition to the new tunes they'll do.

MacArthur Keys A Multi-Show Biz Whirl By Himself

General Douglas MacArthur's impact on all facets of show business, since his return to the U. S. last week, has been topped only by the political controversy stirred by the five-star military leader. Climaxed by his speech before Congress last Thursday (19), focus of public attention on the general was reflected in the overall box-office damage, the scramble for MacArthur pix titles, the wave of activity in the music and record industry and a $400,000 bonanza for video. (Music story herewith on Page 2).

MacArthur's return sloughed the picture business across the country last week, except, paradoxically enough, in Washington, D. C., where b.o. activity picked up slightly. Broadway hit a low point on the day of MacArthur's Congressional address but bounded back during the next couple of days as a result of the mass influx of out-of-towners for the spectacular Friday parade through Manhattan.

MacArthur's staggering of the b.o., meantime, occurred side by side with a race by major and indie pix companies to register titles based on the old tune, "Old Soldiers Never Die," which was referred to by the General in his Washington talk. Priority was won by 20th-Fox, which got to the Motion Picture Assn. of America's title registry office first, with Columbia and Metro following in that order on Friday. Darryl F. Zanuck, 20th production chief, immediately assigned a pair of writers on the "Old Soldiers" project.

Meanwhile an indie unit headed by Abe Lyman, Maurice Duke, Bill Selwyn and Will Jason has bought screen rights to Frank Westphal's "Old Soldiers" song from Remick and has put a scripter on the project.

$400,000 Video Bonanza

While the pix companies were mapping relatively long-range

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Dick Contino Faces U.S. Arraignment

Los Angeles, April 24.

Dick Contino, accordionist, will be arraigned here today (Tues.) before U. S. Commissioner Howard V. Calverley on a charge of failure to report for induction into military service.

Contino recently disappeared after being assigned to quarters at Fort Ord.

Ice Skater Draft Dodger

Pittsburgh, April 24.

Philip R. Schwartz, 22, who skates under the professional name of Philip Richards in George Arnold's ice show, "Rhythm on Ice," at the Auburn here, was arrested by FBI agents last week on a charge of draft dodging.

Schwartz was released under $1,000 bond for a hearing before a United States Commissioner. He will be given a physical examination here in a couple of days and the case will be dropped if he is accepted for service. According to the local FBI, Schwartz failed to report for examination in his home city, Portland, Ore., last September.

$266,000,000 WORTH OF FILMS

MacArthur and the B.O.

An estimated 7,500,000 saw the MacArthur parade in New York last Friday (20)—almost equivalent to the entire population of Gotham. Indicating, of course, that the big parade drew thousands of hinterlanders into N. Y. It was the all-time top treatment by Father Knickerbocker for a national hero.

The MacArthur festivities were covered by press, radio and television like no individual was ever reported. Still the MacArthur parade drew a turnout to stagger the imagination.

The analogy, in direct ratio to show business, leaves one unalterable conclusion—give 'em a good show, "sell" it with solid hoopla and they'll turn out in droves. Not all the people remained home around TV, where actually, they could see it even better. Something about an in-person show always draws 'em. As a matter of fact, the boxoffices benefited from the influx, and the bars, eateries and niteries even more so.

Could it be that if the picture business were to give 'em some of that good old-fashioned ballyhoo its b.o. would fare better? The Ringlings do it, and the circus is still one of the top grossers in show biz, year after year. Where's that circusing which built the picture business until it went slick and sleek? There's a lesson somewhere in MacArthur's free street carnival getting 'em away from the videos by the millions. Give 'em a good show and they'll forget to twist the TV dial. *Abel.*

New Pix-TV Ties Seen in Mayer's Off-Cuff Notes, Lippert-Petrillo Deal

Shotgun for a possible wedding between the film and television industries, which have been flirting for some time now, was dusted off last week by two unexpected marksmen — Metro studio chief Louis B. Mayer and James C. Petrillo, prez of the American Federation of Musician.

Despite his company's being one of the staunchest holdouts heretofore against any form of cooperation with TV, Mayer declared during an interview before the video cameras during the San Francisco reception of Gen. Douglas MacArthur:

"Of course, television and motion pictures must work together. We'll furnish the entertainment and talent, and television will distribute it." Mayer indicated, however, that he's still convinced that TV is too young to begin thinking yet about going steady with films. He added, "In my opinion, television is in its very infancy." But the fact that he's one of the film industry's elder statesmen and, as such, often considered a spokesman, drew special emphasis in the trade to his remarks.

The way was cleared over the weekend for a free flow of theatrical films into television, when Petrillo reached a deal with Robert L. Lippert permitting the indie producer to make films for video and to take any and all of his theatrical releases, however recent, and sell them for television.

To secure the deal, Lippert

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Selznick Giving Laurel Awards in Venice To European Goodwill Pix

Rome, April 24.

David O. Selznick is presenting the Golden Laurel and the Silver Laurel Awards again this year at the Venice Festival in August. The prizes are given for films made in Europe, by Europeans, which contribute most to goodwill and understanding between nations.

Films eligible are those shown for the first time publicly between June 15, 1950, and June 15, 1951. Pix from five territories are included — British, French, German, Italian and Scandinavian. Entries will be screened before the European juries which have been formed in the capitals between May 25 and June 14th, at which time winners in each of the five territories will be announced locally, then sent to America for entry in the Golden Laurel contest.

The Rome jury includes—John Luter, Time and Life; Jane Clanget together shortly on the matter of Mayer's alleged beefs. Reports have persisted that Dore Schary's appointment as production chief in 1948 placed a strain on the

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RKO's Depinet, Clark Fly to Coast for Talks

Ned E. Depinet, RKO president, winged out to the Coast from New York yesterday (Tues.), reportedly for routine huddles with studio toppers.

William Clark, treasurer, left for Hollywood on Monday (23), giving rise to speculation that the corporation's finances were up for discussion. However, Clark's trip also was said to be in the nature of routine. He had returned to N. Y. over the past weekend after three weeks on vacation in Florida.

Pic Execs Claim Coy Sidestepped FCC Tele Issue

Film industry execs are still up in arms at the Federal Communications Commission's recent "suggestion" that they make their pictures and contract players available to television. FCC chairman Wayne Coy, they contend, sidestepped the issue almost completely in a subsequent clarification of the policy, when he explained that it was not intended to have any connection with theatre TV. Filmites are clamoring for the FCC as a body, and not Coy alone, to explain more thoroughly that the Commission has no legal authority virtually to demand they do business with video.

Original FCC report had stated that eligibility of film companies for TV broadcasting licenses might depend on whether the studios re-

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Mealand Rejoins Par As Studio Rep for Europe

Richard Mealand, former Paramount story editor, hops to London next Tuesday (1) to rejoin company as general rep of Par's domestic production department and the Hollywood studio in England and continental Europe. He replaces Frank Farley, who has resigned because of ill health. Farley has headed company's production activities in Europe since 1929, headquartering first in Paris and, since 1940, in London.

Mealand, who will be accompanied overseas by Russell Holman, eastern production chief, joined Par in 1939, after serving five years as editor of Nash's-Pall Mall Magazine, London, and then N.Y. fiction editor for Good Housekeeping. He served as story ed both in N.Y. and Hollywood, resigning three years ago to write fiction.

'50 INVENTORY UP SLIGHTLY

While still trimming operation costs in deference to the b.o. drop-off, major film studios are continuing to pour heavy coin into production in the quest for a more abundant supply of quality pix. At the close of their respective 1950 fiscal years, eight pic corporations had production inventories in an estimated total amount of $266,-665,000.

While the figure represents only a slight increase over the previous year, industry's analysts underscore that the output of pix, numerically, was well above the '49 industry production program. This was achieved through the various and sweeping economy measures which have been adopted and, of course, avoidance of multi-million dollar epics.

Big point made was that the film-makers, in the face of television competition and other adverse factors, are showing their confidence in future operations with hefty outlays of production dollars at this time.

An estimated total of $94,495,000 was tied up in backlogs, i.e., pix completed but not yet released at the end of fiscal 1950. This amounted to $86,859,000 in '49. Total inventories also included

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See Mohammedanism Big B.O. Booster For Drive-In Pic Theatres

The Mohammedan world is about to get its first drive-in. French-Gaumont, which is erecting an ozoner in Morocco, sees the lands of the Prophet as a natural for auto theatres and possibly eventually the greatest drive-in territory in the world.

Reason is the religious custom which keeps women from going to public places. It prevents many of them from going to regular theatres, but does not prohibit them from traveling in cars. It thus will be in keeping with their beliefs if they can view a film without getting out of an automobile.

Plans for the Moroccan open-airer were disclosed in New York this week by Andre Fortin, an associate of the French-Gaumont

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New Filmery Openings Outnumber Closings Recently Despite B.O. Dip

Surprising fact that new film theatres are being opened in several sections of the country and that shutterings in those territories are virtually non-existent is revealed in first returns from a spot-check being conducted by VARIETY across the country. Check tends to refute the general belief that, because of the declining boxoffice in recent years, there have been more shutdowns than openings.

Optimism does not hold for all territories. Chicago, for example, has been hard hit, with a total of 97 theatres having closed their doors during the last two years. But in the Minneapolis exchange area, where television's coaxial cable has built new video audiences and where the worst winter weather in years has been felt, biz has been good enough to spur a number of new theatre openings. Same situation holds true in Detroit, where three new theatres and four new drive-ins have been built in the last two years.

In Canada, where the spectre of TV competition has not made itself felt yet, the film b.o. is booming. VARIETY's correspondent in Edmonton, for example, cites block-long lines of customers at the city's downtown first run houses.

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Bennie Berger May Run For Minneapolis Mayor

Minneapolis, April 24.

Bennie Berger, circuit owner and North Central Allied president, may be a mayoralty candidate here. He says he'll make a definite decision this week about filing for the office. Candidates run on a non-partisan basis.

In addition to his theatres, Berger has extensive local realty interests, owns Schiek's, one of the city's leading restaurant-niteries, and is one of the owners of the Lakers, professional basketball team.

Schenck-Mayer's Fla. Criss-Cross Seen Coincidental

Metro studio chief Louis B. Mayer's future course continued unclarified this week as he and prexy Nicholas M. Schenck missed each other in Florida.

Schenck was back at the home-office on Monday (23) from his winter vacation in Miami Beach. Mayer was due in Florida yesterday (Tues.) from Culver City.

However, the arrivals and departures of both were said to have no bearing on continuing trade speculation regarding Mayer's reported desire to bow out of M-G. He earlier had planned a Florida vacation and now has made the trip according to schedule. It's said a meeting with Schenck was not on his agenda.

Similarly, Schenck's hop back to N. Y. was according to his previously-arranged schedule, it's claimed.

However, it's still a strong possibility that the two toppers will

(Continued on page 15)

Zukor May Europe

Adolph Zukor, Paramount board chairman, leaves the Coast for N. Y. today (Wed.) after a six-week stay.

He has tentative plans for a business trip to Europe.

Cowan Proceeding With ANTA-Aided Pic; W-K Snag Subsides

Hassle created by announcement of Jerry Wald and Norman Krasna that they planned a picture from which profits would go to American National Theatre and Academy, in opposition to a similar project by Lester Cowan, has subsided. ANTA board in N. Y. has decided to give its support to the Cowan enterprise, which is tied up with the Council of the Living Theatre.

Board has indicated that if and when ANTA is receptive to the Wald-Krasna proposal, project will not be put into operation for at

(Continued on page 15)

National Boxoffice Survey

MacArthur Arrival Hits Biz; 'Dividend' Still Champ, 'Up Front' in 2d Place, 'Thing' Takes Third

First-run theatres had to contend with the intense interest General MacArthur's arrival in the U. S. last week, with millions out to see him in person or to tune in via radio and TV. As a consequence, even the strongest pictures suffered, with a sluggish tone pervailing in a big majority of key cities covered by VARIETY this session.

"Father's Little Dividend" (M-G) again is on top for second week in row. "Up Front" (U) is taking second place for the second successive stanza, being strong in many cities where other product is being badly sloughed by adverse factors.

Third spot goes to "The Thing" (RKO), excellent, original baily spelling the difference between good trade and big returns in numerous localities. "On the Valiant" (WB) is finishing fourth while "Valentino" (Col) will wind up fifth.

"Ma, Pa Kettle Back on Farm" (U) is sturdy in sixth position. "Abbott-Costello Meet Invisible Man" (U) in showing enough to capture seventh place while "Born Yesterday" (Col) will take eighth. "Get It Wholesale" (20th) and "Lemon Drop Kid" (Par) round out the Big 10 list. "In Navy Now" (20th), "Mating Season" (Par), "Bird of Paradise" (20th) and reissue combo of "Got Me Covered"-"Up In Arms," both RKO, are runner-up pix in that sequence.

Of the newcomers, "The Scarf" (UA) looms standout on basis of well-exploited preem in Philadelphia where a big week looms. Also promising is "Communist For FBI" (WB), which is strong in Cleveland and okay in Pitt. "Brave Bulls" (Col), which drew fine crix appraisal, is disappointing on first week in N. Y. "Forbidden Past" (RKO) is doing well on several opening dates. "Soldiers Three" (M-G), also new, is uneven this round.

"Groom Wore Spurs" (U) looks fair in Denver. "Molly" (Par), mild in Baltimore, shapes slow in Detroit and slight in Cincy. "Man From Planet X" (UA) looks sturdy in Philly but moderate in L. A.

"Three Guys Named Mike" (M-G) is mild in Omaha. "14 Hours" (20th), okay in Cleveland, looms moderate in Detroit and not doing so well in Philly. "Samson and Delilah" (Par) looks okay on pop-scale run in Baltimore.

"Steel Helmet" (Lip) shapes sturdy in Montreal. "Redhead and Cowboy" (Par) looms fair in Portland. "Lucky Nick Cain" (20th), sock in Buffalo where aided by strong stageshow, is moderate in Omaha and light in N. Y.

(Complete Boxoffice Reports on pages 8-9)

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Film Exposition Plan Gains Favor But Project Pushed Back to '52

While indications point to scuttling plans for a protected all-out film industry promotion campaign in New York, a second project in the area designed to produce the same effect is gaining ground. This is the proposal for a film industry exposition to be staged in Grand Central Palace.

Fred J. Schwartz, v.p. and general manager of Century Theatres, and one of the sponsors of the expo, said an abundance of long-range planning is required and for this reason the exhibit has been pushed back to the spring of 1952. However, he added, numerous industryites, including distributors, have shown a keen interest in the plan and consequently work is continuing on it.

Schwartz reported the expo is now in the blueprint stage and, following this initial mapping, a budget will be determined. After this will come the job of getting all film interests in the area behind the plan.

While the idea originated with circuit ops in N. Y., its generally figured the expo will become a project of the Council of Motion Picture Organizations, fitting in with COMPO's overall public relations program. Success of the "production" in N. Y. would mean the exhibit may be reproduced in various other key cities on a road-tour basis under the COMPO banner.

Tenanting the Grand Central Palace under the projected program will be exhibs, distribs and producers, all with their own booths. Additionally, the plan calls for use of an actual sound stage and lensing of a film on the premises.

Exhibs 'Can't Explain' Their Lethargy in Not Seeing Trade Showings

Exhib lethargy in attending trade screenings apparently has no uniform explanation by the exhibs themselves. Checkup last week disclosed that theatremen don't want screenings to be given the heave-o; they like the assurance they can see a pic if they so desire. But there was no indication that they would go out of their way to attend one.

Even though exhibitor showings are lightly attended, and sometimes nobody shows up, distribs who had been mulling dispensing with the tradeshows are going to continue them for their won protection. Homeoffice execs last week said they would make their pix available for showing as a service so that there would be no squawks about blind-selling.

Paramount, which dropped tradeshows and then resumed them, is adding a newsreel and short subject whenever possible. Branch managers have been informed by Oscar Morgan, shorts sales chief, that it's more important than ever to give the shorts this prominence.

Various excuses for not attending projection room showings were furnished by indie exhibs, although most circuits have reps at the screenings. Indies in many cases frankly admitted they couldn't supply valid alibis, even though they had advocated tradeshows prior to the mandatory screenings set up by the original consent decree in the Government's antitrust cases against the major companies.

Some said they were too busy, others that they were not in the exchange district on screening days, and still others claimed they were guided entirely by tradepress advertising. Consensus seemd to be that it was "nice to know" that a picture could be seen before booking if it were convenient to look at it.

One major distrib is mulling a plan whereby exhibs would be notified that a new picture was in the exchange and available for showings. That would eliminate formal scheduling of screenings.

Smith College Names Gamble

Ted Gamble, head of Gamble Enterprises, has been appointed a counselor for Smith College, Northampton, Mass.

Bernstein Back to London

Sidney Bernstein, chairman of Britain's Granada Circuit and partner with Alfred Hitchcock in Transatlantic Productions, returns to London tomorrow (Thurs.) by air. He has been in New York and vacationing in the Caribbean for the past four weeks.

Bernstein, while in the U. S., has been searching for a story property for the Transatlantic indie unit to produce in the fall.

Wald-Krasna Give Pix 'Message' In State Dept. Tieup

Hollywood, April 24.

Jerry Wald and Norman Krasna are surveying their entire 1951 production schedule for RKO following receipt of suggestions from the U. S. State Department on how motion pictures can join the Government's world-wide campaign against Communism.

Added stress will be given stories pointing up features of American living the State Department feels will aid its fight. First feature on the W-K schedule to be effected by this policy is "Cowpoke," which is being altered to stress a story angle showing how a working cowhand manages to save enough capital to leave the ranch where he works and become the owner of another ranch.

Wald and Krasna have been corresponding with Grant Leenhouts, Associate Chief of the International Motion Picture Division of the State Department. Leenhouts stated that the principal duty of the film industry, as he saw it, is to make films "combating Communistic propaganda that specifically

(Continued on page 14)

'BOING' SINGLE-REELER EYES 100G U.S. GROSS

Making the single reeler one of the most successful on the Columbia lineup in years, Academy Award-winning "Gerald McBoing Boing" which was brought in at a cost of close to $30,000, is headed for domestic rentals of possibly close to $100,000. Example of the heavy playoff it's getting is shown in the N. Y. area, where the United Productions of America color cartoon already has been booked into four first-runs.

UPA now has tentative plans for a continuing program of animated feature production, according to Steve Bosustow, president and executive producer, and Robert Cannon, director. A budget of $600,000 is claimed to have been set for James Thurber's "Men, Women and Dogs," and results of this will determine the subsequent output of full-length pix. UPA would produce one feature annually. Company already has registered all Gilbert & Sullivan titles, which have passed into public domain.

Pathe Seeking Yank Pictures for France

American pix for distribution in France by Pathe are being sought currently by Lucien Nachbaur, who was dispatched to this country recently from Paris to supervise Pathe's interests here. Nachbaur is managing director of Pathe's Cinema Marignan in Paris.

He will remain in the U. S. until September. Meantime, Duncan McGregor, recently named to head up the Pathe setup in New York permanently, will go to France for huddles with the production-distribution-exhibition outfit's toppers there.

Nachbaur and McGregor are taking over duties formerly handled by Jacques Chabrier, who resigned recently. Pathe's chief interest here is the Paris Theatre, N. Y. Mrs. Lillian Gerard remains at the house as pub-ed director and booking counseller.

Alperson Sets 7-Year Release Deal With 20th

Edward L. Alperson closed a deal to continue producing features for 20th-Fox release over a seven-year period.

New contract goes into effect after delivery of "Rose of Cimmaron," which starts shooting in June.

'St. Francis' Acquired For Distrib by Burstyn; Church Aided Pic's Prod.

American distribution rights to "St. Francis of Assisi" reportedly were acquired by Joseph Burstyn last week. Italian film was produced and directed by Roberto Rossellini with full cooperation of the Catholic Church.

Burstyn is also the distributor of "Ways of Love," trilogy which includes the Rossellini-Anna Magnani item, "Thee Miracle." Latter brought condemnation of the Church on Burstyn when it was labeled "blasphemous" by Cardinal Spellman of New York.

Distrib also holds American rights to another film made with church support, "Girl of the Marshes." It's the story of a young Italian girl recently sainted for an act of heroism.

Burstyn has indicated indecisiveness on plans for release of "Marshes," but presumably will go ahead with distribution shortly of "St. Francis." He has distributed all of the important Rossellini pix in the U. S. since World War II, so it is believed that the new acquisition constitutes no planned effort by Burstyn to smooth his relationship with the Church.

Wallace Fox Joins State Dept. Pic Unit

Wallace Fox is the first Hollywood producer-director to join the State Department's International Motion Picture Division in New York as a consultant on the department's "Campaign of Truth" pictures. Fox arrived from the Coast last week for a two-month stay.

Six other Hollywood production execs currently are being cleared by the Federal Bureau of Investigation for service with the films division. Two of them will come east within the next two weeks.

Fox is working with writers on possible script improvements for a series of pictures dealing with American family life. Pix, showing how American families live, will be distributed in foreign countries as part of the "truth" program. Families featured in the films are not actors, but actual families in various communities.

Grant Leenhouts, head of the State Department's motion picture division, said in N. Y. last week that the various Hollywood guilds had shown excellent cooperation with the Government's program. Screen Writers Guild and Screen Directors Guild have supplied lists of top professional talent who have volunteered for service at home and abroad. There has been no case in which a volunteer has been turned down by the FBI. Leenhouts said there was no shortage of available talent in either the writing or production fields.

Among Hollywood writers now serving overseas for the department are Sheridan Gibney, Gina Kaus and Gunther Von Fritsch.

Two-Week Conference Series

Hollywood, April 24.

State Department's program for the production of documentary films as part of the "Truth" campaign will be outlined during a two-week series of conferences with industry groups by three members of the department, James B. Fulchney, William Barry and Jay Dresser.

Conferences start May 6.

N. Y. to Europe

Robert Ardrey
Sidney Bernstein
Herb Golden
George Marek
Irwin Margulies
Herbert Marks
General Pisano
Lester Polakov
Oliver Smith
Wolfgang Stresemann
Gladys Swarthout
Jennie Tourel
Astrid Varnay
William Zimmerman
Adolph Zukor

Argentina May Consider U.S. Films Now That British Beef Deal Is Set

Buenos Aires, April 24.

Some prospect that Argentina may give active consideration to reentry of U. S. films appeared here today upon completion of a deal between this country's top economic officials and a British trade mission on beef shipments to Britain.

Entire U. S. film matter had been shelved pending negotiations of the Argentine-British pact. Argentine officials are now free to take up the Hollywood situation but it's still believed any early accord is only a mild possibility.

Joaquin Rickard, Motion Picture Assn. of America rep in Latin America, who has been conducting the long battle, has been in Chile the past week. At least his hopes for conclusion of the British deal upon his return have materialized.

Although the U. S. majors' bid for permits have still not come through, Films Mundiales has obtained licenses to bring in 10 Lippert productions, which are to be released immediately.

DIA distributors have been authorized to import two Goldwyn productions, and EMPA has permits for four Screen Guild productions. This makes a total of 21 pictures for release to relieve the current scarcity, which is so acute that it has forced distribs to re-

(Continued on page 18)

Wallis Taking a Breather

Producer Hall Wallis, who has been in New York for the past week, anticipates remaining another week or so. Stay is in the nature of a breather between lensing chores. He just completed production on a trio of pix, and puts two into preparation when he gets back on the Coast.

On his agenda for prepping for fall filming are the legiter, "Come Back Little Sheba," and a new Dean Martin-Jerry Lewis comedy, "At Sea With the Navy."

Wallis' partner, Joseph Hazen, will join him on the Coast at the end of June.

Gross Biz Up, But UPT's Net Down in 1st Qtr.

Although its gross business was up over last year, United Paramount Theatres showed a drop in net income for the first 1951 quarter, largely as a result of the increased corporate tax rates.

Profit before tax and other deductions climbed to $4,600,000 for this year's initial 13-week period, compared with $4,210,000 for the corresponding period in 1950. Federal income tax was listed at $2,260,000 in the new quarter, however, as against only $1,600,000 in '50.

UPT's consolidated earnings were estimated at $2,791,000, compared with $3,193,000 for the 13 weeks in the previous year. Also down was the chain's direct and indirect share of undistributed earnings of partly-owned non-consolidated subsidiaries, amounting to $175,000 in the first '51 quarter, against $670,000 in the previous period.

UPT president Leonard Goldenson informed stockholders in the quarterly report that the profit from the one period to another is not on a strictly comparable basis because of the continuing changes

(Continued on page 22)

LASKY MAPS 'ROSARY' AS NEXT FOR METRO

Jesse L. Lasky, veteran producer who went to the Metro lot when he encountered too many problems in independent leasing, will continue with the company to take on another production chore. As M-G studio producer, Lasky is planning on "The Rosary" as his next, with Jesse Lasky, Jr., doing the treatment of the classical work.

Elder Lasky originally intended to do "The Great Caruso" on his own. However, the burden of financial problems in indie production led to the switch to M-G. He served as associate producer, with Joe Pasternak as producer.

N. Y. to L. A.

Leo G. Carroll
William Clark
Robert Condon
Jackie Cooper
Ruth Cosgrove
Yvonne De Carlo
Ned E. Depinet
Cy Feuer
Barry Gray
Abe Lastfogel
Al Lichtman
Jack Lloyd
Charles Morrison
Donald O'Connor
Fred Quimby
Jonas Rosenfield, Jr.
Spyros P. Skouras
Everett Sloane

Europe to N. Y.

Clair Bloom
Nate J. Blumberg
Katharine Cornell
Anatole Heller
Herman Levin
Emile Littler
Donald O'Connor
Fred Quimby
Maxwell Reed
Ray Ventura
Henri Vidal

Lippert Seeking 20 Low-Budget Indie Pix To Boost Release Sked

Hollywood, April 24.

Robert L. Lippert is talking with low-budget indie producers to furnish pictures for his distribution company, which is going in for a policy of expansion. In recent years Lippert has confined his distribution to films made by his own production organization. Now, with a national exchange setup of 28 offices, he figures that an influx of outside product will reduce distribution overhead because of added volume.

With his present sales organization, he explained, he can handle about 50 pictures a year, compared with approximately 30 in the past. He wants pix budgeted at $125,000 or less, and does not care to handle those in the higher brackets. Recent purchase of Eagle Lion Classics by United Artists, he feels, will open the way for deals with former ELC producers who are seeking release outlets for their product.

L. A. to N. Y.

Tony Bartley
Greg Bautzer
Tom Breen
Spring Byington
Richard Carleton
Charles Chaplin
James B. Conkling
Gary Cooper
Lester Cowan
Chandler Cowles
Jack Dagal
Pat De Cicco
Don DeFore
Gloria De Haven
Armand Deutsch
Brian Donlevy
Anthony B. Farrell
Ava Gardner
Kathryn Grayson
Walter Hampden
Hedda Hopper
Gordon Jenkins
Danny Kaye
David A. Lipton
Frank Lovejoy
William Lowe
Kenneth MacKenna
George Macready
Ernest H. Martin
Eddie Mayehoff
Mercedes McCambridge
Jack McCoy
Claire Phillips
Milton Pickman
Ezio Pinza
Don Prince
Ella Raines
Victor Saville
Marian Spitzer
Ben Thau
Danny Thomas
Genevieve Tobin
Will Vieller
Hal Wallis
Joseph J. Walsh
Regina Wallace
Marsha Willis
Adolph Zukor

STOCKHOLDERS AS 'SALESMEN'

That WB-RCA Rumor—Again

Warner Bros.' studio letouts last week, and the impending streamlining of some of its eastern personnel, revived anew a lingering WB-RCA rumor, this time having to do with the Radio Corp. of America allegedly being interested in the Warner property. This is a switch on the previously familiar rumor which had the American Broadcasting Corp. network (AM and/or TV) sold to such variously reported picture interests as 20th-Fox, Paramount, United Paramount Theatres and RKO.

David Sarnoff, RCA board chairman, states that he last spoke to WB proxy Harry M. Warner "maybe two years ago," and NBC proxy Joe McConnell observes that talks for some Hollywood real estate, personally owned by one of the Warners, may have started the rumor.

"Anyway," says Sarnoff, "while our expansion program calls for the building of studios in Hollywood to coincide with the coaxial cable, more likely it would be cheaper for us to build from the ground up." The equipment for radio or TV is such that specially built AM-TV studios are to be preferred "for no other reason than that the cost of equipment would be as great or greater than the studios themselves."

Bring Costs Down to 'Realistic' Level, Jack Warner Sez in Economy Moves

Streamlining of Warner Bros.' staff and operations during the past several weeks reflects the company's determination to bring production and overhead costs down to "realistic" levels, Jack L. Warner told execs in New York. Studio chief came east over the weekend to join freres Harry M. and Albert in a series of top-echelon buddies looking toward further economies.

Warners are determined to slash studio overhead, which is now running to 42%-48%. They are understood to feel that present gross potentials require a reappraisal of costs-versus-income, and thus stringent economies must be made.

On the other hand, efforts will be made to up income. Among plans reportedly afoot is one to distribute additional indie product. By running more pix through the WB releasing mill, sales overhead could be reduced.

Studio cuts included dismissal of about 40% of the publicity department, including its second in command, and firing of heads of numerous departments. No departures have been registered at the h.o. yet.

Reports from exchanges indicate efforts will be made to trim 25% off current costs. As far as is known, however, no notices have been sent out to date. Total number of employees terminated at the studio, h.o. and in exchange, it is said, will total about 300.

Another possible economy in

(Continued on page 15)

Hughes Expected to Ask High Court Stay of Order On Stock Sale Time Limit

Washington, April 24.

Howard Hughes is expected to ask the U. S. Supreme Court for a stay of the N. Y. Federal Court's order which places a four-year time limit on sale of his stock in either RKO Pictures or RKO Theatres. Hughes' aim is to render the lower court's decision inoperative until the top tribunal decides on his appeal.

Thomas Slack, attorney for Hughes, filed notice of appeal from the N. Y. verdict last week. The decision gave the RKO chieftain two years in which to dispose of his shares in either of the two companies. In the event of no sale within this period, an additional two years would be given Irving Trust Co., as trustee for the theatre stock, in which to find a buyer.

Hughes contends a stock sale deadline was purposely excluded from the original RKO consent decree in the industry antitrust suit, and there's no reason to impose one at this time. It's expected he'll argue that the N. Y. court erred since there were no precedents on which its ruling was based.

Slack already has insisted numerous court decisions in past in other similar cases support the Hughes stand.

WB Returns Theatre To Coston as He Exits Co.

James Coston, who resigned last week as Chicago-Milwaukee zone manager for Warner Bros. Theatres, is expected to take back the Beverly Theatre, Chi nabe house, which he owns and leases to Warners.

Reported that under his contract with WB, Coston was to take back the house if he should sever his connections with the circuit. Understood Coston will operate the Beverly on his own.

20th First-Runs Go Into Nabes In Cincy Terms Battle

Cincinnati, April 24.

Twentieth-Fox has broken with its regular first-run outlets here, the Keith and Capitol, and has set up a multiple first-run system involving three nabe houses, one drive-in and a downtown stand. Reported distrib decided to sell away from the Keith and Capitol when it couldn't get together on terms with Maurice White, operator of the two houses.

Situation is strictly local, with no plans to set up similar multiple system in other cities.

Theatres in the new day-and-date network are the Valley, Covedale and Madison nabes, Twin Drive-In and the Cox, former downtown legit house. Under the setup, 15 first-run 20th pix will play the string during the next 14 weeks.

CHI'S MONROE THEATRE IN 300G TRUST SUIT

Chicago, April 24.

Monroe Theatre, loop indie house, heaved a $300,000 triple-damage suit at six major companies and six circuits yesterday (Mon.) in Chi Federal Court. Downtown house charges conspiracy between the chains and distribs during period of 1943-1949 to prohibit the Monroe from playing first-run pix.

Case, filed by attorney Seymour Simon, is second anti-trust charge brought by the theatre in three years. In 1948, the Monroe, then operated by the Lubliner Trinz circuit, charged distribs with a similar conspiracy from 1933 to 1947. Case was subsequently settled out of court.

Present suit names Balaban & Katz, Great States, Winston Theatre Corp., RKO Theatres, Warner Theatres, Warner Circuit Management Corp., RKO, Warners, Columbia, Paramount, Universal and UA. Theatre is operated by James Jovans.

SHOULD GIVE AID TO PIX MORALLY

Industry execs this week were considering anew the enlistment of all firm and theatre company stockholders as "salesmen" for higher calibre product and "ambassadors of good will" for the trade in general.

While specific figures have not been compiled, estimates are that there are close to 500,000 individuals holding stock in the various corporations across the country. In view of this personal financial stake, they should readily lend support, it's figured.

Coupled with this as a public relations approach is the idea of promoting wider circulation of favorable announcements relative to films by outside organizations. Proposal for this was prompted by a report given by the General Federation of Women's Clubs, which specifically recommended 122 pix released in the past 10 months.

Leonard Goldenson, president of United Paramount Theatres, called for stepped-up effort within the film business to assure full circulation of such a highly valuable endorsement. GFWC report, which was identified as supporting the industry's claim there is no shortage of good pictures, was carried by

(Continued on page 10)

RKO Lessee in Chi Asks $1,224,000 In Suit Vs. 14 Companies

Chicago, April 24.

Theatre Management Co., lessee of RKO Grand Theatre, Loop first-run house, filed antitrust case in Chicago Federal Court today (24), asking triple damages of $1,224,000. Suit, filed by attorney Seymour Simon, names eight distribs and six circuits.

It asserts the Management Company in 1941 wanted to operate Grand Theatre itself, but found through alleged conspiracy it was unable to receive first-run pix. Company then subleased Grand to Van Nomikos, local circuit owner, on percentage basis. Nomikos allegedly found first-run product unavailable also, and theatre was then subleased in May, 1943, to Winston Theatre Corp., RKO subsid, which, complaint charges, immediately received bidding rights to new product.

Damage demands, in two courts, is $344,000, tripled, as sum Theatre Management Co. would have earned had it operated house, and $44,750 had Van Nomikos been able to operate. Van Nomikos has since gained control of company.

Named are Balaban & Katz, Great States, Warner Theatres, RKO Theatres, Winston Theatre Corp., Warner Circuit Management Corp., Loew's, RKO, 20th, Warners, Paramount, Columbia, Universal and UA.

Truman Honorary Head Of Barron Memorial

Washington, April 24.

President Truman will be honorary national chairman of the committee to dedicate the Carter T. Barron amphitheatre in Rock Creek Park here. Ceremony will take place on Memorial Day, May 30, with the active committee headed by Secretary of the Interior Oscar L. Chapman and Nicholas M. Schenck, president of Loew's, Inc., as co-chairman.

The late Carter Barron, who was Loew's contact with Government officials, was executive vice chairman of the National Capital Sesquicentennial Commission which built the 4,000-seat amphitheatre in connection with the D. C. 150th anniversary last year. Paul Green's specially written "Faith of Our Fathers," which opened the amphitheatre in 1950, will be given in a new, revised version this summer, commencing June 2.

COMPO Blasts TV Again for Alleged 'Rap' at Pix in Play on D. W. Griffith

Another hornet's nest was stirred up between films and television this week as a direct result of a "tribute" paid to the late D. W. Griffith Sunday night (22) on NBC-TV's "Philco Playhouse." Arthur L. Mayer, exec veepee of the Council of Motion Picture Organizations, told VARIETY yesterday (Tues.) that his office has been flooded with phone calls and telegrams from irate film leaders and exhibitors over what they claimed was an unfair indictment of the entire industry. They charged the program stereotyped all Hollywood producers as money-mad bankers who sacrificed their creative ideals to the boxoffice.

Mayer, as a result, said he sent letters of protest to both NBC and Philco, which sponsored the hour-long presentation. Program attempted to dramatize Griffith's life in a story based on the memoirs of Lillian Gish. (See review in the television section.) COMPO will not ask for time on the network to present the industry's side of the argument, as has been suggested by some of the more vociferous complainants. Instead, he said, the organization sent the following letter to Philco, with a similar missive forwarded to NBC:

"This organization, representing all branches of the motion picture industry, protests against the unfair and gratuitous criticism of our business which was made in your television program, 'Birth of the Movies,' Sunday night.

"Since your telecast was an advertisement for your product, your disparagement of the picture business was a violation of that cardinal principle of advertising ethics, which forbids any attack on another business. Your offense, it seems to us, was aggravated by the fact that

(Continued on page 15)

Bogeaus Ordered To Pay Lamour for 2 Pix

Los Angeles, April 24.

Dorothy Lamour won a judgment for $94,925 against Benedict Bogeaus, indie producer, in Superior Court. Actress declared the producer guaranteed to pay her $50,000 for appearing in "A Miracle Can Happen" and a similar amount for "All's Well."

To date, she charged, she has been paid only $25,000. Judgment called for $73,000 and interest.

$35,000 Contrib By Exhibs For Aid of COMPO

Exhibitor contributions to support of the Council of Motion Picture Organizations have amounted to about $35,000, with most of that coin received during the past few weeks. The sum represents approximately half of what the Motion Picture Assn. of America has advanced for support of the all-industry public relations organization since its inception in Chicago about 20 months ago.

While both COMPO and MPAA execs are encouraged by the number of checks that have come in recently, they have found little heart in the number of exhibs who have contributed them. They rep mostly big circuits and only a small percentage of the approximately 18,000 houses in the country.

MPAA, repping the major distribs, is supposed to contribute a sum equal to that of the exhibs—1/10th of 1% of film rentals. Recent influx of theatremen's checks is understood to have relieved some of the pressure from the MPAA for another look at the financing setup, since it had been providing all the support for COMPO.

Some of the major company prexies, who comprise the MPAA board, had begun to feel that if exhib coin was not forthcoming there was no point in keeping COMPO alive, inasmuch as distrib advances to it could not be sufficient to operate it on the scale

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BLUMENTHAL SETTING FIDELITY DISTRIB

A. Pam Blumenthal expects to have clarified future distribution plans of the indie Fidelity Pictures unit by the time he leaves New York to return to the Coast at the end of this week. Blumenthal is partnered in Fidelity with producer Howard Welsch, vet foreign distribution exec Joseph H. Seidelman and Coast attorney Greg Bautzer.

Wall St. house of J. Arthur Warner & Co. is financially associated with the setup. It is now making its initial Technicolor pic, "Chuckaluck," for 20th-Fox release. Already in distribution or in the can are two Fidelity pix for Universal and one each for RKO and Republic.

Unit has up to 10 films scheduled. It was to have released via Eagle Lion Classics, but with the United Artists-ELC merger, Blumenthal decided to come east and see UA execs. Meantime, other major distribs have become interested in the indie's product.

"Chuckaluck" stars Marlene Dietrich, Arthur Kennedy and Mel Ferrer. All future pix, according to Fidelity's plans, would be in Technicolor, for which Blumenthal holds commitments.

Seidelman's function is N. Y. contact with the various distribs via which Fidelity releases.

COMPO Won't Limit Seminar Delegates, Reversing Its Stand

There will be no limit to the number of delegates each exhib organization may send to the producer-distributor-exhibitor seminar, sponsored by Council of Motion Picture Organizations, in Hollywood, June 11-12. Original plan was to restrict each association to two reps, but the response has been so great that COMPO has decided to let down the bars.

Invitations are going out to all regional units of Allied States Assn. to send as many reps as they want. Same bids are going, also, to the 10 units of Theatre Owners of America which have subscribed to the COMPO program. Total delegates will exceed by a large margin the roster of approximately 30 to which the sessions were to have been limited.

Meeting dates were announced Monday (23) by Arthur L. Mayer, executive veepee of COMPO.

Forum has been under consideration as one of COMPO's major projects for several months. Purpose is to hash over various pro-

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BLUMBERG HEADS U'S EXECS IN N.Y. POWWOW

Universal's traveling execs converged on the N. Y. homeoffice this week from scattered points for their first get-together in close to two months.

Nate J. Blumberg, U prexy, returned after six weeks in Europe with Mrs. Blumberg. Alfred E. Daff, global sales topper; Charles Feldman, domestic distribution chief, and Maurice Bergman, h.o. exec in charge of public and trade relations, were back in town from a swing of western exchanges.

Also in N. Y. is David A. Lipton, v-p-pub v.p., who arrived Monday (23) from Hollywood for conferences on promotion plans for upcoming pix.

Miniature Reviews

"On the Riviera" (Color-Musical) (20th). Sock Danny Kaye musical. Sophisticated comedy with strong b.o. power.

"I Was a Communist for the FBI" (WB). Timely melodrama with excellent exploitation possibilities for b.o.

"Five" (Col). Imaginative theme about last five survivors of atom blast; interesting, exploitable fare.

"The Prowler" (UA). Van Heflin and Evelyn Keyes in a frank story of illicit love and murder; strictly for adults.

"Dear Brat" (Par). Mild family comedy involving further projection of the original "Dear Ruth" characters.

"Apache Drums" (Color) (U). Frontier-days western with good climax, strong title and color to rate b.o.

"Sealed Cargo" (RKO). Dana Andrews, Claude Rains in fast-moving World War II sea meller; fair b.o.

"Santa Fe" (Color) (Col). Good action entry of post-Civil War Days. Stars Randolph Scott; okay b.o.

"Tokyo File 212" (RKO). Routine spy meller, filmed in Japan with exploitation values to help b.o. in general market.

On The Riviera
(MUSICAL—COLOR)

Hollywood, April 20.

20th-Fox release of Sol C. Siegel production. Stars Danny Kaye, Gene Tierney, Corinne Calvet; features Marcel Dalio, Jean Murat, Henri Letondal, Clinton Sundberg, Sig Ruman, Joyce MacKenzie, Monique Chantal, Marina Koshetz. Directed by Walter Lang. Screenplay, Valentine Davies, Phoebe and Henry Ephron; based on play by Rudolph Lothar and Hans Adler; adapted by Jessie Ernst; camera (Technicolor), Leon Shamroy; editor, J. Watson Webb, Jr.; songs, Sylvia Fine; musical direction, Alfred Newman; dance staging, Jack Cole. Tradeshown April 18, '51. Running time, 89 MINS.

Henri Duran and Jack Martin....Danny Kaye
Lili....Gene Tierney
Colette....Corinne Calvet
Philippe Lebrix....Marcel Dalio
Periton....Jean Murat
Louis Forel....Henri Letondal
Antoine....Clinton Sundberg
Gapeaux....Sig Ruman
Mimi....Joyce MacKenzie
Minette....Monique Chantal
Mme. Cornet....Marina Koshetz
Mme. Periton....Ann Codee
Eugenie....Mari Blanchard
Dance Team....Ethel Martin, George Martin and Vernal "Buzz" Miller
Specialty Dancers....Ellen Ray, Gwyneth Verdon
Spanish Dancer....Rosario Imperio
Chef....Antonio Filauri
Elise Petrovna....Franchesca di Scaffa
Marilyn Turner....Joy Lansing

"On the Riviera" is an elegant package of entertainment, providing Danny Kaye with his brightest screen vehicle in some time. It is a saucy sophisticated boxoffice offering that should have an easy time at the ticket windows, particularly in its key dates.

Kaye's talented antics, the snappy songs and production numbers, and the beautiful girls are wrapped up in a Technicolor coating that shows off the picture as top escapist filmfare, capable of more than holding its own under present boxoffice conditions. The old "Guardsman" theme (done a number of times in various guises previously, but never better) wears such a bright, fresh dress in production, script and talent values that it appears completely new. Four tunes, three of which are used to back the potent production numbers, were cleffed by Sylvia Fine to show off the Kaye talent for fun-making, as well as the leggy charms of the beauties who surround him. All are strong, with probably "Popo the Puppet," a marionet piece in which Kaye and others dance on strings, being the most appealing.

Kaye is an American entertainer working the Riviera with his French girlfriend, Corinne Calvet. When he realizes his striking resemblance to a French aviation hero, he creates a new number to spotlight the hero's lothario doings, resulting in the amusingly sexy "Rhythm of a New Romance" that takes him on a musical tour of the country's various charmers.

"The Guardsman" angle enters when Kaye is called in to double for the aviator at an important party from which the latter had been called by business. Gene Tierney is the beautiful wife of the flier and is wise to the impersonation, but the glib script, loaded with fast and furious dialog quips, introduces enough complications so that before the evening is over she's not sure. Height of screen sophistication is reached when the next morning Miss Tierney is in the embarrassing state of not knowing whether it was the husband or the impersonator with whom she had spent the evening. However, it is all cleared up by the time the finale finds everyone paired off properly.

Full range of the Kaye talent is used, both in the music-comedy divisions and in straight performance. It's a wow delivery he gives. In addition to the Sylvia Fine numbers, he spotlights his standard "Ballin' the Jack" for solid results. The finale number, "Happy Ending," also comes across with strong impact. Title tune completes the song catalog. Firstrate assistance on the production numbers comes from Jack Cole's staging, the dance trio of Ethel Martin, George Martin and Vernal "Buzz" Miller, and specialty dancers Ellen Ray, Gwyneth Verdon, and Rosario Imperio.

Misses Tierney and Calvet are the costarred femmes, but the former's role does not have the emphasis usually associated with her star rating. Miss Calvet is an enchanting eyeful in scanty costumes. Some added comedy comes from the Alphonse-Gaston team of Marcel Dalio and Henri Letondal, playing associates of the aviator; Jean Murat, a financeer; Clinton Sundberg, worldly butler, and sundry other players involved in the very bright doings of the script written by Valentine Davies, and Phoebe and Henry Ephron, from the play by Rudolph Lothar and Hans Adler. Jessie Ernst did the adaptation.

Credit for giving 20th-Fox an unusual sturdy entertainment package goes to Sol C. Siegel for his showmanly production conception and to Walter Lang for his smart projection of the French farce angles of the plot. While some of the scenes and situations, particularly a number of the party sequences, are overworked, the overall entertainment worth is mighty solid and makes for a top buy at the ticket window.

Technically, the film carries the best in expert equipment all down the line. Leon Shamroy's color cameras have done an outstanding job of displaying the physical beauties of art direction, settings, costumes and the femmes. Alfred Newman's musical direction, the orchestration, both the Travilla and Oleg Cassini costume designs, and musical settings by Joseph C. Wright figure importantly in treating the eye and ear. *Brog.*

I Was a Communist for the FBI

Hollywood, April 19.

Warners release of Bryan Foy production. Stars Frank Lovejoy; features Dorothy Hart, Philip Carey, James Millican, Richard Webb, Konstantin Shayne. Directed by Gordon Douglas. Screenplay, Crane Wilbur, based on experiences of Matt Cvetic, as told to Pete Martin and published by Satevepost; camera, Edwin DuPar; editor, Folmar Blangsted. Tradeshown April 12, '51. Running time, 83 MINS.

Matt Cvetic....Frank Lovejoy
Eve Merrick....Dorothy Hart
Mason....Philip Carey
Jim Blandon....James Millican
Crowley....Richard Webb
Gerhardt Eisler....Konstantin Shayne
Joe Cvetic....Paul Picerni
Father Novac....Roy Roberts
Harmon....Eddie Norris
Dick Cvetic....Ron Hagerthy
Garson....Hugh Sanders
Ruth Cvetic....Hope Kramer

Excellent exploitation boxoffice looms for "I Was a Communist for the FBI." It is a spy thriller with a timely tag and story that can be ballyhooed to the hilt in the present market. Selling gets extra campaign help from daily headlines on the House Un-American Activities Committee hearings.

From the real life experiences of Matt Cvetic, as published in the Satevepost, scripter Crane Wilbur has fashioned an exciting, commercial film. Direction of Gordon Douglas plays up suspense and pace strongly, and the cast, headed by Frank Lovejoy in the title role, punches over the expose of the Communistic menace.

Matt Cvetic's story is that of a man who, for nine years, was a member of the Commie party so he could gather information for the FBI. His informer role was made all the harder because his patriotic brothers and young son hated him for the Red taint. Picture picks up the double life as Gerhardt Eisler comes to Pittsburgh to ready the Red cell for strike violence and racial hatred. Script pulls no punches in detailing how the Commies have infiltrated into industry, schools and any other field that would prove valuable to their conspiracy.

Excitement and suspense are set up in the many near-escapes from exposure that Lovejoy goes through before he completes his job by revealing Commies and their activities before the Un-American Activities Committee. There's a brief touch of romance, too, in the person of Dorothy Hart, a card-carrying schoolteacher who finally sees the light and is saved from Commie reprisal by Lovejoy.

Latter is a thriller scene, with Lovejoy managing to escape and then kill the two Commie thugs hunting Miss Hart. Picket line violence is revealed in sharp detail during a Commie-engineered strike sequence. Racial hatred is touched on but not played up.

Lovejoy, still new enough to films to be a fresh face, clicks strongly in his role. Miss Hart is good, and James Millican is very effective as the Commie leader in Pittsburgh. Richard Webb and Philip Carey, FBI men; Konstantin Shayne as Eisler; Eddie Morris as a Commie hood; Ron Hagerty, as Lovejoy's son, and Paul Picerni, as his brother, are among some of the others who help sell the melodramatics.

Bryan Foy's production guidance gives the film a feeling of authenticity without overlooking any commercial values. The Edwin DuPart lensing and the editing are among the topnotch technical credits. *Brog.*

Five

Columbia release of Arch Oboler production; written and directed by Oboler. Features William Phipps, Susan Douglas, James Anderson, Charles Lampkin, Earl Lee. Camera, Louis Clyde Stoumen; music, Henry Russell; editor, John Hoffman. Tradeshown N.Y., April 5, '51. Running time, 93 MINS.

Michael....William Phipps
Roseanne....Susan Douglas
Eric....James Anderson
Charles....Charles Lampkin
Barnstaple....Earl Lee

Intriguing in theme, but decreasing in its assumption, "Five" ranks high in the class of out-of-the-ordinary pix. It is the story of the last five persons on earth, survivors of an atom blast which turns thriving cities into ghost towns. All other life has been erased, but the buildings remain virtually intact.

Writer-producer-director Arch Oboler has injected vivid imagination into the production, but draws a little too much on his radio technique. Principal criticism lies in its dearth of action. However, interest is sustained in suspenseful situations and convincing dialog. Lack of marquee names will necessitate exploitation as imaginative as the picture itself. Patrons looking for the unusual in their film fare will find it in "Five." Because of sensitive handling, pic should be okay for the general market.

Oboler has selected his characters with care. William Phipps and Susan Douglas are effective as the love interest, with James Anderson doing a commendable job as the heavy. Charles Lampkin is competent as the sole Negro in a minute white world, while Earl Lee makes the most of his role as a bank teller who, because of his horror-stricken mind, believes he's on "vacation" from his job.

Oboler's task was to make a picture which, although imaginary to the extreme, would not tax the credulity of the observer. The big chore was to convince the patron that such a catastrophe could happen and that what unfolds in the story could be the logical circumstances growing out of the tragic event. In this, Oboler succeeds to a high degree, although there are some minor holes in the overall pattern.

The story itself is a boy-meets-girl, but laid against the background of a dead world. It tells of four men and a girl thrown together by their survival of the blast and living together on a mountain top lodge. Miss Douglas, pregnant and dazed, finds refuge in Phipps' cabin. They later are joined by three other survivors, the Negro, the bank teller and a European adventurer. There are social and physical conflicts, jealousy and discord. One by one, through murder and natural deaths, three of the characters are eliminated until only Phipps and Miss Douglas remain to carry on and build a new world.

A highlight is the return of the girl, with Anderson, the European, to the city where the girl seeks to confirm the death of her husband. Gruesome, but fascinating, is the scene in the city, with its empty buildings and corpse-occupied cars. *Alst.*

The Prowler

United Artists release of S. P. Eagle production. Stars Evelyn Keyes and Van Heflin; features John Maxwell, Katherine Warren, Emerson Treacy. Directed by Joseph Losey. Screenplay, Hugo Butler, from original story by Robert Thoeren and Hans Wilhelm; camera, Arthur Miller; music, Lyn Murray; editor, Paul Weatherwax. Tradeshown April 23, '51, N. Y. Running time, 92 MINS.

Webb Garwood....Van Heflin
Susan Gilvray....Evelyn Keyes
Bud Crocker....John Maxwell
Mrs. Crocker....Katherine Warren
William Gilvray....Emerson Treacy
Martha Gilvray....Madge Blake
Doctor James....Wheaton Chambers
Coroner....Robert Osterloh
John Gilvray....Sherry Hall
Motel Manager....Louise Lorimer

Combination of illicit love, murder and obvious premarital relations makes "The Prowler" a bawdy, daring story that must be restricted to the adult market, though the situations are handled with deftness.

The clandestine romance of the principals is unfolded with no punches pulled. This is evidenced by fact that the top femme character tells her husband that she is pregnant on their wedding night, and there is a brief discussion as to whether her dead husband or her new spouse is the father. It is agreed that the bridegroom fathered the child as it is implied that the late husband was impotent. That gives a general idea of the frankness of the yarn.

Van Heflin makes the most of an unsympathetic role, that of a cop who steals the love of a woman (Miss Keyes), who had called the police when she saw a prowler peering through her bathroom window. Evelyn Keyes, as the woman, wife of an all-night disk jockey, also has an unsympathetic part, as a gal wooed and won by Heflin behind her husband's back. And yet, her characterization makes her more a victim of circumstances than being an out-and-out cheater. She turns in an excellent performance, somewhat overshadowing Heflin, who is a little out-of-place in portraying an unsavory character, especially in the early sequences. As story progresses, however, his capabilities become more evident.

Pic builds to an exciting climax in a desert ghost town, where Heflin has taken Miss Keyes, now his wife, to have her baby in order to avoid publicity. Here she learns that Heflin's killing of her first husband was not accidental, as decreed by a jury, and she discovers he is a murderer. Heflin is killed by officers in a wild mountain chase.

Featured characters give good support to the principals, and Joseph Losey's direction is intelligent and sensitive to the story's broad theme. *Alst.*

Dear Brat

Hollywood, April 24.

Paramount release of Mel Epstein production. Stars Mona Freeman, Billy De Wolfe, Edward Arnold, Lyle Bettger; features Mary Philips, Natalie Wood. Directed by William A. Seiter. Written by Devery Freeman; camera, John F. Seitz; editor, Alma Macrorie. Tradeshown April 19, '51. Running time, 82 MINS.

Miriam....Mona Freeman
Albert....Billy De Wolfe
Senator Wilkins....Edward Arnold
Baxter....Lyle Bettger
Mrs. Wilkins....Mary Philips
Pauline....Natalie Wood
Bobbie....William Reynolds
Mr. Cravey....Frank Cady
Dora....Lillian Randolph
Mrs. Baxter....Irene Winston
Clara....Patty Lou Arden

The characters that sprang from the successful play and film, "Dear Ruth," are beginning to be stretched rather thin, judging by the third time around in "Dear Brat," latest sequel to come from Paramount. At best it is a mild family comedy for companion feature bookings in the more general situations. Grossing potential is just moderate.

The characters of Ruth and her soldier boyfriend-then-husband of the first two films have been omitted, leaving the teen-aged member of the Wilkins family to carry on. Film benefits from Mona Freeman's impersonation of the character, a role she has weathered and bolstered in the preceding features, "Dear Ruth" and "Dear Wife." Other cast regulars are Edward Arnold and Mary Philips, the parents, and Billy De Wolfe, the prissy family friend. All wear their characters with familiar ease.

Miss Freeman, afflicted with the great teen-age urge for social reform, sees her chance to accomplish good by rehabilitating criminals. To her home she brings as gardner Lyle Bettger, a bitter man who had been sentenced by Arnold when the latter was a judge.

Situation promises much in the way of amusing entertainment but never quite delivers because of the many complications that result. Arnold, now a senator, can do nothing because of the political implications, and the family stew becomes further involved by parole regulations that prevent Bettger from getting together with his wife and daughter. De Wolfe's attempt to effect a reconciliation between the Bettgers, a missing set of twins, a misunderstanding of Miss Freeman's attentions to Bettger, and similar antics that force the comedy before scripter Devery Freeman is able to resolve it.

William A. Seiter's direction of the Mel Epstein production manages to keep the complicated plot boiling at a good pace, but a number of the gag situations fall very flat. As mentioned, the cast regulars accomplish their chores ably. Bettger is wasted on his role. Natalie Wood, his daughter, Irene Winston, the wife, William Reynolds and others do what they can with the small footage alloted the secondary characters.

Technical support is good, the settings carrying forth the Wilkins home and neighborhood in manner similar to the previous entries through the lensing of John F. Seitz. *Brog.*

Apache Drums
(COLOR)

Hollywood, April 20.

Universal release of Val Lewton production. Stars Stephen McNally, Coleen Gray; features Willard Parker, Arthur Shields. Directed by Hugo Fregonese. Screenplay, David Chandler, from "Stand at Spanish Boot" by Harry Brown; camera (Technicolor), Charles P. Boyle; music, Hans J. Salter; editor, Milton Carruth. Previewed April 17, '51. Running time, 76 MINS.

Sam Leeds....Stephen McNally
Sally....Coleen Gray
Joe Madden....Willard Parker
Reverend Griffin....Arthur Shields
Lt. Glidden....James Griffith
Pedro-Peter....Armando Silvestre
Mrs. Keon....Georgia Backus
Jehu....Clarence Muse
Betty Careless....Ruthelma Stevens
Bert Keon....James Best
Chacho....Chinto Guzman
Mr. Keon....Ray Bennett

A number of favorable factors promise a good ride through the general action market for "Apache Drums." The strong title, color and okay cast names offset the lack of sustained action that is promised but not forthcoming until the exciting climax.

Script is rather uneventful for general release because it attempts to set up mood and character over too long a period before turning loose with the movement required by the average action fan. The stark, desolate feel projected by the Technicolor cameras and the desert settings has technical interest but lacks the excitement that pays off best in the film's intended market.

Plot idea is to show the reaction of a small group of hardy settlers to an Indian raid that threatens to wipe out their labors in establishing the desert town of Spanish Boot. To reach this point, script has Stephen McNally, a gambler, kicked out of the town by its righteous mayor, Willard Parker. Enroute to new stamping grounds, McNally comes across what is left of a group of dancing girls after an Indian attack. They, too, had been run out of the town. McNally returns to Spanish Boot but no one will believe his story that the redskins are on the prowl until the Indians pick off a few citizens.

Townspeople take refuge in their church with a few cavalry men to fight off the Indians, and this sustained sequence justifies the action promise of the title. Hugo Fregonese's direction sells it strongly with shocker thrills, made more potent by the color lensing of the play of lights and shadows in the gloomy church as the marauders attack through windows and burning door.

Playing is generally capable in realizing on the David Chandler script, although he gives them too many words for a frontier western. This is particularly true in the romance between McNally and Coleen Gray. Along with the three principals named, Arthur Shields, as the town preacher; Armando Silvestre, a Christian Indian scout, and James Griffith, cavalry lieutenant, are among those lending a helping hand performance-wise.

The late Val Lewton captured the hot, dusty feel of desert-living in his production supervision over the Harry Brown story. An excellent music score by Hans J. Salter, the Charles P. Boyle camera handling, and the editing are among the expert technical contributions. *Brog.*

Sealed Cargo

RKO release of Samuel Bischoff-Warren Duff production. Stars Dana Andrews, Carla Balenda, Claude Rains; features Philip Dorn. Directed by Alfred Werker. Screenplay, Dale Van Every, Oliver H. P. Garrett, Roy Huggins, based on Edmund Gilligan's "Gaunt Woman"; camera, George E. Diskant; editor, Ralph Dawson; music, C. Bakaleinikoff. Tradeshown N. Y., April 18, '51. Running time, 90 MINS.

Pat Bannon....Dana Andrews
Margaret McLean....Carla Balenda
Skalder....Claude Rains
Conrad....Philip Dorn
McLean....Onslow Stevens
Steve....Skip Homeier
Holger....Eric Feldary
Skipper Ben....J. M. Kerrigan
Dolan....Arthur Shields
Caleb....Morgan Farley
Ambrose....Dave Thursby
Anderson....Henry Rowland
Smitty....Charles A. Browne
Owen....Don Dillaway
Tom....Al Hill
Lieut. Cameron....Lee MacGregor
Holtz....William Andrews
2nd Mate....Richard Norris
2nd Villager....Kathleen Ellis
3rd Villager....Karen Norris
4th Villager....Harry Mancke

Story of adventure at sea during World War II, involving Yankee fishermen and Nazi submarines, has good meller values and some fast-moving action. It has enough draw in Dana Andrews and Claude Rains, and in an exciting yarn, to do well on double bills.

Plot involves some fanciful exploits and not-too-believable intrigue, but it hangs together for most of the pic. Andrews plays the skipper of a New England fishing ship which comes across a shell-riddled square-rigger, "The Gaunt Woman," off Newfoundland. Master of the floundering craft, Claude Rains, gets the smaller boat to tow his vessel to an isolated village in Newfoundland, where Andrews discovers that it is actually crammed

(Continued on page 14)

FRESH COIN SPURS INDIES ABROAD

Glamorous Show Biz Backgrounds Dominate 1951 Production Schedules

Hollywood, April 24.

There being no business like show business, Hollywood is plunging heavily to lure a larger share of the nation's entertainment dollar into film houses. The glamor of the amusement industry will be splashed heavily on the screen in the next 12 months, with some 40 show biz-backgrounded films dominating production schedules.

Pix range all the way from super-pretentious "A" musicals to insignificant "B" entries, and cover every phase of entertainment. Backgrounds literally provide a Cook's tour of the entertainment world with ports of call including opera, circuses, carnivals, bands, ballet, burlesque, legit, films, vaude, niteries, radio, television and even disk jockeying.

Some of the offerings are in the show biz-biopic classification, like Metro's now-ready "Great Caruso" and the studio's upcoming "Romberg Story." Others listed for production this year are "Somebody Loves Me," the Blossom Seeley-Benny Fields story at Paramount; "The Will Rogers Story" at Warners; and "Golden Girl," story of Lotta Crabtree, which George Jessel is preparing at 20th-Fox. Studio also is prepping "The Jane Froman Story," which will follow the style of Col's "Joison" biopix, with Jeanne Crain starring and Miss Froman singing the songs.

Best-known of the upcoming entertainment industry films probably is Cecil B. DeMille's "Greatest Show on Earth," now in production at Paramount. It is not, however, the only circus film due this year. Metro has "Jumbo" on Arthur Freed's schedule and, in a closely-allied field, is already at work on "Texas Carnival." Each of these is in Technicolor. Monogram has "The Big Top" on its schedule.

Metro leads the parade of glamor-gilded film subjects. Ready for release are "Show Boat" and "Mr. Imperium," which delve into riverboat amusement and motion pictures, respectively. Due within the year are such films as "Strictly Dishonorable," with an opera background; "The Strip," which covers several phases of the business, with the accent on niteries; and "Big Cast," with an opera and concert-stage peg. At least five others have been scheduled.

Paramount and RKO each have five on the production list, latter studio's offerings being highlighted by "Les Ballets de Paris," a Technicolor original which will feature the widely-acclaimed Ballet de Paris troupe. In addition to DeMille's "Show," the Paramount banner also will float over the Hal Wallis production of "The Stooge," Dean Martin-Jerry Lewis starrer about professional hecklers.

Three of U-I's four have Hollywood backgrounds, but the fourth dips into the band biz. Batoneer biog is tagged "And the Band Played Dixie."

Offerings from other studios cover the usual span of "inside show business" pegs to serve as story bases.

SAG REBUTS TVA MONOPOLY CLAIM

Hollywood, April 24.

John Dales, Jr., executive secretary of the Screen Actors Guild, refuted statements by George Heller, executive secretary of Television Authority, that SAG is using undue influence to monopolize jurisdiction over actors in theatrical and video films. He said:

"George Heller ignores the fact that it was the Federal Government, acting as arbitrator with the highest authority in the land, which decided that the best interests of actors would be served by retaining in one collective bargaining unit all actors in all types of motion pictures."

Exhibs Star Holliday, Ferrer in Reissues

Minneapolis, April 24.

Some of the local independent neighborhood houses are capitalizing in a different way on the recent Academy Awards to Judy Holliday and Jose Ferrer as 1950's best actress and actor.

They're coupling two year old pictures, "Adam's Rib" and "Crisis," and they're "starring" them in big type. The newspaper ads also mention in small type "with" Spencer Tracy ("Adam's Rib") and Cary Grant ("Crisis"), the picture's actual stars. The Holliday and Ferrer roles in the pictures in question were comparatively minor.

UA's Takeover Of ELC Cues Flareup On Dismissal Pay

Labor flareup between Eagle Lion Classics and District 65 of Screen Employees Guild is in the offing as a result of United Artists' takeover of ELC. Bone of contention is severence pay for employees affected by the deal.

ELC has offered publicists two weeks' salary, but the guild has nixed it, in some cases demanding as much as eight weeks on basis of four weeks for first year of employment, two weeks for second and two weeks' vacation pay. Union is expected to seek an arbitration hearing or, failing that, may institute legal action.

Office workers have been offered two weeks' salary basically and another week's pay if they were with Eagle Lion a full year prior to its merger with Film Classics.

Union's position is that seniority has been recognized as a continued operation and, under the contract, employees are entitled to severance pay for their full period of employment for all companies connected with Pathe Industries, the parent holding company.

Employees Guild is charting retaliatory action in event their demands are not met. Union has hinted that it will picket all UA pix that may have formerly belonged to ELC. Under contract terms, union believes severance and vacation claims will amount to several hundred dollars for each discharged employee.

BANK FORECLOSURES PUSHED ON 7 FILMS

Los Angeles, April 24.

Foreclosure suits on seven indie pictures are being pushed by Security-First National Bank in L. A. Superior court, charging failure to pay off loans. Named in the actions are: "Voice in the Wind," a Ripley-Menter Production; "Three Russian Girls," produced by Gregor Rabinovich; "Abie's Irish Rose," by Bing Crosby; "Carnegie Hall," by Federal; "The Long Night," by Hakim Bros., and "Heaven Only Knows" and "Siren of Atlantis," by Seymour Nebenzal.

SFN has financed a large number of indie productions in the past but none recently.

Rhonda Settles Suit

Hollywood, April 24.

Rhonda Fleming paid $14,700 to the Helen Ainsworth Agency to settle a legal dispute caused when the actress suddenly switched to Famous Artists.

Case was filed for arbitration before the Screen Actors Guild but was dropped when settlement was made.

FLOCK OF COS. FLOCK O'SEAS

By WHITNEY WILLIAMS

Hollywood, April 24.

With majors consistently sending troupes abroad to eat up frozen coin in foreign picture-making, indies in even greater numbers are junketing overseas, but with this difference—they are utilizing fresh money in a great majority of instances for their films instead of drawing on impounded funds.

Fully 10 indie companies currently have concrete plans for this foreign production, to be jointly financed by themselves and capital lined up abroad. New practice paves way for expanded overseas production and marks a step being taken in increasing numbers by indies as means of solving their production bottleneck.

Deals are on for production by American indies in England, Austria, India, Jamaica, Japan, France, Africa and Spain. Producers are now either actually shooting abroad or getting ready for their respective projects. Other deals also are on the fire.

Irving Allen's Spain Deal

Irving Allen has joined up with Estudios Ballestros, largest studio in Spain, for production of "I Married Two Men" in Madrid starting in June. Spanish company will furnish 60% of the financing, while Allen will put up 40%. Picture, to be filmed in Ansco color, will carry budget of around $700,000.

For Horizon's "African Queen," producer Sam Spiegel negotiated an agreement with the Woolf Bros., British picture firm, whereby they are associated in Humphrey Bogart - Katherine Hepburn costarrer. Spiegel is supposed to provide $600,000 in American dol-

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Int'l Financing Setup Snags African Prod. Of Spiegel-Woolf Pic

London, April 24.

Complications of international financing on indie joint Anglo-U. S. production deals, which snared Douglas Fairbanks a few weeks ago, now threaten to jettison the Sam Spiegel-John Woolf pic, "African Queen." However, John Huston is already in Kenya, Africa, with a crew and has done some shooting, and stars Humphrey Bogart and Katharine Hepburn are in London. So much money has thus been spent already that it is thought unlikely any of its sponsors will let the "Queen" deal fall through.

Spiegel is now here and has assured his American backer, Walter E. Heller & Co., that guarantees it is demanding are being met. Heller, which made an agreement to provide the dollar financing if Spiegel set up the usual completion bond and gave other standard assurances, has held up the coin pending receipt of these papers.

Pic is slated for distribution via United Artists. Situation is very similar to that which hit Fairbanks a few weeks ago in attempting to complete financing through Heller on another UA pic, "One Man's Poison." Unable to unravel the red tape, Fairbanks finally went to other sources and obtained the needed coin on a personal note.

Money dished out so far on "Queen" has all been in sterling, provided by Woolf. Spiegel's British partner in the deal.

Manifold complexities of trying to set up financing in two countries simultaneously are said to be responsible for difficulties faced by both Fairbanks and Spiegel, rather than any unusual terms of the Heller arrangement itself. Latter's concern, in addition to guarantee of completion for the dollar end of the deal, is assurance that a proper financial agreement exists between the American and U. S. interests on how much each must contribute toward completion if the budget is exceeded.

UA's 37-Pic Slate (Including ELC) Heaviest in Its 32-Year History

United Artists as of next Monday (30) will have the heaviest release schedule in its 32-year history. It has a slate of 37 pix in distribution between last Jan. 1 and next Aug. 15.

Tremendous list for UA is a result of the recent takeover of Eagle Lion Classics. More than half of the films on the entire schedule are inheritances from ELC, with virtually all of those which have gone into release between Jan. 1 and the present coming from the former Robert R. Young company.

Latter group will be given new selling impetus by distribution chief William J. Heineman and pub-ad topper Max E. Youngstein. Their studies of ELC's playoff on the pix, they said, indicate they've had so few engagements many of them can be sold virtually as virgin product.

UA is now arranging its release schedule beyond its present Aug. 15 terminus. It expects to send out one pic a week after that date for the remainder of the year. That will give it well over 50 releases for the year, over twice as many as in any past year.

Meantime, proxy Arthur B. Krim heads for the Coast this week with Matty Fox, one of his partners in recent acquisition of UA control. They'll continue where Krim left off a few weeks ago in lining up new production for release next year. They hope to distribute then only top product and reduce the quantity.

With no sales effort by ELC on its films since the deal with UA was consummated two weeks ago, company's billings continued to fall off during the past seven-day period. They are understood to have hit a low of about $140,000. That's just a little below the UA figure.

UA execs are counting on a possible further decline this week and next as a result of unavoidable confusion of the takeover of ELC product by UA and the meshing of the new sales organization which Heineman has built from a combo of ELC's and UA's staffs. Setup is expected to be in gear, however, by the week after next. Combined billing of UA and ELC's accounts, it is anticipated at that time, will be between $280,000 and $325,000.

Engineer's Role in War To Be Told at SMPTE

Nathan D. Golden, chief of film section of the National Production Authority, is slated to outline the film engineer's role in the rearmament program in a luncheon speech opening the 69th semi-annual convention of the Society of Motion Picture & Television Engineers at the Hotel Statler, N. Y., Monday (30).

Because of an anticipated tightening of the rawstock supply due to military needs, it's expected that Golden will also detail to the film and TV engineers what they can expect in rawstock allotments. Technical sessions of the confab, from Monday through Friday (4), will feature reports on the latest developments in films and video. Society's annual banquet and dance is scheduled for Wednesday night (2).

Speedy Bowout Of ELC; Complete Changes at UA

Physical bowout of Eagle Lion Classics is being accomplished at almost the same incredible speed with which the distrib was sold to United Artists. At the same time UA has virtually completed its sweeping changes in personnel as a result of the purchase.

William C. MacMillen, Jr., ELC proxy until the company's disposition, disclosed in N. Y. that all ELC exchanges will be shuttered on schedule and all field records and prints will be deposited with UA exchanges by Friday (27).

Homeoffice similarly has been "cleaned out" and negotiations for subleasing the office space now are underway. Monogram will take over part of the N. Y. headquarters, with Pathe Industries, ELC parent, taking over the balance under projected deals.

William J. Heineman, v.p. in charge of distribution for UA, has disclosed the "final list" of sales realignments and appointments in the company's midwest, midcontinent, eastern and southern districts.

In the shuffle, Harry Goldman, who headed ELC's Chicago exchange, goes to the same post at

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JUROW SUES WALLIS ON 'STOOGE' PIC IDEA

Los Angeles, April 24.

Agent Martin Jurow filed suit for $50,000 against Hal Wallis in Superior Court, charging breach of contract. Plaintiff declares he gave Wallis the idea to produce a Dean Martin-Jerry Lewis picture based on the book, "Man In the Box," under an agreement that he was to act as associate producer. He declares further that the picture was made as "The Stooge" without the use of his services.

Jurow demands a salary of $400 a week and 5% of the profits, which he figures will amount to $50,000.

Jurow, currently with the William Morris agency in New York, made his alleged agreement, a verbal one, with Wallis prior to his joining the Morris office.

Benedict on 'Salesman'

Hollywood, April 24.

Lazlo Benedict will direct "Death of Salesman" for Stanley Kramer Productions. Film, second under Kramer's Columbia deal, is now being scripted by Stanley Roberts.

First, "My Six Convicts," rolls in June, with Hugo Fregonese directing.

FURTHER ROADSHOWING SEEN FOR 'CARUSO'

Further roadshowing of "The Great Caruso" was seen this week by William F. Rodgers, Metro distribution v.p., following the two-a-day plan adopted by Robb & Rowley for the film in two of the chain's houses. Sales exec said the idea doubtless had stirred interest among other exhibs and he "wouldn't be surprised" if the film is similarly played elsewhere.

R. & R., at its own request, has booked "Caruso" for the Arkansas Theatre, Little Rock, and the Palace, Corpus Christie, Texas, on April 29. Admission price has been upped from 60c top to $1 for the simultaneous runs.

While industry speculation is that M-G will have elaborate plans for selling "Quo Vadis," Rodgers said final decision has yet to be reached on manner of releasing the pic and rental terms.

Speaking of the industry in general last week, Rodgers lashed out at the trade's pessimists and called for a return to "our greatest asset —enthusiasm and confidence." As guest speaker before a N. Y. luncheon-meeting of the Associated Motion Picture Advertisers, he said he recognized television as a competitor. He added, however, that competition in any form "is merely a challenge that can and is being met, and I believe it will be more effectively met in the future."

Luncheon was given as a salute to the film industry tradepress which, Rodgers commented, "has contributed so much to the prog-

MacArthur on TV Sloughs L.A. Biz; 'Up Front' Nice $27,000, 'Wholesale' Okay 40G, 'Soldiers' Moderate 21G

Los Angeles, April 24.

Local first-runs are coming back slightly this session after all grosses were off last week because of televising if General MacArthur's Frisco arrival. "Up Front" looms as strongest new entry with nice $27,000 from five theatres. "Get It Wholesale" is okay $40,000 in five larger houses, take having been bolstered by four previews during the stand.

Modest $21,000 is likely for "Soldiers Three" in two locations. Mild $12,000 is seen for "Man From Planet X" in two spots. Holdovers mainly are slipping.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,710; 1,348; 2,296; 70-$1.10) —"Get It Wholesale" (20th) and "Mister Universe" (EL). Okay $41,000. Last week, "In Navy Now" (20th), $26,000.

Hollywood, Downtown, Wilters (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Only Valiant" (WB) (2d wk). Light $18,000. Last week, below hopes at $27,200.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Soldiers Three" (M-G) and "Painted Hills" (M-G). Mild $21,000. Last week, "Father's Little Dividend" (M-G) and "Man From Sonora" (Mono) (Loew's only) (2d wk), $16,800.

Hillstreet, Pantages (RKO) (2,-890; 2,812; 65-$1) — "Valentino" (Col) and "Double Deal" (Col) (3d wk). Way off to $15,000. Last week, okay $26,000, but below expectancy.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 65-$1)—"Samson and Delilah" (Par) (2d wk). Modest $12,000. Last week, $16,700.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-$1.10) — "Man From Planet X" (UA) and "Saddle Legion" (RKO). Modest $12,000. Last week, "Jennings of Oklahoma" (Col) and "Operation X" (Col) (10 days), $16,900.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,270; 885; 880; 1,145; 70-$1.10)—"Up Front" (U) and "Sun Sets at Dawn" (EL). Nice $27,000. Last week, "Groom Wore Spurs" (U) and "Lion Hunters" (Mono), drab $11,900.

Four Star (UA) (900; 70-$1.10) — "Woman" (Indie) plus second week "Walls Malapaga" (Indie). Slow $2,000. Last week, "Red Shoes" (EL) (4th wk), with "Malapaga" (Indie), $2,000.

Fine Arts (FWC) (677; $1.20-2.40) — "Cyrano" (UA) (23d wk). Into 23d round today (Tues.) after fair $3,500 last week.

Beverly Canon (ABC) (520; $1.20) —"Trio" (Par) (18th wk). Finished final frame of long-run with $1,000 after $1,500 last week.

'Kettles' Rousing 12G, Omaha; 'Thing' Hot 8G, 'Cain' Moderate $7,000

Omaha, April 24.

For a change, two downtown houses instead of one, are doing the bulk of the business. The Orpheum with "Kettles Back on Farm" will be sturdy and "The Thing" at Brandeis is ahead of anything there in two months with hotsy figure. Paramount with "Three Guys Named Mike" is faltering again. Omaha again is on skids this time with "Lucky Nick Cain."

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Kettles Back on Farm" (U) and "Rookie Fireman" (Col). Sturdy $12,000. Last week, "Up Front" (U) and "Johnny One-Eye" (UA), smash $13,000.

Brandeis (RKO) (1,500; 16-70) — "The Thing" (RKO). Jumped b.o. to fine $8,000. Last week, "Flying Missile" (Col) and "Al Jennings Oklahoma" (Col), $6,800.

Paramount (Tristates) (2,800; 16-70)—"Three Guys Named Mike" (M-G). Mild $8,000 or under. Last week, "Bird of Paradise" (20th), $8,500.

Omaha (Tristates) (2,100; 16-70) —"Lucky Nick Cain" (20th) and "13th Letter" (20th). So-so $7,000 and under par here. Last week, "Magnificent Yankee" (M-G) and "Bunco Squad" (RKO), $6,600.

State (Goldberg) (865; 20-75) — "Groom Wore Spurs" (U) and "Gay Lady" (EL) (2d wk). Good $5,000. Holds again. Last week, $5,800.

Broadway Grosses

Estimated Total Gross
This Week $481,500
(Based on 19 theatres.)
Last Year $442,100
(Based on 19 theatres.)

'Up Front' Leads K.C., Trim $18,000

Kansas City, April 24.

New entries predominate theatre row this week, but generally biz in the milder bracket. "Up Front" in three Fox Midwest houses shapes as leader, with big total. "Magnificent Yankee" at Midland and "Cry Danger" at Missouri both are only fairish, former being especially weak. Paramount holding over "Only the Valiant" after good first week. Bright weather was short-lived as rain returned over the weekend.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Uncle Tom's Cabin" (Indie). Moderate $3,000. LaLat week, "Bitter Rice" (Indie) and "Train of Events (Indie) (4th wk), $2,400.

Kimo (Dickinson) (550; 60-85)—"Macbeth" (Rep) and "The Mac Arthur Story" (Indie). Bringing mild turnout, mostly supported by school groups, to get $2,000, and may go a few extra days. Last week, "Cyrano" (UA) (4th wk), $1,900.

Midland (Loew's) (3,500; 50-89)—"Magnificent Yankee" (M-G) and "Al Jennings Oklahoma" (Col). Lean $9,000, lightest house has had in some time. Last week, "Father's Little Dividend" (M-G) and "John-

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'KETTLES' BRISK 12G, L'VILLE; 'VALIANT' 9G

Louisville, April 24.

Biz at downtown houses is holding up well, despite almost daily showers. Race fans are beginning to hit town for the spring race meet at Churchill Downs, and Derby atmosphere is often helpful to firstrunn. "Ma and Pa Kettle Back on Farm" is pulling best trade at the State, "Only the Valiant" at Mary Anderson is also big. "Mating Season" at Rialto is only fair.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Only Valiant" (WB). Looks big $9,000. Last week, "Raton Pass" (WB), $6,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Mating Season" (Par) and "Second Face" (EL). Fair $10,000. Last week, "Up Front" (U) and "Cuban Fireball" (Rep), hefty $13,000, and m.o.

State (Loew's) (3,000; 45-65)—"Ma, Pa Kettle Back on Farm" (U) and "Under Gun" (U). Neat $12,000. Last week, "Valentino" (Col) and "Gasoline Alley" (Col), $13,000.

Strand (FA) (1,400; 45-65)—"Groom Wore Spurs" (U) and "Target Unknown" (U). Mild $3,000. Last week, "Sword Monte Cristo" (20th) and "Three Desperate Men" (Lip), $4,500.

'Bird' Bright $20,000, Mont'l; 'Helmet' 10½G

Montreal, April 24.

"Born Yesterday" at the Palace continues to soar in second session after establishing house record for first stanza. "Bird of Paradise" shapes solid at Loew's. "Steel Helmet" looms sturdy at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Born Yesterday" (Col) (2d wk). Sock $20,000 following opener at $25,000.

Capitol (C.T.) (2,412; 34-60) — "Enforcer" (WB). Good $17,000. Last week, "Samson and Delilah" (Par) (2d wk), $12,000.

Princess (C.T.) (2,131; 34-60) — "Vengeance Valley" (M-G). Okay $12,000. Last week, "Sword Monte Cristo" (20th), $14,000.

Loew's (C.T.) (2,855; 40-65) — "Bird of Paradise" (20th). Solid $20,000 or near. Last week, "Harvey" (U) (2d wk), $13,000.

Imperial (C.T.) (1,839; 34-60) — "Steel Helmet" (Lip) and "Bandit Queen" (Lip). Sturdy $10,500. Last week, "Solomon's Mines" (M-G) and "Hot Rod" (Mono), $8,000.

Orpheum (C.T.) (1,048; 34-60) — "Three Husbands" (UA) and "Crime Over London" (UA). Steady $6,500. Last week, "Underworld Story" (UA) and "Footlight Varieties" (UA), $7,000.

'Scarf' Smooth $15,000, Philly

Philadelphia, April 24.

Return of stage fare to the Earle is giving film biz here a real hypo, with vaude and "Pygmy Island" drawing biggest gross in city. Despite heavy advertising and a contest lure, "14 Hours" dragged at the Fox. World preem bally which brought in Mercedes McCambridge for personals got much better results for "The Scarf" at the Aldine.

Estimates for This Week

Aldine (WB) (1,363; 50-99)—"The Scarf" (UA). Nice $15,000. Last week, "Operation Disaster" (U), $9,000.

Boyd (WB) (2,360; 50-99) — "Second Woman" (UA) (2d wk). Slim $12,000 after slow getaway at $15,000.

Earle (WB) (2,700; 50-99) — "Pygmy Island" (Col) with Larry Darnell, Five Blue Flames onstage. Solid $28,000. Last week, "Under Gun" (U), $14,000.

Fox (20th) (2,250; 50-99) — "14 Hours" (20th). Nbg $16,000. Last week, "Get It Wholesale" (20th) (2d wk), $13,000.

Goldman (Goldman) (1,200; 50-99)—"Valentino" (Col) (4th wk). About $8,500. Last week, nice $10,500.

Mastbaum (WB) (4,360; 50-99) — "Only Valiant" (WB) (2d wk). Down to $15,000. Last week, okay $22,500.

Midtown (Goldman) (1,000; 50-99)—"Up Front" (U) (2d wk). Fine $10,000. Last week, $14,000.

Randolph (Goldman) (2,500; 50-99)—"Mating Season" (Par) (5th wk). Okay $9,000. Last week, $10,000.

Stanley (WB) (2,900; 50-99) — "Lemon Drop Kid" (Par) (2d wk). Good $18,000. Last week, $22,000.

Stanton (WB) (1,473; 50-99) — "Man From Planet X" (UA). Sturdy $13,000. Last week, "Oh, Susanna" (Rep) "Belle le Grand" (Rep), nice $12,000.

Trans-Lux (T-L) (500; 50-99) — "The Magnet" (U). Okay $4,500. Last week, "Prelude to Fame" (U), $4,000.

World (G&S) (500; 50-99)—"Bitter Rice" (Indie) (23d wk). Steady $3,200. Last week, $3,300.

H.O.'s Hobble Cincy; 'Valiant' Nice 13G; 'Dividend' 10G, 'Front' 8G, 2d

Cincinnati, April 24.

Scarcity of new bills, with "Only The Valiant" the lone new entry, is being reflected in overall slump this round. "Valiant" is just nice. On the favorable side are three healthy holdovers, "Father's Little Dividend," "Up Front" and "Meet Invisible Man."

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Only Valiant" (WB). Nice $13,000. Last week, "Samson and Delilah" (Par), $10,000.

Capitol (Mid-States) (2,000; 55-75)—"Meet Invisible Man" (U) (2d wk). Pleasing $7,000 after good $7,900 preem.

Grand (RKO) (1,400; 55-75) — "Father's Little Dividend" (M-G) (2d wk). Bright $10,000 on heels of socko $15,000 bow.

Keith's (Mid-States) (1,542; 55-75) — "Up Front" (U) (2d wk). Hefty $8,000 trailing fatso $11,500 opening stanza.

Lyric (RKO) (1,500; 55-75) — "Once A Thief" (EL) and "Next Voice" (M-G) split with "Halls of Montezuma" (20th) and "Sands of Iwo Jima" (Rep) (reissues). Mild $4,500. Last week, "Thing" (RKO) (m.o.), solid $6,000.

Palace (RKO) (2,800; 55-75) — "Molly" (Par), 4 days, and "Gilda" (Col) plus "Platinum Blonde" (Col) (reissues). Dismal $5,000. Last week, "Inside Straight" (M-G), blash $7,000.

Transport Strike Bops Det.; 'Front' Good $14,000, '14 Hours' Mild 21G

Detroit, April 24.

A strike Saturday (21) by bus and streetcar operators is expected to slash deeply into biz here for duration of the walkout. Exhibs have no prior experience to know how many patrons get to the downtown houses via public transportation, so it is hard to tell the effect of strike. "14 Hours" looks mild at Fox. Reissues of "Dodge City" and "Virginia City" shape strong at the Madison. "Up Front" is okay at the Palms. "Father's Little Dividend" is on skids at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"14 Hours" (20th) and "Paper Gallows" (EL). Mild $21,000. Last week, "Get It Wholesale" (20th) and "Fingerprints Don't Lie" (Lip), $22,000.

Michigan (United Detroit) (4,000; 70-95)—"Father's Little Dividend" (M-G) (2d wk). Skidding to $16,000. Last week, nice $23,000.

Palms (UD) (2,900; 70-95)—"Up Front" (U) and "Oh Susanna" (Rep). Okay $14,000. Last week, "Great Missouri Raid" (Par) and "Underworld Story" (UA) (2d wk), $10,000.

Madison (UD) (1,800; 70-95)—"Dodge City" and "Virginia City" (WB) (reissues). Strong $11,000. Last week, "Lightning Strikes Twice" (WB) and "Missing Woman" (Rep), $8,000.

United Artists (UA) (1,900; 70-95)—"Valentino" (Col) and "Navy Bound" (Mono) (2d wk). Down to $9,000. Last week, mild $12,000.

Adams (Balaban) (1,700; 70-95)—"Quebec" (Par) and "Molly" (Par). Slow $8,000. Last week, "Royal Wedding" (M-G) (4th wk), fine $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,365,500
(Based on 25 cities, 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,240,800
(Based on 24 cities, and 201 theatres)

'Thing' Sockeroo $22,000, Frisco

San Francisco, April 24.

Market Street film theatres are still reeling from impact of General MacArthur's brief visit here. However, smart exploitation is upping "The Thing" to a sock session at the Golden Gate. "Ma, Pa Kettle Back on Farm" looks good at Orpheum but "Mating Season" is not so strong at Paramount. "Get It Wholesale" is just fair at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) —"The Thing" (RKO) and "Masked Raiders" (RKO). Sock $22,000. Last week, "Circle of Danger" (EL) and "Mad Loves Dr. Goebbels" (Indie), $9,500.

Fox (FWC) (4,651; 60-85)—"Get It Wholesale" (20th) and "Navy Bound" (Mono). Fair $16,000 or less. Last week, "In Navy Now" (20th) and "Stop That Cab" (Lip), $18,500.

Warfield (Loew's) (2,656; 60-85) —"Father's Little Dividend" (M-G) (2d wk). Off to $11,500. Last week, nice $20,000.

Paramount (Par) (2,646; 60-85) —"Mating Season" (Par) and "Kangaroo Kid" (EL). Fairly good $13,000. Last week, "Mrs. O'Malley, Mr. Malone" (M-G) and "Quebec" (Par), $12,500.

St. Francis (Par) (1,400; 60-85)—"Manon" (Indie). Very big $12,000. Last week, "Lemon Drop Kid" (Par) (4th wk), $7,000.

Orpheum (No. Coast) (2,478; 55-85)—"Ma, Pa Kettle on Farm" (U) and "Fury Congo" (Col). Good $13,000. Last week, "Up Front" (U) and "Under Gun" (U) (2d wk), $13,500.

United Artists (No. Coast) (1,207; 55-85)—"Born Yesterday" (Col) (15th wk). Holding at $7,000. Last week, big $7,600.

Stagedoor (A-R) (370; 85-$1)—"Cyrano" (UA) (14th wk). Held to about $4,500. Last week, big $4,800.

Clay (Rosener) (400; 65-85)—"So Long Fair" (EL) (3d wk). Down to $2,000. Last week, good $2,400.

'COMMUNIST' ROBUST $13,500, PITT LEADER

Pittsburgh, April 24.

With plenty of hoopla for world preem of "I Was a Communist for FBI," Stanley's doing fairly well with Red expose but far from big. "Father's Little Dividend" at Penn and "Up Front" at Fulton are holding nicely in second stanzas. Downtown lately has developed strictly into a weekend proposition, with Mondays and Tuesdays way off.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Up Front" (U) (2d wk). Okay $6,000 on top of fast $10,000 last week.

Harris (Harris) (2,200; 50-85)—"Abbott-Costello Invisible Man" (U) and "Air Cadet" (U). First twinner here in about 8 years and the Abbott-Costello starrer, would have done just as well on its own. Mild $8,500. Last week, "Bird of Paradise" (20th), $7,500.

Penn (Loew's) (3,300; 50-85)—"Father's Little Dividend" (M-G) (2d wk). Still doing all right. Down to $12,500. Last week, fine $18,000 but not up to hopes, falling down after strong weekend.

Stanley (WB) (3,200; 50-85)—"Communist for FBI" (WB). Lot of local interest in this one since written by a Pittsburgher and most of scenes are laid here. Aided by big world preem and by good campaign. Okay $13,500, but judged on what house has been doing lately, plenty good. Last week, "Raton Pass" (WB), $8,000.

Warner (WB) (2,000; 50-85)—"Mister Universe" (EL) and "Rogue River" (EL). Slow $4,500. Last week, "Payment on Demand" (RKO) (m.o.), $5,500.

'Forbidden' Fancy 12G, St. Lou; 'Kettles' Tight 13G, 'Dividend' 14G, 2d

St. Louis, April 24.

Trade at mainstem houses was sloughed over weekend by cold, windy weather and absence of much new, strong product. "My Forbidden Past" is fairly nice but not as big as hoped at the Missouri. "Up Front" still is good in fifth session downtown at Ambassador. "Father's Little Dividend" is doing well in second Loew's week.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Up Front" (U) and "Born Yesterday" (Col) (5th wk). Good $9,000 after $10,000 for fourth stanza.

Fox (F&M) (6,000; 60-75)—"Only the Valiant" (WB) and "Insurance Investigator" (Rep) opened Tuesday (24). Last week, "Kettles Back on Farm" (U) and "Tarzan's Peril" (RKO), okay $13,000.

Loew's (Loew) (3,172; 50-75)—"Father's Little Dividend" (M-G) (2d wk). Fancy $14,000 after $19,000 initial stanza.

Missouri (F&M) (3,500; 60-75)—"My Forbidden Past" (RKO) and "The 13th Letter" (20th). Fine $12,000. Last week, "Climb Highest Mountain" (20th) and "Sword Monte Christo" (20th), $11,000.

Pageant (F&M) (1,000; 50-90)—"Man of Evil" (UA). Good $4,500. Last week, "Happiest Day of Life" (Indie), $5,000.

Shubert (Ind) (1,500; 60)—"Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Nice $5,000. Last week, "Tomahawk" (U) and "Under Gun" (U), $4,500.

'Kettles' Stout $10,000, Indpls.; 'Valiant' 8G

Indianapolis, April 24.

Biz is only moderate at first-runs here this stanza. Cold, rainy weekend cut into take. "Ma, Pa Kettle Back On Farm," at Circle, is best of new entries. "Only Valiant" at the Indiana is fair.

Estimates for This Week

Circle (Cockerill-Dolle) (2,800; 44-65)—"Ma, Pa Kettle Down on Farm" (U) and "Perfect Woman" (Indie). Stout $10,000. Last week, "Mating Season" (Par) and "Blue Blood" (Mono), $9,000.

Indiana (C-D) (3,200; 44-65) — "Only Valiant" (WB) and "Cuban Fireball" (Rep). Tepid $8,000. Last week, "Up Front" (U) and "Cattle Queen" (Indie), $11,000.

Loew's (Loew's) (2,427; 44-65)—"Father's Little Dividend" (M-G) (2d wk). Nice $9,000 on top of sock $16,500 opener.

Lyric (C-D) (1,800; 44-65) — "Dodge City" (WB) and "Virginia City" (WB) (reissues). Slow $4,000. Last week, "Tarzan's Peril" (RKO) and "Law of Badlands" (RKO), $5,000.

New Pix Help Chi; 'Dividend'-Vaude Wow $54,000, 'Soldiers'-M. Carson Big 50G, 'A.&C.' 12G, 'Hoffmann' 10G

Chicago, April 24.

With exception of one house, complete slate of new entries has bowed this week but three bills are reissues. Biz is still generally off this week, with most play going toward combo houses. Chicago, with "Father's Little Dividend" and all-vaude show, is leading pack with sock $54,000 sighted.

"Soldiers Three" with Mindy Carson, Will Mahoney and John Agar onstage is great $50,000. "Abbott-Costello Meet Invisible Man" and "Tarzan's Peril" is stout $12,000 at Roosevelt. "Fighting Racketeers" and "Criminals of Underworld" is light $9,500 at Grand.

Reissue combo of "Mutiny on Bounty" and "Day at Races" is getting added hypo since the State-Lake beamed General MacArthur's speech and parade via theatre tele over weekend. Should grab neat $16,000. "Tales of Hoffman" at upped scale should bag maximum $10,000 or near at Ziegfeld.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Father's Little Dividend" (M-G) and all-vaude show. Sock $54,000. Last week, "Lullaby of Broadway" (WB) and Josephine Baker onstage (2d wk), $52,000.

Grand (RKO) (1,200; 98) — "Fighting Racketeers" (U) and "Criminals of Underworld" (U) (reissues). Light $9,500. Last week, "Up Front" (U) (3d wk), $11,300.

Oriental (Indie) (3,400; 55-98)—"Soldier's Three" (M-G) and Mindy Carson, Will Mahoney and John Agar onstage. Great $50,000. Last week, "Mating Season" (Par) and Johnny Desmond topping stageshow (3d wk), $28,000.

Palace (RKO) (2,500; 55-98)—"Werewolf of London" (U) and "Phantom of Paris" (U) (reissues). Okay $10,500. Last week, "Molly" (Par) and "Quebec" (Par), $11,000.

Roosevelt (B&K) (1,500; 55-98)—"Abbott-Costello Meet Invisible Man" (U) and "Tarzan's Peril" (RKO). Average $12,000. Last week, "Inside Straight" (M-G) and "Short Grass" (Mono) (2d wk), $9,000.

Selwyn (Shubert) (1,000; $1.25-$2.60)—"Cyrano" (UA) (14th wk). Sturdy $10,000. Last week, $12,000.

State-Lake (B&K) (2,700; 55-98)—"Mutiny on Bounty" (M-G) and "Day at Races" (M-G) (reissues). Good $16,000. Last week, "Raton Pass" (WB) and "Air Cadet" (U) (2d wk), $9,500.

United Artists (B&K) (1,700; 55-98)—"Climb Highest Mountain" (20th) (2d wk). Average $12,000. Last week, $14,300.

Woods (Essaness) (1,072; 98)—"Valentino" (Col). Opens today (Tues.). "Payment on Demand" (RKO) wound up fourth week with $12,000.

World (Indie) (587; 80)—"Paris Waltz" (Indie). Bowed yesterday (Mon.). Last week, "Bitter Rice" (Indie) (15th wk), $4,000.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie). Socko $10,000. Last week, "Mudlark" (20th) (7th wk), $4,000.

'In Navy' Fast $14,000, Prov.; 'Thing' Tall 11G, 'Valentino' Oke $10,000

Providence, April 24.

Majestic is topping the town this week with "You're in Navy Now." Other spots are steady with RKO Albee's "The Thing." fine. Strand's "Valentino" shapes okay.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"The Thing" (RKO)) and "Footlight Varieties" (RKO). Fine $11,000. Last week, "Bedtime for Bonzo" (U) and "Operation Disaster" (U), so-so $8,000.

Majestic (Fay) (2,200; 44-65)—"You're in Navy Now" (20th) and "Stop That Cab" (Lip). Sturdy $14,000. Last week, "Up Front" (U) and "Hostile Country" (Lip), $11,000.

Metropolitan (Snider) (3,100; 44-65)—"Outlaw Brother" (EL) and "Flying Blind" (R). Just so-so $5,400. Last week, "In Navy" (Indie) and "Buck Privates" (Indie) (reissues), $4,300.

State (Loew) (3,200; 44-65)—"Soldiers Three" (M-G) and "Abilene Trail" (Mono). Fairish $11,500. Last week, "Royal Wedding" (M-G) (2d wk), nice $11,000.

Strand (Silverman) (2,200; 44-65)—"Valentino" (Col). Second week began Monday (23). First week was okay $10,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Communist' Loud $15,000 in Cleve

Cleveland, April 24.

Opening of baseball season here and the opera season is shaving first-runs here this week. However, "I Was Communist for FBI" is strong at Hipp. "The Thing" shapes better at Palace in second round than "Father's Little Dividend," likewise on initial holdover frame at State.

Estimates for This Week

Allen (Warner) (2,000; 55-80) — "14 Hours" (20th). Okay $10,000 or near. Last week, "Second Woman" (UA), $9,000.

Empire (Community) (704; 55-80) — "Kon-Tiki" (RKO) (3d wk). Moderate $3,500 after $4,000 for last lap.

Hipp (Warners) (3,700; 55-80) — "I Was Communist for FBI" (WB). Strong $18,000. Last week, "Alcatraz Island" (WB) and "San Quentin" (WB) (reissues), average $10,000.

Lower Mall (Community) (500; $1.20-$1.80) — "Cyrano" (UA) (7th wk). Oke $4,000 after $3,500 last round.

Palace (RKO) (3,300; 55-80) — "Thing" (RKO) (2d wk). Excellent $13,500 after $18,500 for starter.

State (Loew's) (3,450; 55-80) — "Father's Little Dividend" (M-G) (2d wk). Solid $10,000 in 6 days. Last week, $18,000.

Stillman (Loew's) (2,700; 55-80) —"Air Cadet" (U). Ordinary $5,000 in 6 days. Last week "Up Front" (U) (m.o.), $7,500.

Kenton-'Mountain' Hep $9,000 Paces Seattle

Seattle, April 24.

Palomar is making a bid to get out of the doldrums with Stan Kenton band plus "Climb Highest Mountain," but looks only okay. Otherwise, current round looks about dullest here in many weeks, although plethora of holdovers undoubtedly is hurting. "Lemon Drop Kid" looks barely good at Paramount while "Father's Little Dividend" is way off in second round at Music Hall.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Valentino" (Col) and "Stop That Cab" (Lip). Slow $6,000. Last week, $8,000.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Get It Wholesale" (20th) and "Flame Stamboul" (Col). Modest $9,000. Last week, "Samson and Delilah" (Par) (2d wk), slow $5,000 in 5 days.

Liberty (Hamrick) (1,650; 65-90) —"Ma, Pa Kettle, Back on Farm" (U) and "Footlight Varieties" (RKO) (2d wk). Dull $4,000 in 6 days after $7,400 in opener.

Music Box (Hamrick) (850; 65-90)—"Bitter Rice" (Indie) (3d wk). Good $4,000. Last week, $4,600.

Music Hall (Hamrick) (2,200; 65-90) — "Father's Little Dividend" (M-G) and "Cause for Alarm" (M-G) (2d wk). Steady $9,000. Last week, big $11,700.

Orpheum (Hamrick) (2,800; 65-90)—"Only Valiant" (WB) and "Stand Up and Sing" (Rep). Passable $8,000. Last week, "Up Front" (U) and "Silver City Bonanza" (Rep), $8,400.

Palomar (Sterling) (1,350; 50-$1) —"Climb Highest Mountain" (20th) plus Stan Kenton orch onstage. Good $9,000. Last week, "Raton Pass" (WB) and "Kim" (M-G) (2d runs), $2,200 at 40-70c scale.

Paramount (Evergreen) (3,039; 65-90)—"Lemon Drop Kid" (Par) and "13th Letter" (20th). Okay $11,000. Last week, "Rawhide" (20th) and "Southside 1-1000" (Mono) (2d wk), $7,800.

'Valiant' Virile $9,000, Mpls.; 'Dividend' 10G, 2d

Minneapolis, April 24.

Bad weather reared its ugly head for eighth successive weekend and grosses took it on chin as usual. Line-up runs largely to holdovers, lone important newcomers' being "Only the Valiant," "Soldiers Three" and "Operation Disaster."

Estimates for This Week

Century (Par) (1,600; 50-76)—"Operation Disaster" (U). Light $4,000. Last week, "Lullaby Broadway" (WB) (2d wk), $3,800.

Gopher (Berger) (1,000; 50-76)—"Soldiers Three" (M-G). Okay $6,000. Last week, "Air Cadet" (U) (2d wk), $4,000.

Lyric (Par) (1,900; 50-76)—"Bird Paradise" (20th) (2d wk). Mediocre $4,500. Last week, $7,000.

Radio City (Par) (4,000; 50-76)—"Father's Little Dividend" (M-G) (2d wk). Oke $10,000 after $14,000 first week.

RKO-Orpheum (RKO) (2,800; 40-76)—"Only the Valiant" (WB). Fairly good $9,000. Last week, "The Thing" (RKO), $10,500.

RKO-Pan (RKO) (1,600; 40-76)—"The Thing" (RKO) (m.o.) Here after profitable first Orpheum canto. Nice $6,500. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues), $6,000.

State (Par) (2,300; 50-76)—"Quebec" (Par). Didn't catch on and goes out after five nights. Slow $3,500. Last week, "Up Front" (U), okay $7,000.

World (Mann) (400; $1.20-$1.80) —"Cyrano" (UA) (3d wk). Mild $3,500. Last week, $4,000.

'Thing' Lofty 24G, Best Bet in Hub

Boston, April 24.

"The Thing" at Memorial is the biggest noise around town this stanza with best gross for some time at this house. "Valentino" at State and Orpheum shapes fair with "Only the Valiant" at Met and "Raton Pass" at Paramount and Fenway only average. "Up in Arms" and "Got Me Covered" at Astor are surprisingly big for oldies. "Tales of Hoffmann" at Majestic on roadshow policy is holding up nicely.

Estimates for This Week

Astor (B&Q) (1,200; 50-85)—"Up in Arms" and "They Got Me Covered" (RKO) (reissues). Solid $10,000. Last week, "Bird of Paradise" (20th), and $3,200 for third stanza.

Boston (RKO) (3,200; 40-85)—"Outlaw Brother" (EL) and "Sins Esther Waters" (Indie). Slow $10,000. Last week, "Tarzan's Peril" (RKO) and "Fury of Congo" (Col), $11,000.

Fenway (NET) (1,373; 40-85)—"Raton Pass" (WB) and "Lion Hunters" (Mono). Mild $4,000. Last week, "Second Woman" (UA) and "Stop that Cab" (Lip), $5,000.

Majestic (Shubert) (1,100; $2.40-$1.20)—"Tales of Hoffmann" (Indie) (2d wk). Neat $13,000 after $15,000 for first.

Memorial (RKO) (3,500; 40-85)—"The Thing" (RKO) and "While the Sun Shines" (Mono). Plenty of bally hypoed this one. Lofty $24,000. Last week, "Up Front" (U) and "Short Grass" (Mono), nice $14,000 for second round.

Metropolitan (NET) (4,367; 40-85) —"Only the Valiant" (WB) and "Molly" (Par). Mild $15,000. Last

(Continued on page 22)

Ink Spots Raise 'Cain' To Smash $20,000, Buff

Buffalo, April 24.

Big news here this week is the way the Ink Spots, topping stageshow, are boosting "Nick Cain" to smash total at the Buffalo. "The Thing" shapes fine at the Century while "Abbott-Costello Meet Invisible Man" looks good at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 40-70) — "Nick Cain" (20th) and stageshow headed by Ink Spots. Smash $20,000. Last week, "Father's Little Dividend" (M-G) (2d wk), $11,000.

Paramount (Par) (3,000; 40-70)—"Lemon Drop Kid" (Par) (2d wk). Good $10,000. Last week $16,000.

Center (Par) (2,100; 40-70) — "Bird of Paradise" (20th) (3d wk). Slow $5,000. Last week, $8,000.

Lafayette (Basil) (3,000; 40-70)—"Meet Invisible Man" (U) and "Target Unknown" (U). Good $12,000 or close. Last week, "Up Front" (U) and "Mystery Submarine" (U), $13,500.

Century (20th Cent.) (3,000; 40-70) — "The Thing" (RKO) and "Insurance Investigator" (Indie). Fine $15,000. Last week, "Sound of Fury" (UA) and "Footlight Varieties" (RKO), $6,500.

B'way Spotty But 'Valentino' Hot $34,000; 'Bulls' NSG 21G, 'Sword' 9G; 'Dividend' Fancy in H.O., 138G

Broadway continues very spotty this stanza even though there again are five new bills. First-run theatres had to contend with the great amount of interest in General Douglas MacArthur's return to the U. S.

It was a case of millions flocking to see MacArthur in person or dialing him on TV or radio Wednesday (18), Thursday or Friday. Combination made Thursday (19) the low ebb of Broadway trade, with a smart pickup following the parade of Friday and continuing through Saturday, which was generally above normal. Thousands of visitors in the city to see MacArthur stayed over in many instances until Saturday, and some until Sunday.

For a change, not a single new bill opened at any of the combo houses, such as the Paramount and Music Hall. Best new entry is "Valentino" which likely will finish the first week at the Astor with a big $34,000. Another new pic, "Brave Bulls," is not faring so well despite unusually strong reviews, with passably good $21,000 on first Rivoli week.

"Lucky Nick Cain" looms slow $8,000 at the Globe, while "Sword of Monte Cristo" is not much better at $9,000 in the Mayfair. The Holiday Theatre, formerly the Gotham at 47th Street and Broadway, opened Monday night (23) with "Five." Usual weekly change at the Palace is not improving the laggard pace there, "Raton Pass" with new vaudeville heading for slim $12,500 or less.

"Father's Little Dividend" with stageshow is holding strong, with chances of beating the initial week's total with sturdy $138,000 at the Music Hall. "Only the Valiant," plus Gordon MacRae, Buddy Lester and Tony Pastor band is holding fairly well around $38,000 at the Strand, and goes a third week. Other combo houses are sluggish.

"Kon-Tiki" continues very big at the Sutton, having finished its third frame with $14,500, not far from second week figure.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80) — "Valentino" (Col). First week ending today (Wed.) shapes big $34,000, which indicates a long run. Holds match. Last week, "14 Hours" (20th) (5th wk-9 days), light $7,000.

Bijou (City Inv.) (589; 1.20-$2.40) —"Tales of Hoffmann" (Indie) (3d wk). Third round ending today (Wed.) looks about $13,000, after near-capacity $15,000 for second week. Stays on indef at this pace.

Capitol (Loew's) (4,820; 55-$1.50) — "A. & C. Meet Invisible Man" (U) with Gypsy Rose Lee topping stageshow (2d-final wk). Still lagging, with only $30,000 for initial holdover round after light $37,000 opening round, below hopes. "Bullfighter and Lady" (Rep) with Gordon Jenkins orch, Pat Henning heading stageshow, opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.75) —"Got Me Covered" (RKO) and "Up In Arms" (RKO) (reissues) (2d wk). Off to okay $12,000 after rousing $20,000 opening frame.

Globe (Brandt) (1,500; 50-$1.20) —"Lucky Nick Cain" (20th). Not getting far with only about $8,000. Last week, "Great Missouri Raid" (Par) (2d wk), $8,000.

Golden (Zatkin) (769; $1.20-$2.40)—"Cyrano" (UA) (m.o.) (4th wk). Third round ended last night (Tues.) looks stout $7,500. Last week, $8,000.

Holiday (Eye-Zee Amus.) (950; 50-$1.50)—"Five" (Col). First-run pic opened Monday (23) night with yesterday (Tues.) first full day of run. This theatre, formerly the Gotham, was closed for facelifting last week.

Mayfair (Brandt) (1,736; 50-$1.20) — "Sword Monte Cristo" (20th). Quite disappointing at $9,000 or less. Last week, "Man From Planet X" (UA) (2d wk), $8,000.

Palace (RKO) (1,700; 55-$1.20) —"Raton Pass" (WB) and vaude. Shapes as only drab $12,500 or less. Last week, "Lightning Strikes Twice" (WB) with vaude, $13,000.

Paramount (Par) (3,664; 55-$1.50) — "My Forbidden Past" (RKO) with Frank Sinatra and Dagmar topping stage bill. Opens today (Wed.). Last week, "Mating Season" (Par) plus Mel Torme, Larry Storch, Ray Anthony onstage (2d wk), off to $47,000 after fair $54,000 opening round.

Park Avenue (U) (583; 90-$1.50) "The Scarf" (UA). Opened nicely last Sunday (22) after preview on Saturday night. Last week, "Odette" (Indie) (4th wk-6 days), wound up at $4,000 after okay $8,000 for third session.

Radio City Music Hall (Rockefellers) (3,945; 80-$2.40)—"Father's Little Dividend" (M-G) and stageshow (2d wk). Holding very close to opening week's figure and may even top it with fancy $138,000. First week finished at nice $137,000. Holds a third week.

Rivoli (UAT-Par) (2,092; 80-$1.25) —"Brave Bulls" (Col) (2d wk). Initial session ended last night (Tues.) was a bit disappointing in view of fine crix appraisal. However, $21,000 is good for opening frame in view of conditions. In ahead, "Rawhide" (20th) (4th wk), $7,000 in final 4 days. "Long Dark Hall" (UA) opens May 9.

Roxy (20th) (5,886; 80-$2.20)—"Follow the Sun" (20th) with Jay Marshall, Gene Marvey, Florian Zabach, Fred and Susan Barry onstage. Opens today (Wed.). Last week, "Get It Wholesale" (20th) with stageshow (3d wk), dipped to $80,000 after modest $85,000 in second round.

State (Loew's) (3,450; 55-$1.50)—"Up Front" (U) (5th wk-6 days). Off to $12,000 in final abbreviated week after fine $18,000 for fourth stanza. "First Legion" (UA) opens Friday (27).

Strand (WB) (2,756; 55-$2)—"Only the Valiant" (WB) with Gordon MacRae, Buddy Lester, Tony Pastor orch (2d wk) Holding fairly well around $38,000 after okay $46,500 opening week.

Sutton (R & B) (561; 90-$1.50)—"Kon-Tiki" (RKO) (4th wk). Third frame ended Monday (23) continued very strong with $14,500, after $15,400 for second week. Stays indef.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Gay Lady" (EL) (2d wk). Down to near $3,000 after mild $4,000 opening stanza. "Doctor Beware" (Indie) opens Saturday (28).

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "Teresa" (M-G) (3d wk). Still strong at about $9,500, after $12,000 last week. Continues.

Victoria (City Inv.) (1,060; 95-$1.80)—"Corn Yesterday" (Col) (18th wk). The 17th session ended Monday (23) night held very big with $18,000, after $23,000 last week. Stays into May.

'Forbidden'-Vaude Solid $15,000, Balto; 'In Navy' Trim 10G, 'Dividend' 13G

Baltimore, April 24.

There is a letdown along the downtown deluxe front here this week, with fair response indicated for some leaders, but still below expectations for calibre of product offered. "Father's Little Dividend" shapes fine at Loew's Century. Return of "Samson and Delilah" via pop prices at Stanley looks okay. "You're In Navy" looms solid at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Father's Little Dividend" (M-G). Fine $13,000. Last week, "Up Front" (U), $10,200.

Hippodrome (Rappaport) (2,240; 20-80)—"Forbidden Past" (RKO), plus vaude headed by Rosemary Clooney. Solid $15,000. Last week, "Three Husbands" (UA) and vaude starring Peggy Lee, $12,400.

Keith's (Schanberger) (2,460; 20-70)—"The Scarf" (UA). Opens today (Tues.) after week of "Molly" (Par), hit thin $5,600.

Little (Rappaport) (297; $1.20-$1.80)—"Cyrano" (UA) (5th wk). Holding fairish pace at $4,200 after previous round did $4,900.

Mayfair (Hicks) (980; 20-70)—"Operation X" (UA) (2d wk). Average $4,500, and staying until Friday (27) for opening of "Fighting Coast Guard" (Rep).

New (Mechanic) (1,800; 20-70)—"You're In Navy Now" (20th). Attracting solid $10,000 after week of "14 Hours" (20th), did $7,800.

Stanley (WB) (3,280; 25-75)—"Samson Delilah" (Par). Back at pop prices and landing okay $11,000. Last week, "Raton Pass" (WB), $6,200.

Town (Rappaport) (1,500; 35-70) —"Thing" (RKO) (2d wk). Strong $7,000 after pleasing $8,400 getaway.

Proposal to Revive Film Monopoly In Germany Like Old UFA Revealed

Frankfurt, April 17.

A former top official of the Nazi state-owned UFA film monopoly has approached the French High Commission in Germany with a plan, which would call for revival of a monopoly like the old one in present key production centers, according to reports reaching here. Approach was made by Ludwig Klitzsch, former general manager of UFA and an intimate of propaganda minister Josef Goebbels. He had a two-hour confab on this subject with French high commissioner Andre Francois-Poncet. Francois-Poncet has in no way committed himself on the proposals.

At the meeting some two months ago, Klitzsch reportedly proposed that three or four UFA-type monopolies be established in the production centers of Munich, Hamburg and Berlin. The setup would unite production, distribution and exhibition, presently prohibited by Allied High Commission decartelization laws. Presently, Klitzsch is reported associated with a Film Financing Co., in Dusseldorf. Western officials expressed fears that the $1,400,000 outfit, ostensibly founded for financing of production only, represents an attempt to revive UFA. Company's funds were put up by state capital and Ruhr industrialists and bankers, with former high UFA executives collaborating.

Meanwhile, western officials said that the liquidation of the $11,900,000 UFA combine will be probably handed over to the Bonn government within four or five months. They believe that Bonn will be in no particular hurry to complete the break-up despite assurances to this end. Allied High Commission Law No. 32 set Jan. 1, 1952, as termination date of auctioning of all UFA property in western Germany. However, only the sale of two grade B films at $1,190 each is the only thing that has happened to date.

The German draft law, according to Allied officials, has good chances for approval. The only point where Allied objection is expected is that the German draft would bar only such Nazis from buying UFA property, against whom denazification sanctions are still in force. With the denazification project now belonging to the past, this would exclude only a handful of people.

Break-Up in Doubt

Allied opinion that the Germans might not realize the break-up is based on the fact that a great part, probably even the majority, of the Bundestag (parliament) members are opposed to such a move, favoring instead a state-run monopoly. One western official said that handing the UFA case to the Germans is in line with western policy to relax controls, set up under military government times.

Another indication of Bonn's attitude came through a statement to German film newspapermen by Dr. Rudolf Vogel, Christian Democratic deputy in the Bundestag and chairman of the Bundestag committee for press, radio and films. Vogel stated that "UFA property is peoples' property" and added that "the majority of the Bundestag is opposed to the breaking up of the German industry into local production centers, because it is the opinion that there must be a 'German film' again."

UFA Property Worth $11,900,000

The $11,900,000 UFA property falls into three major categories:

1. Production companies (including Bavaria Filmkunst Ltd., in Munich, the largest single asset of the entire UFA liquidation program) valued at $2,856,000. It comprises over 50% of western Germany's feature film producing capacity. Also, Universum Film A. G. studios, which is about 20% of production capacity.

2. Motion picture activities, headed by Universum Film A. G., in Wiesbaden, including two studios, some 40 theatres (almost all excellent first-runs), labs, music publishing houses, important film equipment distributing unit, UFA Handelsgesellschaft Ltd., in Berlin, and Mars Film, a small synchronizing company.

3. Patent holding companies and other important facilities, including Tobis Tonbild Syndikat Ltd., patent holding company for the entire combine.

All UFA studios are now being rented to independent producers.

LESSER CO.-PROD. FOR 'WHISPERING SMITH'

London, April 17.

A new co-production venture starts next month between Exclusive Films and Sol Lesser. Richard Carlson arrives from Hollywood May 14 to star in "Whispering Smith Investigates."

Exclusive's first co-production, "Cloudburst," made jointly with Alexander Paal, has now been completed. Robert Preston was loaned for that production and his salary and maintenance costs while in London represented the Paal investment, in return for which he received Western hemisphere distribution rights, less 25% to be returned to the British outfit. Understood that the Exclusive-Lesser deal will be on the same terms.

British Council to Act Soon on Mass of Quota Defaulters; 2,000 Named

London, April 24.

Within the next few weeks the Films Council will meet to consider what action should be taken on the mass quota defaulters in the 1949-50 period. This period shows more than 2,000 theatres, including over 700 controlled by the circuits, failed to live up to quotation obligations.

Of the first year defaulters (when the quota stood at 45%) only 29 have so far been prosecuted and 23 convictions have been obtained by the Board of Trade. Of the six losing cases, five were in one group. In all convictions, only modest penalties have been imposed, although theatres involved now realize that two more convictions may result in loss of license.

Under the 1948 Act, an exhibiter's license can be revoked if the theatre concerned has been convicted on three occasions for quota default. The same clause operated in the 1928 and 1938 acts, but has never been invoked.

BANNED 'PEEP-SHOW' SET FOR LONDON DATE

London, April 17.

A play based on the Thompson-Bywater case, "A Pin to See the Peep-Show," banned by the Lord Chamberlain last year, is to be staged by Peter Cotes at the New Bolton's Club Theatre. Thompson and Bywater were both executed after a sensational murder trial for killing Mrs. Thompson's husband. The play was first prepared for production at the Manchester Library house a year ago, but the Lord Chamberlain, who does censoring in Britain, refused a license for public performances.

In recent years, Cotes has challenged the Lord Chamberlain on several occasions. He began with "Pick-up Girl," for which a license was eventually granted after its first presentation at the New Lindsey Theatre. Subsequently, he failed to get the green light for "Children's Hour," which was offered a West End run after its presentation at the New Bolton's Theatre. He will invite the Lord Chamberlain to see this new play during its three-week run beginning May 8.

Edinburgh Festival's Record Initial Sale

Edinburgh, April 17.

Within eight days of the opening of mail-order sales, more than 7,000 orders, valued at $123,000, have been received by the Edinburgh Festival Society for tickets to this fall's International Festival of Music and Drama. This is a record initial sale for any of the Festivals here so far.

The London office of the Festival Society reports an increase of about 30% on ticket requests during the first eight days this year as compared with last season.

Biggest demand is for the Sadler's Wells Ballet.

Ian Hunter's appointment as Festival's artistic director has been announced.

'Darkness' on 'Voice'

Rome, April 17.

The Voice of America radio program has announced that Sidney Kingsley's, "Darkness at Noon," will be broadcast this month with some of the original Broadway cast.

The program will be broadcast over all Voice of America short-wave and medium-wave relay stations.

18 Nations Set For Berlin Fest

Berlin, April 17.

Organizing committee of the Berlin International Film Festival, scheduled for June has announced that 18 of the 33 invited nations have already agreed to participate. They include the U. S., which is expected to send six features, these now being selected by the Motion Picture Assn. of America.

England and France also accepted, with England's selection including "Tales of Hoffmann" and France's "Dieu a Besoin des Hommes" and "Lady Paname." Italy will send "Il Brigante Musolini," Switzerland "Four Men in a Jeep" and Austria "The Golden Well," a cartoon. Others who will enter are Argentina, Australia, Belgium, Chile, Denmark (mostly documentaries), Holland, India, Ireland, Canada, Mexico, Sweden, Spain and Germany.

Still to be heard from are Egypt, Brazil, Finland, Greece, Indonesia, Iraq, Israel, Japan, Luxembourg, Norway, Portugal, South Africa, Turkey and Venezuela.

The Berlin Senate, acting as hosts, appropriated almost $10,000 for financing the festival. Three shows per day are scheduled at the Titania Palast Theatre and special shows at the world's greatest opener, the 25,000-seater Waldbuehne. Additionally, the Senate will award 15 prizes (three for each category) for the best dramatic, comedy, criminal and adventure, musical, and cultural and documentary films.

Current London Shows

(Figures show weeks of run)

London, April 24.

"Bare for Boy," Majesty's (21).
"Carousel," Drury Lane (46).
"Count Blemings," Wyndh'm (7).
"Dear Miss Phoebe," Ph'nix (28).
"Folies Bergere," Hipp. (7).
"Gay's the Word," Saville (10).
"His Excellency," Piccadilly (48).
"Holly and Ivy," Dutchess (50).
"King's Rhapsody," Palace (83).
"Kiss Me, Kate," Coliseum (7).
"Knight's Mad'ns," Vic Pal (58).
"Latin Quarter," Casino (7).
"Lace on Petticoat," Amb's. (19).
"Little Hut," Lyric (35).
"MacAdam Eve," Aldwych (6).
"Man and Superman," New (10).
"Point of Dep'ture," York's (17).
"Reluctant Heroes," Wh'th. (32).
"Ring Round Moon," Globe (56).
"Seagulls Sorrento," Apollo (45).
"Seventh Veil," Prince's (6).
"Shaw One-Acts," St. Martins (4).
"Take It From Us," Adelphi (25).
"To D'rothy a Son," Garrick (22).
"Who Is Sylvia," Criterion (21).
"Will Gentleman," Strand (33).
"Worm's View," Comedy (209).
"Who Goes There?" V'deville (4).
CLOSED LAST WEEK
"Consul," Cambridge (10).

Yugoslav's 4 New Films

Belgrade, April 17.

The state-owned Yugoslav film enterprises have completed production of four new feature films, which will be premered by the end of this month, it was announced here.

Two of the films were produced by Avala Film, in Belgrade, one by Jadran-Film, the Croatian film enterprise and one by Bosno Film, the company of Bosnia and Herzegovina state. Latter, titled "Major Bogey" depicts life and struggle of Bosnian partisans against the Germans, who were headed by the legendary partisan commander, Major Bogey.

O'Connor's Kiltie Click

Glasgow, April 12.

Donald O'Connor, headlining here in variety at the Empire, has clicked with his wife, Gwen, in crosstalk and comedy.

Freddie Sales, British comic, scored solidly on same bill.

New Pix-TV Ties

Continued from page 3

agreed that all old pix will be rescored, and out of all the grosses realized from video sales AFM's recording fund will get 5%. Lippert will immediately retrack 26 films made for theatrical release during 1946-47-48, dumping them on the tele market. All, Lippert says, are pix on which he lost money in regular theatrical release.

Adding interest to Mayer's remarks was the fact they were made in an interview before the video cameras. Yet Metro will not permit any of its contract players to appear on TV and, until Mayer's appearance, had invoked the same ban for its producers, directors and studio execs.

While the exact means of any cooperation between the two industries remains to be determined, it's believed that Mayer put his finger on the probability that Hollywood will eventually earn its profits from TV by filming shows for distribution specifically on the TV channels. Fact that none of the majors is now pushing any application for channels of its own (with the exception, of course, of those owned and operated by Paramount and United Paramount Theatres) indicates that they have given up, at least temporarily, the idea of competing directly with TV broadcasters.

Except for occasional remarks by indie producers such as Samuel Goldwyn, major company spokesmen until now have either skirted the question of producing films for TV, or else have denied any such idea completely. Such action is believed based on their fear of antagonizing their exhibitor customers, some of whom have threatened to boycott the product of any company making films for TV. But, industry observers point out, with boxoffice grosses dipping, the majors can be expected to probe the production of films for video as soon as it appears that they can make such pix at a profit.

AFM Deal Open to All

Way for Lippert deal with Petrillo was paved by Phil Fischer, veepee and radio-video veepee of AFM Local 47. Fischer explained that any other film producer or company, major or independent, can get exactly the same deal as that trailblazed by Lippert.

"Lippert got, first of all, a contract to make telepix," Fischer stated. "Then another clause in the contract widened the scope so that as long as requirements are met there is nothing to prevent Lippert, or indeed anyone, from putting their theatrical films on television."

Development knocked out restrictions placed on pix-for-video in 1946 by Petrillo when, in reaching a contract with film producers, he inserted a clause forbidding release of any product to television. Pix which have been telensed thus far have been owned by non-signatories to this agreement, or of British origin.

Lippert deal paves the way for wholesale television reissue of Hollywood films regardless of when made. Petrillo stipulations are that a producer to re-soundtrack for video, must rehire precisely the same number of men who soundtracked the film originally, they must work the same length of time, they must retrack film completely — although not necessarily with the same score. Petrillo demanded that the film must have a new track; the producer cannot merely pay the men as if they had done the job and then use the old track.

Petrillo is well aware that such a stunt would violate several Taft-Hartley tenets. Lippert stressed he is not releasing to video any films on which he has made a theatrical profit. Nor, though licensed to do so, is he planning now to turn out purely telepix. Terms of the pact permitting him to convert theatrical films for video are the same as those met by producers of purely vidpix.

Lippert is known to have preserved all worksheets on all films he ever made. Few producers have saved these back through the years although in the last couple of years the growing tele-awareness cued major studios to save such information.

Windjammers' Boost

Hollywood, April 24.

Boost of 25% in the scale for windjammers making vidfilms goes into effect June 1, AFM has announced. New rate is $50 for a three-hour session as opposed to the old scale of $39.90 per man.

Networks agreed to the rates which automatically forces indie producers to follow suit. Additionally, the boost heightens the threat of a further tilt by James C. Petrillo on theatrical films. AFM pact with the theatrical film producers expires in August.

35G COMPO Aid

Continued from page 3

originally envisaged and otherwise it couldn't serve much purpose.

Concerted campaign among top circuit ops by treasurer Robert J. O'Donnell resulted in the recent flurry of checks. With O'Donnell now back at his home in Texas and resultant relaxation of the immediate pressure on exhibs to pay up, next few weeks should tell how the wind blows on COMPO. Its officials are naturally hoping that with the forced draft start, some spontaneous payments will come in.

Sympathetic execs of Theatre Owners of America, one of the 10 constituent organizations that comprise COMPO, are pushing for it to get into some active war charity or other patriotic work. TOA's tepid support of COMPO has been one of the reasons for its limping getaway, and the exhibitor organization's toppers feel that its members would evidence more interest if COMPO were engaged in a concrete activity.

They think the bond drive with which COMPO will shortly be tied up may serve the purpose. According to the TOA officials who expressed the view, COMPO's work on such a drive would be solid evidence to hinterland exhibs that the organization was functioning and, at the same time, not stepping on the toes of any regional theatremen's setup.

Another of TOA's 30 member units last week voted to go along with COMPO. It was the Motion Picture Theatre Owners of Virginia. Unanimous decision at a board meet in Richmond was for the organization to apply for membership on the COMPO board, in accordance with COMPO's new bylaws, and to urge individual members to provide financial support.

Robert W. Coyne, COMPO special counsel, who addressed the meeting, assailed surveys by advertising and other groups that use the film industry as "whipping boy" to promote other media. He said these surveys are slanted to deprecate the picture industry as a receding form of entertainment. He added that the industry suffers for lack of adequate scientific survey material to combat these allegations.

Stockholders

Continued from page 3

the New York Times, among other dailies, Goldenson pointed out. However, he urged measures to induce all newspapers throughout the country to give prominent attention to such upbeat pic recommendations.

While the idea of putting stockholders to work in behalf of the industry is not new, it was seen giving impetus by a quarterly financial statement issued by Goldenson. In this, the prexy listed 14 films from various companies which he said were "excellent." Effect of this, of course, is to encourage theatre-going by the stockholders themselves in addition to promoting word-of-mouth plugs.

Film corporations, in annual reports, invariably point up their own star rosters and forthcoming productions. Far more effective, it was said, would be for each company president to underscore the outstanding pix turned out by all studios.

This was done by Goldenson. He said among the "number of excellent" films soon to be available are "Lemon Drop Kid," "Appointment with Danger," "Royal Wedding," "Father's Little Dividend," "The Great Caruso," "Go for Broke," "Only the Valiant," "Follow the Sun," "On the Riviera," "Ma and Pa Kettle on the Farm," "Up Front," "Valentino" and "The Thing."

Govt.-Controlled Radio in France Mulling New Taxes to Meet Costs

Paris, April 17.

By a vote of 315 to 283, the French National Assembly has accepted the radio budget introduced by Information Minister Albert Gazier, which means that about 10,000,000 owners of radio sets, as last year, must pay the government a yearly tax. About 30% of these owners are reported as evaders of this tax. Income available for radio and TV amounts to about $20,000,000 annually. Because of the hike in operating costs, it will take at least another $2,800,000 to keep operating at the current scale. Hence, the per-set tax is expected to go up.

French radio doesn't accept commercials, excepting institutional plugs such as "Buy French Wines," etc. Because of this setup and the fact that the radio budget must take care of TV, some additional revenue must be obtained from new sources or via upped taxes. It's expected that television will require $1,400,000 of the complete radio-TV budget. Of the total, about $800,000 goes to various authors and composers societies for rights to their catalogs, plus $250,000 additional to authors of new works.

The Assembly already has agreed to institute a new tax of 15.5% on advertising included in French broadcasts aired by independent companies which have stations located outside of France, such as Radio Luxembourg and Radio Monaco. Former is a real thorn in the side of French National Radio, since its advertising grosses over $3,000,000 annually. This would go far in improving French tele and help keep the country's radio stations up-to-date.

Increase in operating costs is the reason why programs beamed to the U. S. and Latin-America, although still operated on a skeleton basis, recently were reported about to be discontinued. The North American service, which was developed by Robert Lange, now is down to one U. S. employee and two French secretaries, and only three 10-minute programs go out weekly to the U. S.

The Assembly voted against any plan to get French radio or TV to go commercial. Currently all that the French are sending to North America is a short daily program in French to Canada and some recorded programs shipped to the U. S. The foreign broadcast service is very anxious to keep going. It is a matter of national prestige.

N.Y. Choreographers Group Scores Strongly With Its First Showing in Bermuda

Hamilton, Bermuda, Apr. 17.

Bermudians had their first taste of dance last week (10-14), and came back for more. Small but enthusiastic audiences packed the tiny Prospect Garrison theatre nearly every night to see the performances of the N. Y. Choreographers Workshop, first dance company to appear here.

First three nights' program had choreography by Guillermo Keyes-Arenas, Crandall Diehl, and Frank Westbrook. Last-named's "Vertigo 1951," was expertly handled by Virginia Conwell, Rudy Tone and Bill Bradley.

"Children," to music by Frank Haworth, local composer and critic, and choreographed by Keyes-Arenas, was held over for the final bill, along with "Memories of Vienna," choreographed by David Tihmar. Tihmar and Joan Lee Schoch were the hit of the show with their beautiful dancing of "The Blue Danube."

The final bill (13-14) included a group of early dances with choreography by Valentina Oumansky. Featured dancers in "Capriccio" were Miss Orsolli, by far the best dancer of the company, and Mare West, ably supported by Revay Anderson, Miss Phillipp and Miss Stone.

Though hampered by a small stage, the dancers, under the competent direction of Trudy Goth, turned in fine performances, notably in the more modern numbers than in the classical works. Lighting effects by Dale Wasserman were dramatically outstanding against the simple but impressive sets by Cleon Throckmorton.

New Acts for Parnell's Musical 'Fancy Free'

London, April 17.

Val Parnell's new musical, "Fancy Free," which opens at the Prince of Wales May 16, with Tommy Trinder and Pat Kirkwood starred, will feature a number of acts new to London.

These include Bobby Brandt, American acrobat-dancer, and Ken Whitmer, comedy musician. Also in the bill will be Alan and Blanche Lund, Canadian dancing duo, who played in "Meet the Navy" and "Piccadilly Hayride" at the West End theatres.

Yank Films Still Lead in Sweden

Stockholm, April 17.

There were 33 new films preemed here during March compared with only 26 in same month a year ago and 35 in February this year. U. S., as usual, dominated the list with 22 films, followed by England with three films and Sweden, France with two each and one each from Denmark, Germany, Austria, and Italy.

Among the American films during the month are the first films here dealing with the Korean war, "A Yank in Kora" (Col) and "Steel Helmet" (Lip). Scoring a great success were "Mad Wednesday" (RKO) and "A Walk in the Sun" (20th).

For the first time in many years, the cinemas here were open during the Easter holidays.

"Harvey" (U) opened at the Saga here recently with indications that it will be a great longrun pic, despite the fact that some crix found the film "morally objectionable as it deals with the story of a drinker who should be respected as a sick man." However, the play was a great success at the Vasa Theatre a year ago, and that should help the film.

20 U. S. Pix in Finland 1st Runs

Helsinki, April 17.

A total of 36 new films were preemed at the 20 first-runs here during March. America topped the list with 20 pix. Other films came from England (4) and Russia (4), Sweden (2) and Finland (2) and one each from France, Denmark, Germany and Mexico.

"Gone With Wind" is still the boxoffice leader here, being past its 13th week at the first-run Arita after 16 weeks at the Aloha. "Louisa" (U) is the only competitor currently, having passed its 10th week at the Elysee.

STAR CAST LIFTS 'MOON' TO SUCCESS IN LONDON

London, April 24.

"Waters of the Moon," new comedy by N. C. Hunter which opened at the Haymarket Theatre last Thursday (19), shapes as a triumph of acting over average material. Show appears assured of a successful run.

Edith Evans and Sybil Thorndike are fine in the leads. Supporting cast that includes Kathleen Harrison and Wendy Hiller is equally good. Comedy was presented by Tennent Productions in association with the Arts Council. Frith Banbury directed, with settings by Reece Pemberton.

Eire Eyes TV

Dublin, April 17.

An early examination of the organization necessary for establishment of TV service in Ireland is likely, following return of Minister for External Affairs Sean McBride from a visit to the U. S. Hitherto all official spokesmen have said Irish TV is long way off, owing to the high capital cost. McBride, on his first day home, declared it was time Irish people began thinking in terms of TV, as such a service would have to be provided eventually.

So far no project has been considered, but a technical staff from Radio Eireann, state-controlled radio service, has been in England studying the engineering setup.

Plan Cuban TV Network

Havana, April 17.

Union Radio, Havana, has invited U. S. equipment manufacturers to submit bids on materiels for an eight-station tele hookup to encompass Cuba. Station is planning a web which will have Santiago as one terminus and Pinar del Rio as the other. Stations will be connected by 23 microwave relays.

Union Radio, which was the first TV station to broadcast in Cuba, is lining up equipment for seven stations.

U.S.-Anglo Money Pact Looks to End in Fall With No Coin Frozen

London, April 24.

The Anglo-American monetary agreement is expected to wind up next September without leaving any dollar reserves frozen in Great Britain.

The pact, inked last fall by Eric Johnston and Ellis Arnall on behalf of Hollywood, and Harold Wilson, for the Board of Trade, here, offered bonus schemes for U. S. film companies in addition to a minimum transfer of $17,000,0000 during the year.

Although earnings are being maintained at last year's average, the additional coin is being exhausted by production commitments on the part of a few companies plus the acquisition of U. S. distribution rights for British product by a number of the majors.

Neither side, so far, has taken the initiative in discussing a new pact. The view recently expressed by Wilson that he was hoping for a long-term agreement is regarded by some here as the cue for the forthcoming negotiations. It is expected discussions will begin early in the summer, since at the conclusion of last year's pact both parties urged the importace of allowing the maximum amount of time for discussion.

STONE OF SCONE INTO EDINBURGH DRAMA FEST

Edinburgh, April 14.

The Stone and Scone, now restored after its dramatic theft from Westminster Abbey in London, is to be featured as a highly controversial topic in a new play, "The King of Scots," by Robert Kemp. Production is due at Dunfermline Abbey Aug. 20 to Sept. 8, during the Edinburgh Festival. Playwright was specially commissioned by the Carnegie Dunfermline Trust to write the play on a Scottish historical subject.

Matthew Forsyth, former producer for Glasgow Citizens' Theatre, will produce.

Return of celebrated Stone of Destiny caused a headache for comics here. A rapid switch-around in gags was essential. Theft of the Stone has provided Scotland's funny men with much material during past three months, but its dramatic return came as a surprise, and many stage gags were scrapped at short notice. BBC continues to ban jokes regarding the Scone Stone.

West Germany Setting Up Own Film 'Oscars'

Bonn, April 10.

The west German government has decided to establish 15 film prizes—the Reich's "Oscars"—to be awarded yearly for the best productions and artists in the industry. They include four money prizes totalling 15,000 marks (about $3,000) and 11 challenge prizes. The winner of a challenge prize holds it for one year, but if the prize is won by the same person three times (even if not consecutively) it will go into his permanent possession.

Money prizes included 5,000 marks ($1,150) for the writer of the best film furthering democratic ideas and 5,000 marks for the writer of the best film furthering European unity. The year's best male and female newcomers each will get 2,500 marks ($600) and one challenge prize.

Producer and director of the best film, of best pic dealing with social problems, and best "problem" film, as well as the producer of the best cultural short, best film furthering democratic ideas, and best film furthering European unity, will each get one challenge prize.

Commons Okay on Higher Admission Tax for Cinemas Spurs CEA Drive Vs. Placing New Burden on Theatres

London, April 24.

Although the House of Commons last Wednesday (18) confirmed the new scales of admission tax by 306 votes to 287, the cinema industry is not letting up in its campaign to secure repeal. The biggest-ever agitation is now being launched by the industry with every medium of propaganda being used. Typical of the tenor of the campaign was the comment of H. P. E. Mears, Cinematograph Exhibitors Assn. president, speaking to theatre operators in Sussex a few hours before the House of Commons vote. He told his audience that he would get "this iniquitous tax reduced by hook or by crook."

The seriousness of the new tax scales, introduced in the budget on April 10, was underlined by Mears when he pointed out that already exhibs had reached breaking point, and that if the proposals went through, hundreds of cinemas throughout Britain would have to close down.

First line of attack by the trade has been an appeal to the cinema-going public. Hence, film theatres throughout the country last week screened newsreel interviews with Mears in which he explained the trade's opposition, pointing out that the increases would hit hardest at those who could least afford to pay.

In line with this appeal to the public Mears, with the backing of the whole CEA's countrywide organization, is launching a mass petition which eventually will be presented to Parliament. It is hoped that a large majority of the 30,000,000 weekly cinema patrons will sign this appeal.

Mass lobbying of MPs of all parties is also contemplated, and every member of both Houses of Parliament will be fully primed with all the relevant facts in an effort to defeat the Chancellor's proposals.

Before the new taxes become effective on Aug. 5, they have to run the gamut of several Parliamentary processes, and the industry, through its supporters in the House, will use every known means to block their passage. The Finance bill, which incorporates the new tax proposals, has to follow the normal parliamentary procedure and be considered clause by clause through a committee consisting of the entire Commons. A similar procedure has to be followed in the House of Lords before the bill obtains royal assent.

'Merry Widow' Shown To Blind of Berlin

Berlin, April 17.

The State Department here gave a special showing of the Metro pic, "Merry Widow," exclusively for blind people. The 400-seat HICOG Film House was filled to capacity with about 100 turned away.

For every two blind persons there was a "sight interpreter," who explained the action on the screen. At the end of the showing, the blind expressed their appreciation to Film Officer Oscar Martay, and asked that the pic be shown again. Martay agreed to show it April 24.

See Big Coverage Of Britain's Fest

London, April 24.

Full facilities for covering the Festival of Britain are being arranged for American radio commentators. Among those who will come over to cover the jamboree next month will be Nancy Craig of the American Broadcasting Co., Kay Hamilton of WCPO, Cincinnati, and Dr. C. Arndt, of New York University. Andrew Allen also will make the trek to Britain on behalf of the Canadian Broadcasting Co.

Although no extra coin is being allocated to the British Broadcasting Corp. for festival coverage, it is proposed to mount special program for the U.S., and it is hoped these will be rebroadcast from coast to coast.

To provide the finance for this additional coverage, the BBC is drawing on the entire year's allowance, leaving only the barest margin to cover programs after the festival period. The arrangements to insure world-wide coverage of the festival already include the engagement of 44 commentators and 73 observers, who will broadcast on overseas wavelengths in 23 languages. Special features will include interviews with foreign tourists, notably from the U.S., for rebroadcast to home stations.

METRO USING FROZEN COIN ON 'LIGHT TOUCH'

Rome, April 17.

"The Light Touch," Metro pic which will star young Italian actress Pier Angeli and Stewart Granger, starts on location in Palermo shortly. Two weeks of shooting is set for Sicily, and one week in French Tunisia. Interiors will be made in Hollywood.

Besides the two top roles only Elena Altieri, actress from the Italian legit stage, has been added to the cast. Otherwise, doubles will be used for subsequent Hollywood lensing. Head of production, Pan Berman, and director Richard Brooks are in Sicily now making last-minute arrangements.

The Italian government has allowed Metro to unfreeze some of its rental coin here to use on "Touch." Later on, the funds will be used for "When in Rome" in like manner. Clarence Brown is directing the latter.

Mex Tourist Trade Booms

Mexico City, April 17.

Increasing tourist trade, particularly U. S., largely via train, bus and automobile, is attributed by local travel agencies principally to the dollar going much farther. It goes farther here than it does in America and nearby vacation lands that are usually popular with Yanks. The 11c. peso, cheapest in peacetime, allows dollar-folk considerable in the way of travel, food, drink, accommodations, amusements and sundry purchasing.

Added benefit is that local hotels and restaurants must stick strictly to tariffs the government set for them last year. No hikes are to be allowed for the present, the government has announced.

Rydge, Sold on Latest Yank, British Product, Plans Bigger Biz Drive

Sydney, April 17.

Norman B. Rydge, Greater Union Theatres chief, wants to see more patrons at pix theatres this year. Rydge has plans keyed to sell those empty seats that have been a headache to Aussie exhibitors for years. GU topper is convinced that product coming out presently from Hollywood and British studios is the strongest in years.

Calling his managerial execs to a conference to boost biz, Rydge pointed out that in 1939 the Aussie national income was near $1,630,000, of which the pic industry garnered over $20,000,000. In 1950, national income was $4,530,000, with pix copping only $27,000,000 or near, which is only $7,000,000 span in about 11 years. Rydge opined that films should take in at least $60,000,000 per year.

On his seat-selling splurge, Rydge is starting a plan whereby every manager of the 150 houses attached to the loop will be paid a percentage on each additional seat he sells in his particular house.

Every picture booked into a GU house will be individually sold, with all methods adopted to gain patrons. Rydge wants this to change the fact status of having only one-third of Aussie seating capacity as occurred last year. He went on to point out that the drift away from pix must be halted immediately.

A Tip

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W. P. MARSHALL, PRESIDENT

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DANNY KAYE

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From a Top Showman!

E GREATEST PICTURE!"

k musical comedy di-
rtissement!" –*Daily Variety*!

"The greatest laughs we've
heard in a theatre in many,
many days!" –*Hollywood Reporter*!

"Top-ranking! Should do
handsomely!" –*M. P. Daily*!

Riviera

SOL SIEGEL WALTER LANG

BE SURE TO BOOK
"WHY KOREA?"
Academy Award documentary!

There's No Business
Like 20 Business!
CENTURY-FOX

Film Reviews

Continued from page 6

Sealed Cargo

with torpedoes and serves as the mother ship for German U-boats. Problem is one of blowing up the "Woman" without at the same time wiping out the village. Further complication is that Carla Balenda, one of Andrews' passengers, has been taken as hostage by Rains.

At a couple of points the narrative gets strained, but the simple American and Canadian fisherfolk, under the intrepid leadership of Andrews, outwit and outfight the ruthless Germans. There's also the byplay between two Danes in Andrews' crew, played by Philip Dorn and Eric Feldary. Suspicion is first thrown on Dorn, but it later develops that Feldary is the Nazi agent, in a rather obvious bit of misleading the audience.

Andrews handles his role in convincing fashion. Rains clicks in his characterization of the German officer, getting across his menacing aspect underneath his quiet, cultured front, and Dorn reveals warmth and sympathy as the story unfolds. For the soupcon of romance, Miss Balenda is pretty but with so-so thesping ability.

Lensing is good, particularly those scenes in the cramped quarters of the fishing boat, on its fogbound decks and in a windswept sea. Spectacles for action afficionados include a small battle as the fishermen shoot it out with the Germans and some fireworks as the "Woman" is blasted out of the water, taking down two U-boats with her. Editing is tight. *Bril.*

Santa Fe
(COLOR)

Hollywood, April 24.

Columbia release of Randolph Scott-Harry Joe Brown production. Stars Randolph Scott; features Janis Carter, Jerome Courtland, Peter Thompson, John Archer, Warner Anderson, Roy Roberts, Billy House, Olin Howlin, Allene Roberts. Directed by Irving Pichel. Screenplay, Kenneth Gamet, based on novel by James Marshall and story by Louis Stevens; camera (Technicolor), Charles Lawton, Jr.; editor, Gene Havlick. Previewed April 20, '51. Running time, 85 MINS.

Britt Canfield	Randolph Scott
Judith Chandler	Janis Carter
Terry Canfield	Jerome Courtland
Tom Canfield	Peter Thompson
Clint Canfield	John Archer
Dave Baxter	Warner Anderson
Cole Sanders	Roy Roberts
Luke Plummer	Billy House
Dan Dugan	Olin Howlin
Ella Sue	Allene Roberts
Crane	Jock O'Mahoney
Moose Legrande	Harry Cording
Swede Swanstrom	Sven Hugo Borg
Marshal Bat Masterson	Frank Ferguson
Hereford	Irving Pichel
Dusty	Harry Tyler
Chief Longfeather	Chief Thundercloud
Uncle Dick Wootton	Paul E. Burns

General action houses will find "Santa Fe" a good Randolph Scott entry, excellently valued to satisfy in the outdoor market through a well-framed story, plenty of exciting clashes and a Technicolor dressing. Returns should be satisfactory.

The script does an expert job of establishing character without overlooking any opportunities to introduce action—the most essential ingredient for this type of feature. Irving Pichel's direction is fast and rugged, dealing out physical and gunplay melees to keep the 85 minutes running at the proper pace.

Plot is built around breakup of a family of four men, who have left the south after the war between the states to find new adventures in the west. Led by Randolph Scott, the quartet breaks up when he accepts a job with the new Santa Fe railroad. Remaining trio, still too bitter to accept Yankee pay, tie in with Roy Roberts, gambler and crook.

Scott progresses in the hard life of a pioneer railroad man, surmounting the problems that went with bringing the steel horse to the west. This phase of the story comes over neatly and has its comedy moments, particularly in the wild ride an Indian chief gives the railroaders when he takes over the engine, and again in the mass fight of the rail-layers against Roberts' gambling entourage that follows the workers and lives off the Santa Fe payroll.

Jerome Courtland, Peter Thompson and John Archer are Scott's three brothers who turn bad, taking Roberts' direction in robbing the railroad and making things tough for Scott. Climax comes when Scott hunts out his brothers to bring them to justice, only to arrive too late when they are killed by Roberts. Scott takes after Roberts and the latter's henchman, Jock O'Mahoney, for a thriller battle aboard a careening train that sees right triumphant.

Production supervision by Harry Joe Brown has given the Kenneth Gamet script expert casting to carry out the action aims. Scott gives a first-rate account of the major heroics, while the trio playing his brothers also are likeable. Janis Carter pleases as Scott's girlfriend and Allene Roberts likewise as the bride of Courtland. Warner Anderson, railroader, Billy House and Olin Howland, as enginemen, supply chuckles, and Roberts, O'Mahoney and others deliver nicely.

Outdoor action values are captured by Charles Lawton, Jr.'s color cameras, and other technical assists are good. *Brog.*

Tokyo File 212

Hollywood, April 19.

RKO release of Breakston-McGowan production, produced in conjunction with Ihuzo Suzuki and Tonochi Kogio K. K. Stars Florence Marly, Robert Peyton; features Katsuhiko Haida. Direction and screenplay by Dorrell and Stuart McGowan; from story by George Breakston; camera, Herman Schopp; editor, Martin G. Cohn; music, Albert Glasser. Tradeshown April 16, '51. Running time, 83 MINS.

Steffi Novak	Florence Marly
Jim Carter	Robert Peyton
Taro	Katsuhiko Haida
Taro's Girl	Reiko Otani
Taro's Father	Tatsuo Saito
Oyama	Satoshi Nakamura
Joe	Suisei Matsui
Jeffrey	Byron Michie

And Heihachiro Okawa, Jun Tazaki, Dekao Yokoo, Hideto Hayabusa, Gen Shimizu, Major Richard W. N. Childs, USAR; Cpl. Stuart Zimmerley, MP, USA; Pvt. James Lyons, MP, USA.

This is an atmospheric melodrama, filmed entirely in Japan, with good exploitation values. However, colorful and interesting atmosphere is bogged down by very routine spy plotting that keeps it on a pulp fiction level despite presumably factual story source. Good selling can stir up some ticket window attention in the general situation.

Plot was pulled from the files Army Intelligence and deals with Communistic activity in Japan—though very sketchily. A Cook's tour of Tokyo streets, celebrations, theatres, clubs and seamy night life provides the colorful background for the tale and had scripters come up with a story equally as interesting, "Tokyo File 212" could have been sock.

Oriental entertainment along musical lines is shown well in a special performance of the geisha number, "Oyedo Boogie," by Ichimaru and the Tainosuke Mochizuki band, and the Imperial Theatre number tagged the "Takarazuka Revue."

George Breakston and Dorrell McGowan produced on the Tokyo scene. Former contributed the story, which Dorrell and Stuart McGowan both scripted and directed. Their dual chore is obvious and heavy-handed, even though they managed a number of excellent suspense sequences.

Plot is concerned with the assignment of Robert Peyton, Army Intelligence, to investigate Communistic activities that are hampering the war effort in Korea. He assumes the guise of a magazine writer, is soon picked up by Florence Marly, whose character and motivations remain rather obscure throughout the footage. Few of his investigations are depicted; rather it's a nightclub swing from plush spots to the back-alley joints, full of lurking figures and mysterious goings-on that never really jell into clear story form. Peyton eventually completes his assignment, but whether or not it was successful remains a mystery.

Producers and directors make a direct pitch for s.a. in the treatment of Miss Marly's character—an obvious exploitation point which she fulfills as intended. Peyton does okay with his acting chore, as do the remainder of the cast, practically all Japanese performers unknown to the American film market. Herman Schopp's camera work is good, and the other technical credits generally measure up. *Brog.*

Native Son
(Sangre Negra)
(ARGENTINE)

Buenos Aires, April 10.

Argentina Sono Film release of the Jaime Prades production. Stars Richard Wright. Directed by Pierre Chenal. Original novel by Richard Wright. Screenplay, Wright and Chenal; camera, Antonio Merayo; music, Juan Ehlert. At Gran Rex, Buenos Aires. Running time, 105 MINS.

Bigger Thomas	Richard Wright
Mary Dalton	Jean Wallace
Bessie Mears	Gloria Madison
Mr. Dalton	Nicholas Joy
Mrs. Dalton	Ruth Roberts
Detective Britten	Charles Cane
Farley	Georges Rigaud
Jan Erlone	Jim Michael
Panama	George Green
Hannah Thomas	Willa Pearl Curtiss
Lawyer Max	Don Dean
Housekeeper	Cecile Lezard

(*In English*)

Heralded as Argentina's first English-spoken film, made expressly for distribution abroad, about all that Argentina can authentically claim for the film is that Jaime Prades was responsible for the production and that an Argentine studio leased facilities for and helped finance its making. High marks are certainly due Argentine decorator Gori Munoz for the sets, and to cameraman Antonio Merayo, but story, direction and cast are anything but Argentine. The original Richard Wright novel, which was dramatized by Wright and Orson Welles, had moderate success on Broadway. Film stands little chance in the U. S. but shapes good for this market.

With a certain medicum of subtlety, the picture seems to have been made with intent to create anti-U. S. feeling. It is rather sad that a number of British and U. S. residents in Argentina should have been enticed into collaborating in this underhand stab at the U. S.

What is most surprising is that Pierre Chenal, who professes to abhor Communism and to love the U. S. (trying to obtain a visa to work there), would have directed this picture, and so slanted it, by touches of exaggeration or caricature, as to give Richard Wright's message against racial intolerance plenty of anti-U. S. twist.

As a sample of screen technique, the picture is well done. Alongside some terrible acting, superb performances are turned in by Richard Wright, the U. S. Negro who authored the novel, in the name part, and by Gloria Madison, as Bessie Mears. Willa Pearl Curtiss as Hannah Thomas and George Green as "Panama," the stool-pigeon, are also good. Georges Rigaud, as Farley the newspaperman, is responsible for the worst thesping unless he was deliberately intending a caricature. Cecile Lezard, a local amateur player, does her stint as the Dalton housekeeper well. Former U. S. bandleader Don Dean, a Californian who settled in Argentina about 20 years ago, makes his screen bow as lawyer Max, with a certain amount of conviction but faulty diction.

Major U. S. films still being in short supply here, boxoffice returns are certain to be good, for all that this is a problem-picture and that the local public craves escapist pix.

The anti-U. S. impact likely will be strongest when it is distributed in Latin-America, particularly Panama, Brazil and other countries with a large proportion of colored population. Presumably, it is for that public that contrasts between the rich sections of Chicago and those of the Negro slums are shown with crude sensationalism. Yank cops are shown wearing many badges on their uniforms and fiercely brandishing clubs in such a way as to give a Gestapo-like impression. North American youth is pictured as a drunken lot and scatterbrained. *Nid.*

$266,000,000 In Pix

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films released at cost less amortization, those in process of production, and stories and scenarios. Advances to outside producers, which are not included in the inventories, and supplies were omitted from the compilations.

Official Reports

Statistics came from official reports from Loew's, Paramount, Warners, Universal, Columbia and Republic. RKO and 20th-Fox have yet to complete their statements for '50 and consequently estimated figures were used.

Topping the field in terms of investments in production was Loew's, with a total inventory of $78,375,000. At the end of fiscal '49, same corporation had $74,700,000 poured into production.

Loew's had $19,800,000 wrapped up in finished pictures which had yet to be distributed, compared with $18,316,000 for the same time in the previous year.

While a specific breakdown was lacking, it's figured 20th placed second to Loew's in terms of lensing investment, with RKO about seventh on the list.

Par ranked third with a total outlay of $38,721,000, which included $18,406,000 in films already completed. Overall figure in the prior year was $36,881,000, including $15,632,718 in finished production.

U, listed in fourth position, climbed to a total of $25,271,000, including close to $5,000,000 in completed pix. U total in '49 was $22,348,000, including $4,177,192 in backlog films.

Substantial decrease was disclosed by WB, whose '50 total production investment amounted to $23,235,000. This was down from $35,420,000 in '49, and $41,575,000 in '48.

Col total jumped from $15,280,000 in '49 to $19,100,000 in '50. Company had $8,249,678 invested in completed pix, against $4,228,109 in the earlier year.

Some increase was shown by Rep, with a total inventory of $8,101,000, including $3,998,000 in finished production. This compares with $7,890,000 in '49, including $3,775,000 in completed pix.

Inside Stuff—Pictures

Failure to issue an American visa for entry of Maurice Chevalier, because of alleged affiliations with Communist-front organizations, makes him unique among show people in that he has been a suspect on both sides of the political fence. During World War II there were reports of Chevalier's Nazi "collaboration" which, mostly, simmered down to the fact he crossed the German border to sing for French PWs in the Nazi stalags (war prisoner camps). The star's signaturing of the 1950 Stockholm Peace Petition—since indicted as a Commie pitch—is now held against him, plus possibly some other intra-French organizational ties. In light of the strong Communistic infiltration into French labor unions, and Chevalier's traditional "man of the people" characterization in his native country, this may be an unkrown quantity on this side, but seemingly known to the U. S. Embassy in Paris, which first refused him the visa.

Incidentally, Chevalier's Canadian visit—if okayed at the Montreal port of entry—coincides with the U. S. debut of Lady Patachou, a Parisian nitery femcee whom VARIETY billed "the French Texas Guinan" when first reviewed in Paris last summer. With her estranged husband she runs a decidedly al fresco nitery simply called Lady Patachou's. It's an intimate bistro in Montmartre right behind the Sacre Coeur. Her technique runs to cutting the customers' ties and singing ribald lyrics of a barracks vintage which even Franco-Americans might not countenance, although very OK in her native heath, judging by the b.o. which is both decidedly provincial and decidedly Parisian. The "lady" part, incidentally, is a given name, as undistinguished titularly as the Earl in Carroll or the Prince in Littler.

Declaring that distributors "should be looking at today's figures instead of over their shoulders at the grosses of a few years ago," North Central Allied's (Minneapolis) current bulletin calls upon them "to see to it that the exhibitor has the opportunity of running every top picture by being fair to him and giving him the chance to make a profit."

NCA stand was prompted by a Wall Street Journal statement that "every exhibitor should run every good picture available to him if he is to keep his doors open during the motion picture industry's private depression." NCA calls this a truism with the corollary that these pictures be made available to the exhibitor at a cost permitting the profit.

"The attempt of most film companies to keep their gross revenues up at a time when theatres are absolutely unable to pay the kind of money they used to pay is economic suicide for all industry branches," declares the bulletin. "Nice, neat homeoffice formulas and hidden increases in film rentals through misallocation of pictures should be forgotten.

"Putting the exhibitor through the wringer means pictures simply will not be played and, eventually, the non-playing of pictures, like the closing of theatre doors, is going to hurt the distributor. If the distributors are realistic, they will do everything they can to help the exhibitor live and thrive. Otherwise, it is going to be a case of too little and too late."

"If all of us in picture business were on the alert to stand up for our business wherever and whenever the occasion arises," points out Metro's director of advertising, Si Seadler, "the ensuing public relations would blanket the nation." Ad exec's observation came shortly after Tex McCrary and Jinx Falkenburg read his letter to them, emphasizing Hollywood's family aspects, on one of their recent radio broadcasts.

Seadler's letter was prompted by Miss Falkenburg's radio interview of film actor Pat O'Brien. "I wonder how many thousands were touched, as I was," he wrote, "when Pat talked tenderly about his family, and when he and Jinx looked over the photographs of his children and read off their names. . . . Alas, the public hears too much of the isolated instances of scandal and too little of the hard-working, home-loving, church-going people who make up the rank and file of Hollywood."

Odd memento in the tempus fugit category came to light this week. It's a letter written in 1923 by Carl Laemmle, then president of Universal, to Hubert G. Davis, well-known New York artist. Mailed from Venice, where Laemmle was vacationing, missive reads:

"Thank you for your letter of July 17 and the book you were kind enough to mention. We have considered 'Dracula' by Bram Stoker a little too gruesome to screen well, and we will, therefore, be unable to make use of your suggestion."

U made "Dracula" eight years later and a sequel, "Dracula's Daughter," five years after that. Original pic was one of the company's greatest hits.

William Morris agency general manager Abe Lastfogel, during his brief visit to New York last week, got two important projects rolling. He started a capital gains deal for Jimmy Durante with NBC-TV and set Rita Hayworth's return to pix for Columbia. Lastfogel went back to the Coast Friday (20); he'll return next week.

W-K's 'Message'

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points us out as a nation of capitalists and slave laborers."

"Anything you can do in your films," continues Leenhouts, "that will show that Americans are free to travel from one section of the country to another, without having to get permission from politicians and 'capitalist factory owners' to move or to quit a job and find a new opportunity, will be greatly appreciated.

"We are vitally interested . . . in picture showing lower middle-class families starting out in life and making their way through private initiative, hard work and bettering their lot through cooperation with their neighbors and their community."

Several pictures on the W-K schedule are being revamped to add stress to these story points. They include, in addition to "Cowpoke," "Size 12" showing how girls from lower middle-class families leave their middle-western homes and seek success as fashion models; "The Big River," a story of freedom-loving Americans, and "Clash by Night," which portrays the lives of a middle-class married couple.

ELC Bowout

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UA. Joseph Imhof makes the same switch in Milwaukee, replacing C. J. Chouinard, who's been named sales rep for UA in the same city. Also moving over from ELC, Abbott Schwartz inherits the post of UA branch chief in Minneapolis.

Martin Austin, former ELC branch topper, joins UA as salesman in Denver, under manager Clarence Olson. Bernard McCarthy goes to a UA salesman's spot in Kansas City, under branch chief William E. Truog. F. J. Lee is named UA branch head in St. Louis, where he held the same post with ELC.

Harry Segal heads UA's Boston branch, in place of James L. Winn. Latter, who's been ill the past five months, will stay with UA in another capacity.

Mannie Brown, former ELC Buffalo branch chief, goes to the UA office in that city as sales rep under branch topper David Leff. Art Levy shifts to the UA branch in Pittsburgh as sales manager.

Clarence York has become Oklahoma rep for UA, working out of the Dallas exchange, which is headed by T. R. Laird. George Pabst becomes UA branch manager in New Orleans, moving from the same ELC spot. Laird replaces J. S. Moreland who gets the post of sales manager in New Orleans.

Jack Warner

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New York is the consolidation of the company's sundry h.o. departments and exchange into one of the two adjoining buildings on 44th St. in which they are now housed. There is an attractive bid for the west building and if the consolidation can be made the company may sell the structure.

Other economies already effected have included the shuttering of the employee dining rooms and club rooms at the homeoffice.

In addition to the necessity of balancing costs versus income, the Warner brothers will also during their New York confabs undoubtedly consider demands of divorcement. They are under injunction to sever their theatres from the production-distribution company and prospective deals are being kicked around. Loss of the profitable circuit operation puts a further demand on the management for economy.

WB Continues Firing on Coast

Hollywood, April 24.

Heavy firing continued in the retrenchment campaign at Warners with the heads of six departments and sub-departments lopped off the studio payroll over the weekend. These discharges followed an earlier blast in which 11 members of the publicity staff and half a dozen studio policemen were turned loose. At least 12% of the lot's office workers and approximately 100 daily and weekly employees felt the axe. They were told it was not a layoff but an out-and-out severance.

The impact was sudden and unexpected. Department heads were called into the office of E. L. DePatie, studio business manager, on Friday and told the bad news, effective that evening. They included:

Elingswood Kay, story department, and his assistant, Tom Chapman, along with six staff members; Carrol Sax, labor relations department; William McGann, special effects department; Leslie LaVergne, insurance and inventory departments; Marshall Bailey, time checking department; Jerry Wilder, time keeping department.

Victims in the editorial department were Otto Boeter, librarian, and Russell Graziano and Hugh Chaloupka, assistant cutters.

First blast, on Thursday, was aimed at the publicity department, where approximately 40% of the personnel was told to go. Casualties consisted of seven flacks, three secretaries and one worker in the fan mail department. They were: Mervin Houser, Carlisle Jones, Harry Friedman, Ralph Huston, Jack Stratton, Ethel Sackin, Vera Budnick, Jina Billingsley, Pauling Falk, Freda Rubanowitz and Shep Gastrich. Under the Screen Publicists Guild rule, they received severance pay, meaning one week's salary for every year of employment, up to five years. Jones, nearly 25 years with the company, was given five weeks' pay.

COMPO Blasts TV

Continued from page 3

in this instance you were attacking an industry that competes with your own.

"We cannot believe that responsible businessmen such as you would be consciously guilty of such a breach of advertising ethics, and can only conclude that the program was produced without the full realization of its injurious nature. If we are correct in this assumption, we hope you'll instruct your television producers to exercise greater care hereafter and observe the decencies of business practice."

NBC execs, meanwhile, insisted that the facts presented in the dramatization were true. They averred that any question of its being accepted as "unfair" never arose during discussion of the script, adding that the entire thesis of the show was based on an attempt to "pay Griffith the kind of tribute which the film industry should have paid him and never did." Spokesman for the web's continuity acceptance department, which approves all scripts presented on the air, declared the only question which came up was the possibility that a film clip from Griffith's "Birth of a Nation," used on the show, might have included the anti-Negro prejudice theme which has been charged against the film. When it was found the clip depicted only a Civil War battle scene, the entire show was approved.

Some film execs, meanwhile, pointed to another "history of the movies" presented on ABC-TV's "March of Time Through the Years" Friday night (20) as indicating how video might treat the film industry for better intramural relationships. With Gloria Swanson and Conrad Nagel as guestars, that program presented an old MOT release, titled "The Movies March On." Following the screening, emcee John Daly questioned Miss Swanson and Nagel about their views on the "implied threat of TV" to films. Both replied that, while video may challenge pix for entertainment leadership, the ultimate result must be the production of better pictures.

COMPO some months ago voiced a similar protest to NBC over a skit in a Dean Martin-Jerry Lewis video show, which kidded the exhibition end of the industry. Martin and Lewis subsequently issued a public apology.

Pic Execs-Coy

Continued from page 3

voked their ban against permitting their contract players, or film backlogs, to appear on video. Following issuance of the report, Gael Sullivan, exec director of the Theatre Owners of America, huddled with Coy in Washington, at which time Coy cleared up the point of big-screen video channel applications. FCC chairman explained that the report had no reference to exhibitor practices.

While Sullivan subsequently averred that exhibs were "jubilant" over that news, major company legalities complain that Coy's clarification, in referring specifically to exhibs, did not take the major film companies off the hook. In addition, they place particular emphasis on the fact that the original FCC statement emanated as a policy rule from the entire Commission, whereas the so-called clarification came from Coy alone.

Argentine Pact

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issue pix as old as "Prisoner of Zenda" and "Susan Lennox."

Some observers believe the Argentine government will continue reluctant to allow the entry of major U. S. pictures at least until after the presidential elections in 1952. They stress that the regime is showing that it wishes to eliminate or muzzle any form of expression until it has assured its permanence in power.

Down to 12 Pix in March

Rickard himself has stated that on his return he will stop only briefly here. His departure sans any agreement will mean the gradual closing down of U. S. distribution offices in Argentina.

Only 12 pictures were released in Buenos Aires in March, half of them Argentine-made, only one being a U. S. pic, "Love Happy" (UA). The normal number of releases would be from 30 to 40. Only 12 were released in January and 14 in February, of which four were North American.

Eagle Lion has just released "Tulsa" at the Metropolitan, and that along with "Reign of Terror" at the Premier, is proving rare fare for film-starved patrons in Buenos Aires.

Screenwriter Philip Dunne is now here, together with assistant director Joseph Clifford Behm, to begin breaking ground for 20th-Fox's production in Argentina of "Way of a Gaucho," with Tyrone Power. Dunne will have to discuss with entertainment czar Raul Alejandro Apold whatever changes the Argentine government feels should be made in his script. Although Fox is going ahead with preparations, there is still no certainty as to whether the picture will be made here. Everything hinges on whether the Argentine government will guarantee to allow reexport of the equipment which 20th-Fox must bring in if the picture is made.

Brilant Quits Pix Publicity

Arthur Brilant, veteran film publicist, bowed out of the RKO home-office on Friday (20) after a 12-year association to enter the packaged food field on his own.

Previously, he was with Ruthrauff & Ryan, advertising agency; Warner Theatres and Pathe, Inc.

Pub Going Pic Distrib?

In an unusual partay, Prentice-Hall, publishing outfit, is aiming to invest in a chunk of American distribution rights to "Caroline Cherie," new French film. Company is about to publish an English translation of the tremendously successful Cecil St. Laurent novel on which the pic is based.

U. S. distrib is now being sought by Jean Le Duc, top exec of Gaumont, the producer. Le Duc, currently in New York, was in confabs on the deal last week with Ken Giniger, P-H editor.

Mohammedan B.O.

Continued from page 3

setup. He is also director of television for Compagnie des Compteurs, which manufactures TV transmitting and receiving equipment.

Fortin is in the U. S. with Jean Le Duc, president of the administrative council of Gaumont and v.p. of Compteurs, for a short visit. They are viewing tele developments, and regular theatre and drive-in operations.

Gaumont, which owns about 40 major houses in France, is not contemplating erection of drive-ins there. Execs explained that the ozoners are "not suited to the French temperament." People won't sit in cars to view a film, they said.

Tele has not hurt b.o. in France yet, Le Duc said, since there are only about 10,000 sets. Gaumont is preparing, however, to get into the TV act and has been experimenting with large-screen in one of its Paris theatres. Equipment is also about to be installed in another.

For two weeks it put on the screen of the Madeleine a half-hour show four times daily from the stage of the Gaumont Palace. Additional equipment about to be set up in the Gaumont will carry the same programs now being aired by the French government station in the Eiffel Tower.

Le Duc feels the experiments have been highly successful, especially because of the few receivers in France. He looks forward to a large-scale meshing of film and TV interests.

Almost all the programming of the only two stations in France, the one in the Eiffel Tower and the other in Lille, is via film, Le Duc said. He explained that it made for a much smoother and faster brand of TV than Americans are now getting, since it enabled editing down to essentials.

"Instead of the full wrestling bouts we've seen this week on your television," he said, "French stations wouldn't broadcast more than 15 minutes of it. They'd put it on film first and then edit it to use just the significant and exciting parts."

Holding up development of tele in France is indecision on standards. Both 441-line and 819-line screens are being used and people don't want to buy sets until they're sure which will become permanent.

Le Duc goes to the Coast at the end of this week to view studio operations and TV there. Fortin will return to Paris.

Cowan-ANTA

Continued from page 3

least a year. In fact, no deal had even been set between W-K and ANTA, but merely had been under consideration by the theatre group. However, disclosure of the W-K plan and fact that ANTA was giving it consideration were enough to burn CLT. For a time it looked as if there would be a race between W-K and Cowan to get their individual pix under way.

Under the CLT-Cowan deal, ANTA will be a recipient of the pic's income as the latter group is one of several which will share 40% of the profits to be distributed by CLT. The W-K setup was to have been a film memorial to ANTA alone.

Cowan returned to N. Y. last week from the Coast, where he wound up details in connection with his pic, tentatively titled "Main Street to Broadway," from an original by Robert E. Sherwood. Production gets under way in N.Y. in late July.

New Filmery Openings

Continued from page 3

Biz there, in fact, is the best in history.

Folds Rare in Twin City Area

Minneapolis, April 24.

Strangely enough in this territory, where North Central Allied squawks about high film rentals continuously 'rend the air and where its president, Bennie Berger, keeps shedding tears over financially distressed theatreowners needing relief to avert ruin, theatre closings and abandonments have been virtually non-exhtent the past two years. Moreover, during the aforementioned period there have been added in this exchange area approximately 32 new theatres—37 of them drive-ins.

The absence of disaster is despite the fact that in the Twin Cities and adjacent towns, especially since the coaxial cable's advent last September, TV undoubtedly has been raising boxoffice havoc as the two television stations funnel through the best of the available network shows. It's despite, too, the fact that the territory's still experiencing one of the longest and most severe winters in all history, during which sunshine has been a rarity and blizzards, lesser snowstorm and 45 below zero temperature readings have been regular bitter medicine, and during which icy, rutted, snow-blocked streets, roads and sidewalks have impeded traffic much of the time the past five months. It's also in the further face of supposedly shrinking entertainment purchasing power. But try to buy a theatre at a reasonable price and you don't get very far. And Harry B. French, United Paramount Theatres circuit president, for example, expresses happiness over the boxoffice spurt over the chain, outside of the Twin Cities.

As for actual shutterings there have been at the most in the territory the past two years not more than a dozen and only a single important one, the 500-seat neighborhood LaSalle, a W. R. Frank house here, and even that theatre hasn't been abandoned and may reopen again. In several small towns like Big Lake, Milltown, Montgomery, North Mankato, Lakeville, Anoka, Grand Meadows, Aurora and East Grand Forks, Minn., and Minot, N. D., there have been closings due in most instances to the fact that bigger and more elaborate competing houses have been built in nearby towns. In several instances, like the Falls, a local neighborhood theatre, there have been dumpings when a bigger, better house has been built by their owner. Temporary closings, on account of the weather or other reasons, occur from time to time.

Det's 3 New Theatres, 4 Drive-Ins

Detroit, April 24.

In the past two years there has been a gain of 3,850 seats in the opening of three new film houses, and room for 4,150 additional autos have been provided by four new drive-ins. It's been learned in a survey conducted by VARIETY in the Detroit metropolitan area.

There have been closings in the past two years but none has been permanent. What happens is that a theatre may close but within a couple of weeks it is reopened by new owners. So, there have been many changes in ownership, but not a single permanent shuttering in two years.

Detroit has escaped the foldings other areas have faced because of the high rate of employment here. That doesn't mean that Detroit has escaped the downbeat in biz caused by television and high living costs. It does mean, however, that there still is enough biz to go around.

New theatres that have opened in the last two years are the New Arc, 1,000-seater; Ryan, 1,500-seater, and the Booker T, 1,450-seater, all third or fourth-run houses.

New drive-ins in the last two years are the Bel-Air, 1,500 cars; Dearborn, 1,000 cars; Ecorse, 900 cars, and the Ford-Wyoming, 750 cars.

97 Chi Folds in Two Years

Chicago, April 24.

In the Chicago exchange area, including the metropolitan area and a few outlying towns, a staggering total of 97 theatres have suspended operations during the past two years. Of this total, 31 were darkened in 1949 and 66 in 1950. Many more, a checkup revealed, may yet go under this year.

At a recent Balaban & Katz stockholders' meeting one minority shareholder asked circuit general manager David Wallerstein why the chain persisted in keeping houses open that are not functioning in the black. Wallerstein's reply in effect summed up the situation for not only the B&K theatres, but what the spotcheck later revealed applied to many more, indie and circuit operated houses. Wallerstein said that contractual commitments—i. e., theatres which are operated under lease—are prohibited from closing under the threat of breach-of-contract proceedings.

The several B&K theatres already darkened over the past two years haven't had to buck rental restrictions. Closings have resulted from two deterrents, circuit prexy John Balaban pointed out last week: television (he implied the circuit is holding on to see which gives ground first, the novelty of video or his theatres) and the ramifications of the Jackson Park decree.

So far B&K is holding on, comparatively well staffed, with its original houses despite an approximate earning decline of 30% in 1950 over the preceding year, and around 12% in arrears currently over last year. In 1930 the chain shuttered two Loop houses, the Apollo, which was dismantled to make room for a bus station, and the Garrick, which was considered the most expendable Loop house in face of slipping attendance. In the neighborhoods, the circuit has attempted to trim its $9,000,000 yearly nabe expenditures. It has closed the Admiral, Cine, Alba, Park, Iris and Luna, the latter two having reopened last Christmas for experimentation and are still lighted. Circuit said it will also close the Drake shortly.

Aside from its two Loop houses, these nabe key theatres represent the most drastic closings in this area. Of all the houses closed, a total seating loss is estimated at 51,370. Only two indoor theatres have been constructed since 1948. They are the Stoney and Holiday, representing approximately 2,000 seats. Six drive-ins have sprung up in the interim, with one currently under construction and another recently granted Government greenlight to build—all of which, before the conclusion of the year, will push the total to eight ozoners. No other indoor houses will be built this year.

Edmonton's Prosperity

Edmonton, Alta, April 24.

Theatre managers in this northwestern Canadian city are enjoying the most prosperous times they've ever had.

Unlike parts of eastern Canada and most of the U. S., TV is no competition, and no theatres have had to close their doors for lack of patrons. The only competition is radio, video not having reached this far as yet.

The prosperity is shown in the fact that during the past two years six new theatres have opened. Two of these are drive-ins. In addition, Famous Players Canadian Corp. has started erecting a new $700,000 pic house in the city's downtown business section.

Even with the new theatres, seating capacity is at a premium. A novel sight in Alberta's capital city is the crowds that line up, sometimes a block long, to see a film.

Schenck-Mayer

Continued from page 3

get together shortly on the matter of Mayer's alleged beefs. Reports have persisted that Dore Schary's appointment as production chief in 1948 placed a strain on the Schenck-Mayer relationship and issuance of stock options to other execs than Mayer recently furthered it.

On April 10, Schenck, who was reached in Florida by telephone, disclosed Mayer wanted to see him and a meeting was arranged for N. Y. late this month. Schenck professed no knowledge of what prompted Mayer's desire for the huddle. Studio later issued a denial of any projected meeting.

Probability now is that Mayer will remain south for a few days' rest and then will swing up to N. Y. for the confab with Schenck.

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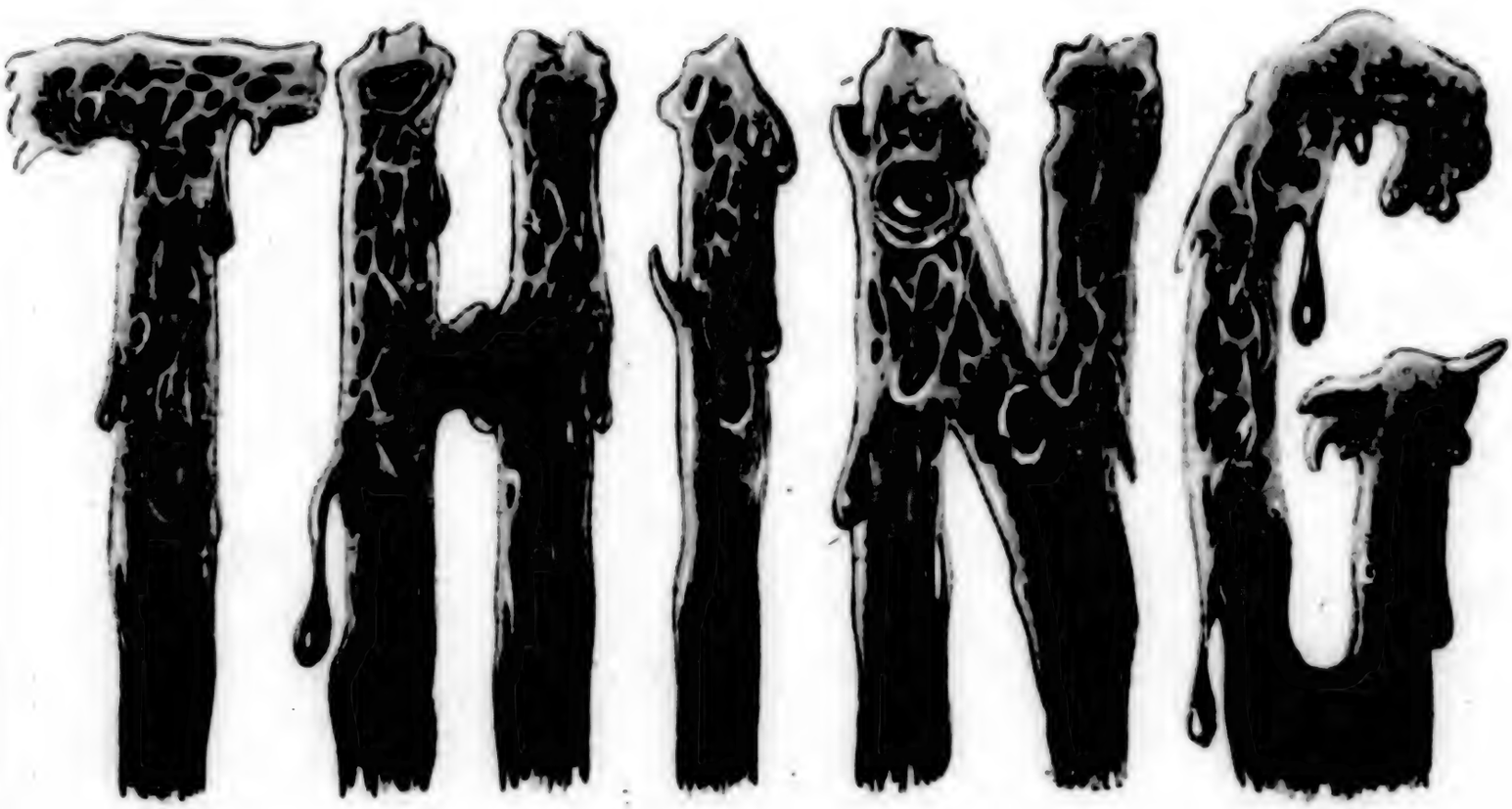

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Lawrence Admits He Was Red

Continued from page 1

nounced that writer Abe Polonsky would be the first witness and said there would be several more, but did not disclose their names. Lionel Stander was reported to be one of them.

Jose Ferrer, originally slated to appear this week, will not be called until next week or the week after, it was announced.

Marc Lawrence 1st Witness on Tuesday

Today's (Tues.) first witness was actor Marc Lawrence, who came to the stand accompanied by his attorney, Murdagh H. Madden. Lawrence, who had recently suffered a breakdown, appeared highly keyed up and nervous. He scarcely waited for questions, racing ahead with information, sometimes in a confusing manner.

Without waiting for questions about his first contact with Communism, Lawrence said he had attended "a number of cause parties" in 1938.

"I went with an actor named Lionel Stander," explained the witness. "He said, if you want to get known, you've got to go to the classes. They used to read from books. It was very confusing. Guys would come. They would read from books."

In response to a question, he said some of the information in the books explained the Communist side of the conflict in Spain. Then he raced ahead of the questions again to say, "after I had attended about 12 meetings they came to me and said, 'sign this card.' They said not to sign my own name for security reasons. I never saw the card after that. I've never considered myself a Communist. This is the story of how it happened."

Lawrence said he was taken to a member's house for meetings and added, with gestures, "These guys confused me. They gave me headaches. I left after about 12 meetings. That was about 1939. After that I had no more connection with the party."

"Where were the meetings?", asked Tavenner.

"Meetings were at different homes in Hollywood." He was asked whom he recalled as attending these party meetings.

"Lester Cole," he said. "Then the guy that introduced me to the party, Lionel Stander. He was there. And Bob Rossen." Lawrence didn't remember meeting Madeline Ruthven or Waldo Salt at any meetings, but offered—"Richard Collins was in the class. This was where I first heard the party ideas. Afterward I think Richard Collins and I were together in the cell. Then there was Lester Cole and Gordon Kahn."

"You stated Lionel Stander introduced you to the party?" asked Tavenner.

Lionel Stander 'Introduced Him'

"Yeh, he was the guy and he said, 'You got to make out with dames more.' I got confused after that. I thought at first it was a good idea. I thought you could learn something there. I didn't learn anything."

The witness thought a moment and added, "Mr. Bromberg, J. Edward, he was there."

"You mentioned Robert Rossen?"

"Whether I met him at cause parties I don't remember. But he was interested in the idea.

"Following this particular period, 1938, I had nothing at all to do with the Communist Party." Asked when he picked it up again, he said that during the war the Actors Laboratory did a number of plays to support the war effort. "In 1944," he said, "I contributed by doing a play for the war effort. I toured army camps and hospitals.

"About this time there was a large general cocktail party. John Howard Lawson made a speech about the Russian-American allies, and that we must be friends on the home front. The fellows at the Actors Laboratory thought it was a good idea and I signed up. I joined a cell at the laboratory."

"Who was in the cell with you?"

"Joe Bromberg. Morris Carnovsky."

"Was it in 1944 that you went back in?"

"I don't think I went back in. It wasn't a party."

"Did they call it the Communist Political Association?"

"That's it," replied Lawrence emphatically, "they called it the Communist Political Association. I affiliated because I was working in the laboratory."

"What did you do at the meetings?"

"They discussed largely actors' problems."

"Who else was in the cell with you?"

"Joe Bromberg — J. Edward Bromberg. Karen Morley. I was to a meeting at her house. Morris Carnovsky. He was a motion picture actor. We met at his home."

"How often did you meet at the homes?"

"Maybe once every two weeks. We had meetings at the laboratory, too. I didn't attend too many party meetings."

"Whom else do you remember?"

"There were the kids at the laboratory whose names I don't remember. There was a big meeting one night at Karen Morley's house. Sterling Hayden was there. And Larry Parks. I saw Anne Revere. Howard da Silva and Lloyd Gough. But I don't know if they were members." In response to questions, he said he did not recall if Gale Sondergaard or Will Geer attended.

"Do you recall any others in the cell?"

"Jeff Corey attended meetings."

The witness did not recall the name of the secretary of the Actors Laboratory cell, but admitted there had to be one because, "that's the financial business."

"I paid a small amount of dues. I'm sorry I ever gave 'em a penny. I paid a nominal amount—about $1 or $2. A girl would call me over into a private session to find out how much I wanted to give."

Lawrence Asked How Long He Was Member

"How long did you remain a member?"

"I didn't believe myself to be a member in terms of participation. But, about 1948, I did one play for the Actors Laboratory—'Volpone.' After that I left and had no further activity. I've had no connection or affiliation since that time."

"It is unusual," commented Tavenner, "to find a person connected with the Communist Party and not affiliated with any of the front organizations. Were you ever invited to participate in them?"

"Yes, I was. But I never participated. I was only interested in seeking and trying to find out."

"You say your primary interest in joining the party was to investigate and find out?"

"I'm a curious kind of schmoe. I'm the kind of guy that listens to speeches. I found out this was a very destructive thing. It has been for me. I feel that having been a member was a great error of my life. It was a grave error, a hideous error. I never was a regular Communist. I never voted the Communist ticket. I always registered and voted Democratic. The Communist Party is a destructive party. I want this committee to know I will defend this country in case of war with Russia. I will defend this country with my life."

Jackson Congrats Lawrence for His Help

Rep. Donald Jackson (R., Calif.) then said:

"I congratulate you on your straightforward testimony. I have been much more impressed with you than with some other witnesses of the past few days."

"When did you first learn there were Communists in Hollywood?" asked Velde.

"In 1938," said Lawrence. "When this pianoplayer, this Bernette dame, took me to a cause meeting."

Jackson resumed his jabbing at Garfield's testimony by asking, "Is it possible to be in Hollywood for eight or 10 years and not know of the Communist Party in the industry in Hollywood?" Somewhat confused, Lawrence made an answer which didn't cover the question, and Jackson said, "Would it be difficult not to know that a Communist Party organization exists there?" "That's correct," Lawrence agreed.

"We've had some witnesses," declared Jackson, "who've been wide-eyed after 10 or 12 years at the thought of Communists in Hollywood."

"That's silly," promptly retorted Lawrence.

The actor was dismissed with thanks, and George Willner was called as the next witness. He was accompanied by his counsel, Martin Popper, who has accompanied several of the "unfriendly" witnesses.

Willner said he had been born in Waterbury, Conn., on Feb. 9, 1904, that he was a writer's agent and now lived in Florida. He said he was married. He said he went to schools in Waterbury and Bridgeport and spent a year in night school in New York studying draftmanship.

Finally Tavenner asked him directly, "Were you the business manager of the New Masses from 1936 to 1939?" This Willner declined to answer on the grounds of self-incrimination.

"When did you go to the west coast?" asked Tavenner.

"I believe in was in 1938."

"What work did you do when you went there?" "I decline to answer for the previous reasons."

"Was there an office of the New Masses in California in 1939?"

"I decline to answer."

"Are you acquainted with Charles Glenn?"

"That name has been characterized by this committee, and I must decline to answer."

Here Tavenner handed the witness a bound file of copies of The People's World opened to an issue of April 18, 1940. It carried an article by Charles Glenn, entitled "New Masses makes its mark in Los Angeles." It featured a picture of Willner. "Examine the article and the picture and tell me if it is your picture," directed Tavenner. Willner looked them over and replied, "I decline to answer under the Fifth Amendment."

Tavenner read from the article which lauded Willner, declaring that since his arrival on the west coast, the circulation of New Masses there had increased 500%.

The witness declined to answer several other questions about the article, including a portion referring to him and Tiba Garland as responsible for many "cultural accomplishments of New Masses." He did, however, say that Tiba Garland was his wife.

"Your refusal to answer these questions leaves the impression that you are still an ardent follower of the Communist Party," charged Moulder.

"It in no way whatsoever implies what you've suggested," protested the witness.

"Is that another legal opinion from The New Yorker?" wryly observed Rep. Walter.

At this point, Rep. Kearney took over by asking Willner if he knew of "any of the Hollywood 10" who are now writing in Hollywood under assumed names." Willner again invoked his constitutional immunity, as he did also in answer to questions as to whether or not he knew Lester Cole, one of the "10."

"The fear and terror in Hollywood you refer to is not the result of this committee, but due to certain individuals," the New York Republican went on.

"It can be traced directly to this committee," the witness again charged.

After trying unsuccessfully to evoke some response from Willner on his attitude towards Communist Party membership, Kearney stated, in deliberate, solemn tones, "I have only utmost contempt for a witness who testifies as you did here today."

Tavenner completed the Willner stint with further questions on his association with the Nat Goldstone talent agency. Willner stated he had "worked his way" in the agency over a period of three years to a half partnership, that he left "for personal reasons," and that he had been living in Florida, where he is "unemployed," since last October.

Became Agent For Writers in '40 or '41

Willner declined to reply when told that the Daily Worker for for Oct. 7, 1933, listed him as Communist Party candidate for the New York City Board of Alderman from Queens County, or that he was listed as Communist candidate for the State Legislature in 1934. He was asked also about a letter to "comrade editor" of the Daily Worker in 1935 from George Willner, recommending that a sports section would help to sell more papers. Tavenner said the committee held his Communist Party membership book for 1944, bearing No. 48,508. Willner would not comment.

"When did you become a writer's agent?," Tavenner continued. "Late in 1940 or early in '41. I was employed by Mr. Goldstone of the Nat Goldstone Agency."

"Through the cooperation of the Goldstone Agency," said Tavenner, "the committee has procured a copy of a contract to sell to Warner Bros. a screenplay 'These Many Years.' Willner was asked to identify his own signature on the contract but declined on grounds of self-incrimination. The photostat of the contract was placed in the record. It showed that the screenplay was written by one "J. Redmond Pryor" and had been sold on March 1, 1948 for $20,000. The studio's endorsement on the deal was by "Bud Kay."

"With whom did you negotiate for the purchase and sale of this story?," asked Tavenner.

"I decline to answer."

"You knew J. Redmond Pryor?"

"I decline to answer."

"I hand you," said Tavenner, "a paid check dated March 3, 1948, to J. Redmond Pryor. It is for $17,900.52. On the reverse side it is endorsed J. Redmond Pryor and Jean Cole, for deposit only. Isn't J. Redmond Pryor the same person as Jean Cole?"

"I decline to answer."

"Do you know who wrote the endorsement on the back of this check?"

"I decline to answer on the grounds previously given."

"It is not a fact, known to you, that Jean Cole is the wife of Lester Cole?"

"Decline to answer."

"Do you not also know that her maiden name was Pryor?"

"Decline to answer."

"Was Lester Cole out selling under the name of Jean Cole?" asked Rep. Kearny.

"I decline to answer."

"Is Lester Cole not one of 'The Hollywood 10?'" asked Tavenner.

"I understand that to be so from the newspapers."

"Are you acquainted with Hyman Kraft, sometimes known as Hy Kraft?"

"Decline to answer that."

"Why would knowing this individual tend to incriminate you?" asked Kearney.

"For one thing, an attempt on my part to explain why might involve me in an area which might be dangerous."

"Does the mere fact that you knew an individual, involve you in a crime?"

"This is an attempt to entrap me. I notice that people whose names have been mentioned here have been fired from the job the next day. They are guilty till proven innocent."

"Is that due to their names being mentioned here or to the company they keep?" persisted Kearney.

"It's due to the smell from this hearing," Willner said, raising his voice.

Kearney's retort was, "From the testimony of some witnesses, including yourself, there has been a terrific smell here."

Rep. Francis Walter took up the questioning. He asked for whom Willner had obtained employment in the past year. Willner appeared to be searching his mind carefully. He came up with only two—James Edward Grant and Lesser Samuels.

"Did you obtain employment for Paul Jarrico?"

"I decline to answer."

"Did you obtain employment for Hugo Butler?"

"I decline to answer."

"For Robert Lees?"

"Refuse to answer."

"The fact is, you obtained employment for the three individuals I named."

"I decline to answer."

"Why," asked Walter, "would it incriminate you knowing Jean and Lester Cole were husband and wife?"

"You are trying to entrap me."

"There is no disposition on the part of any member of this committee to entrap you," replied Walter.

"That's a matter of opinion."

"It's the opinion of all but just a few people," snapped the congressman.

Willner would not explain his position because "the very explanation would tend to incriminate me."

"What do you think incriminate means?", asked Walter.

"I feel it in the atmosphere created by this committee," replied Willner. "There is such fear and terror in Hollywood and of the cooperation you are getting from such organizations as the Motion Picture Alliance, and from certain people who have lost their backbone, and certain people who have become great singers."

Morris Carnovsky, accompanied by attorney Martin Popper, was next sworn in. The 23-year-old character actor, speaking in clear, dramatic tones, traced his career from his boyhood in St. Louis, where he was graduated as a Phi Beta Kappa from Washington U., to his current Hollywood residence. Taking the committee from his stock company days, through his official debut with the Theatre Guild at the Provincetown Playhouse, the actor observed, "I became known as an extremely competent character actor."

He stated his entrance into films occurred in '35, when he played in "The Life of Emile Zola" on the Warner lot, and mentioned "Rhapsody in Blue," "Our Vines Have Tender Grapes" and "Cyrano," his latest effort, as his outstanding films. "An actor of my sort takes pretty much what comes along," he explained. He said his last Broadway role was in the revival of Ibsen's "Enemy of the People."

Questioned on his trips abroad, he told the committee he had left the U.S. only once, in '37, when he spent four months in England and four days in France. At this point, Tavenner queried: "Were you a member of the Group Theatre?"

The witness then pointed out that the group was "one of the organizations listed by this committee as subversive" and that he sought "the protection of the Fifth Amendment." Tavenner then, in quick succession, asked the witness whether or not he had ever held membership in the following organizations:—Joint Anti-Fascist Refugee Committee, Civil Rights Congress, Progressive Citizens of America, Council of Arts, Sciences and Professions and American Peace Mobilization. In each case the actor declined to answer on grounds of self-incrimination.

Finally, the committee lawyer came to the point by asking about Communist Party card No. 48,975, allegedly held by Carnovsky at one time. The witness would not comment on this or state whether or not he had ever been a commie. He further refused to answer the testimony of Marc Lawrence that latter had attended party meetings in Carnovsky's home.

Garfield Does a Solo In Taking Mon. Stand

Sole witness yesterday was John Garfield, who told the committee he had never been a member of the Communist Party and that he "always hated Communism." The actor denied connection with a number of "front" organizations which the committee said had used his name. He also asserted he had never signed the statement in 1947 which called upon Congress to wipe out the committee.

Looking pale and obviously tense, Garfield and his two attorneys, Louis Nizer and Sidney Davis, literally had to push their ways through the crowded hearing room to the witness chair. Speaking in a low-pitched voice, sometimes haltingly, the 39-year-old actor briefly sketched his early life and professional career. He told how he left high school on the east side of New York to enter a dramatic school, later switching to the Eva Le Gallienne repertory group, to which he had a scholarship, and in which he rose from spear-carrier to a "pretty good part" in Elmer Rice's "Counsellor-at-Law."

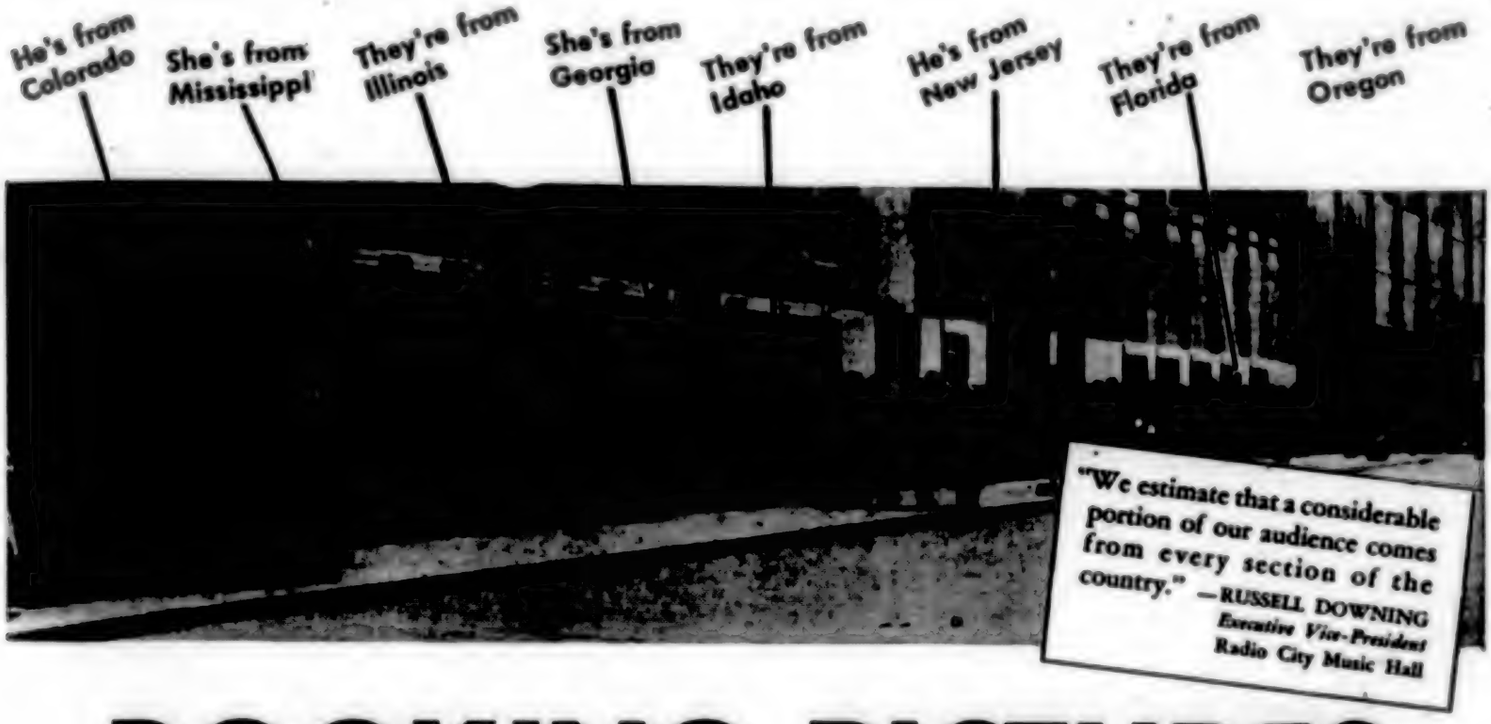
He described in some detail his five-year affiliation with the Group Theatre on Broadway, returning to it from time to time under Committee Counsel Frank S. Tavenner's questions. He consistently defended the outfit, at times hotly, denying it was "in any way political." He described it as an "offspring of the Theatre Guild," a group "devoted mostly with plays dealing with American life." He pointed out that the group had had "the distinct honor of discovering Tennessee Williams."

Stating positively, "I have never been a member of the Communist Party," the actor promised emphatically he would "answer any question you put to me."

Teeing off with an article in a September, '36, issue of the Daily Worker, in which Garfield was mentioned as a patron of a Young Communist League's "gigantic memorial pageant for the Lenin Memorial," Tavenner shot a series of questions at the witness. As to the aforementioned article, Garfield disclaimed any knowledge of such activity, stating that "If I'd heard the name of the Young Communist League, I'd have run like hell."

Tavenner tried to pin him down on the name of the person responsible for his switch to films, but

(Continued on page 20)



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Lawrence Admits He Was Red

Continued from page 18

Garfield insisted he went to Hollywood of his own accord, after repeated offers over a five-year period. When asked whether the Group Theatre's Harold Clurman induced him to go, he stated, "he was against my going." Thereupon Tavenner tossed in a series of names, in each case asking Garfield whether he knew the name, the person, and whether he knew of any activity linking said name with Communist activities.

Rep. Kearney Asks Explanation

Rep. Bernard W. Kearney (R., N.Y.) asked Tavenner to explain his mention of these names. The attorney stated that in all cases, the committee had information linking these people with the Communist Party. Most of the names mentioned by Tavenner have already figured in the proceedings, but a few were new to the press and observers. Here's how the names stacked up in Garfield's memory:

The witness disclaimed all knowledge of ever having known Elizabeth Leech Glenn, Margaret Potts and Barbara Myers. When Tavenner came to the name of Eleanor Abowitz, Garfield for the first time admitted, "that's a familiar name, but I don't know how."

"Did she make arrangements for you to speak for Charlotte Bass, a candidate for the City Council of Los Angeles," persisted Tavenner.

"I never made a speech for Charlotte Bass," the witness stated. "I spoke for Helen Gahagan Douglas."

Of Sidney Benson, further identified as Sidney Bernstein, Garfield answered he knew him "vaguely, as a radio writer," Tavenner then asked if the witness had ever been associated "in a business way with Hugo Butler."

"Not in a business way," was the answer. But he added that Butler, on the committee's list of "reluctant witnesses," had scripted his last film, "He Ran All the Way." Garfield stated he had no reason to suspect Butler of being a Communist, and at a later point he told the committee he could give them no help in locating the writer, who is currently dodging a subpoena.

Garfield Knew Kraft, Biberman Casually

Of Hyman Kraft and Herbert Biberman, Garfield stated that he had known them so "casually" that he could not have become aware of their Communist activities, and of a Loretta Tarman, who allegedly sought contributions for the New Masses from Garfield, latter stated, "I might have subscribed to the magazine purely from a literary point of view, but I made no contribution," adding he never knew the lady. He also denied ever donating funds or playing any benefits for such publications as People's World, Daily Worker, etc.

He admitted knowing Hanns Eisler ("he worked in Hollywood as a musician, but never scored a picture I was in"); Sol Kaplan ("a young musician; I knew him well") and Lester Cole, but in each case he said politics had never been discussed and he had no knowledge that any of the aforementioned were Communists. At one point, the witness added, "I was a pretty active liberal, and Communists didn't like liberals," and therefore would not have been likely to discuss politics with him.

Garfield also answered that he "hardly knew Frank Tuttle," but did know George Willner as a fellow member of the Beverly Hills Tennis Club, adding that politics was never discussed at the club. He stated, too, that he had never known V. J. Jerome or Alexander Trachtenberg, identified by Tavenner as "member of the national committee of the Communist Party."

Lists Organizations

Tavenner then swung his questioning to possible membership in a list of organizations listed by the committee as subversive. He started with the Actors Laboratory, a group Garfield stated he had never belonged to, although he said he did a play for its veterans' program at the Las Palmas Theatre. "At that time," he added, "many studios sent their actors there. They had a program for scholarships for veterans, and I believed them."

He was asked about his "personal secretary, Helen Schlein," whom he said he knew as "Helen Sloat." He knew she "hung around" Actors Lab, but stated he knew of no official position she held with the group. He denied that his ex-secretary had at any time been authorized to act for him with this or any other organization.

Questioning next centered on the role of Garfield in the Screen Actors Guild during the studio strikes.

"Did you know," Tavenner asked, "that the Communist Party is alleged to have been interested in influencing various groups during the strike?"

"I have no knowledge about the Communist Party," answered the witness. "I was on the board of directors of the guild during this period."

Outlining the attitude of SAG at the time, Garfield stated that it "tried in every way to be impartial. Some of us were accused of sympathy with CSU (Conference of Studio Unions)," he added. "We tried to get all the information. But in 1946 we discovered the real culprits were CSU."

At this point, Garfield placed in the official record the minutes of the SAG board from March 15, '45, through '47, to "show conclusively how I voted."

The question of a resolution passed by SAG in September of '48 to pass through picket lines to report for studio work arose. Garfield stated he voted for this motion, adding, "I was working on a picture then. It was against my interest for the strike to continue."

"Can you identify any persons during the time of the strike who, from their statements of activities might have been members of the Communist Party?" Tavenner asked.

"It's pretty difficult to remember," was the answer. "I know how I voted." At this point the witness introduced letters from other members of the SAG board, not otherwise identified, showing he voted for the résolution to go through picket lines. Going back to the line of questioning interrupted by discussion of the strike, Tavenner next said, "this committee has considerable information on various Communist-front organizations with which you are alleged to have been affiliated or to have sponsored in this connection. Were you a member of the joint anti-Fascist Refugee Committee, and did you sponsor a dinner at the Ambassador Hotel in Los Angeles, Feb. 4, 1945, to raise funds for this organization?"

"I have no knowledge of being a member of that group or of sponsoring any such dinner."

"Did you introduce Paul Robeson at such a meeting?"

"I have no recollection of doing so," said Garfield. "I may have. This was during the war, and it might have happened."

Didn't Recall Sponsoring Dinner

"Did John Weber interview you about sponsorship of a dinner at the Waldorf-Astoria in '46 for the Joint Anti-Fascist Refugee Committee?" was the next question.

"I knew Weber, but I don't recall being interviewed." Garfield added he "didn't recall" sponsoring the dinner.

"On July 20, 1942, did you attend a 'free people's dinner' given by the Joint Anti-Fascist Refugee Committee at the Beverly Hills Hotel to raise funds for transportation of anti-axis leaders out of France?"

"I don't remember," said the witness. "If it was during the war, I might have. It's a tough situation for a guy like me. I get a million requests all the time, some very worthy ones. I'm in the public eye, so people say, 'well, he's a nice guy, he'll do it'."

Garfield then read as an example of his predicament a letter from the National Citizens' Political Action Committee, dated Aug. 7, 1945. It requested his membership in the group's general council, ending, "If we receive no reply within a week we'll consider your acceptance of membership."

"Did you attend the Congress on Civil Rights in Detroit, April, 1946?"

"I emphatically deny that," he hotly answered. "I turned down many offers to join."

"Did you give money to the Joint Anti-Fascist Committee?"

"I may have bought tickets to a benefit."

He was asked if he had been a sponsor for the American Committee for Yugoslav relief. "I don't think I was a member. I gave money." He went on to say that, in '44, when he was with a USO unit playing the "Bomber Line" in Cassino, Italy, he was approached by a special services officer of the U. S. Army, and asked to entertain "10,000 Yugoslav partisans being secretly trained."

"Are you kidding," Garfield said he answered. "I can't speak their language." When the officer urged him on the basis that it would be "a nice gesture," Garfield stated he and the rest of the group agreed.

"I met Col. Dedier there," he went on. "Later Col. Dedier came to the U. S. during the San Francisco conference and looked me up. He told me he was raising money for Yugoslav relief, and was also interested in getting pictures that his countrymen hadn't seen during the occupation."

Gave Tugs $$$

"I sent him to the Motion Picture Academy to get the films" he added. "I have cancelled checks for $50 and $5 I gave him." Garfield pointed out that other sponsors listed for the group included "Miss Gildersleeve, Mr. Skouras and Cass Canfield."

"Were you ever a sponsor for the Abraham Lincoln Brigade in the Spanish War," was the next question.

"I was for Spain. I was against the Communists as much as I was against the Fascists. I was for a democratically elected government. I was a member of the Theatre Arts Committee, but never a member of the Abraham Lincoln Brigade," Garfield stated.

"Did you know that the brigade was Communist Party-inspired?," Tavenner asked.

"No I had no reason to suspect that."

Tavenner next tackled the Committee on the First Amendment. "That was organized in California in 1947," stated Garfield.

"I was in New York at the time. I got a call—possibly from John Huston. I'm not sure."

The witness went on to say that two issues seemed to be involved at the time. "First, the industry was being called un-American and unpatriotic. I felt it my duty to come to its defense. Then, he went on, "there was the issue of free speech."

Rep. Charles Potter interjected, "you stated you are sure there were no Communists in connection with the First Amendment group. Then you must have known about certain Communist activity in Hollywood."

"Well, no, not necessarily," replied Garfield. "We had on the committee very strong liberals and very strong conservatives. I said then that the committee must not have left-wingers."

"Of the 10 men cited for contempt, several have been identified as Communists," Potter continued.

"But, Mr. Potter," was the reply, "they were not on the Committee for the First Amendment." To explain further that he was not pro-Communist, Garfield added that "three or four months later I did a play called 'Skipper Next to God.' The Daily Worker panned it. They said I must be punch-drunk to appear in a religious play."

Bought Daily Worker for Review

"How did you happen to know what the Daily Worker said?" asked Rep. Velde.

"They review all plays. It was a review."

"Where did you get a copy?"

"I got a copy by buying a copy."

Here Tavenner resumed the questioning. "Wasn't the purpose of the Committee for the First Amendment to oppose the hearings?" he asked.

"Yes, sir," was the reply.

"You said you are willing to cooperate with the committee now. Would you have been willing to, then?"

"I would, yes. The big difference was between fighting a political party and a subversive group as I consider Communists to be. Those people are not a legitimate political party."

"In 1947," said Tavenner, "it was no secret that they were a conspiratorial group."

"It is much clearer now," Garfield replied. "It has been clearer in the past three or four years. When Wallace decided to run on a 3rd party ticket, I quit. I felt he was being captured. Up to then I didn't think of the progressives as anything but a political party. It seems to me if the Communist Party were outlawed, it would clear up a lot of confusion on that score."

"Do you have any knowledge of the identity of a single person who was a member of the Communist Party?"

"No, sir."

"You mean," interjected Rep. Morgan M. Moulder (D., Mo.), "that you formed opinions, like most of us, from general information?"

"Yes, sir, from the press."

"You don't remember," asked Tavenner, "being a sponsor of a move to ask Congress to abolish the Un-American Activities Committee?"

"No, sir."

Tells of Global Travel To Entertain Troops

Garfield said that before Pearl Harbor, in 1941, he travelled 15,000 miles abroad "on a special mission," entertaining troops. He added, "that was while it was still called an imperialist war and it wasn't a very popular trip with the Communists."

"In April, 1940, while the Nazi-Soviet non-aggression pact was in existence, you were an honored guest at a Washington meeting. Didn't you make an address here, attacking our intensive armament preparation, and you urged your listeners to read Dalton Trumbo's book, 'Johnny Got His Gun.'"

Garfield emphatically denied he had made such a speech. As the questioning moved up to the war period, he defended some comments about Russia by saying, "Different kinds of speeches were being made then. Even General MacArthur made that statement about how the civilization of the world rests on the worthy banner of the red army." This brought a laugh from the room.

"What was your first position on the Russian attack on Finland?"

"I took no position but I did state I was for Finnish war relief."

"Are you associated with Lewis Shaffer?"

"No, sir."

"Did you know Mr. Shaffer?"

"By phone."

"Do you recall sending him a wire on your position?"

"I said I was for Finland."

"Did you follow with a letter taking a *different* position?"

Garfield said he had written that it was unfair to print his wire.

Here a copy of the alleged letter to Shaffer was offered to him. He read it and commented, "I don't recall the contents." No further effort was made to identify the letter as the one Garfield had sent. Nor was Shaffer identified.

"Richard Collins, a writer, testified before the committee recently. Is he employed by your studio?"

"He was—is—writing a movie script for me. We just hired him about four months ago."

Moulder Compliments Garfield

Moulder took over the witness and complimented him. "There is no evidence before this committee," he said, "that associates you with the Communist Party or with any subversive activity. I don't believe any person who says he's a liberal should be condemned in the slightest degree."

Rep. Velde asked:

"I want to know if you signed a petition to abolish this committee in 1947?"

"I said I never did sign it."

"Did you attend any meetings about this?"

"Yes, that was the meeting which has to do with the Committee on the First Amendment."

"In that meeting did you recognize any other Communists?" Velde quickly corrected him to make it "any Communists?"

Garfield said he didn't know of any there.

"Did you know any Communist Party members there or in Hollywood?"

"No, sir." He said that he had not realized that the Communist party in this country was a full-fledged conspiracy until 1947 or '48 when "I stopped supporting Wallace." He said he had denounced the Communist-Nazi pact in 1939 as "a vicious thing."

"Were you ever in military service?"

"No. I was inducted. I was in Italy when my number came in. I went back to the United States. Then they sent me home. They said, 'You're too old. Goodbye. Go home.' I had two children then."

"Was there ever any reason to suspect any of your associates as Communists?"

"These things never entered my relationship with them."

"You had no knowledge of any Communist Party members in Hollywood till the time you broke with Wallace?"

"Absolutely and positively not."

"Did you ever make a statement concerning General Wallace?" asked Rep. Kearney.

"Yes, on my return from Europe. I made a statement that 'the Marshall plan is killing Communism in Europe'."

Rep. Jackson took over the witness with the blunt statement, "I am not entirely convinced that you have been giving this committee full accuracy and cooperation. You contend that all the time you were in the Group Theatre you never knew a Communist, although it was shot through with Communism."

"That's not so," hotly denied Garfield.

"That's a matter of opinion," retorted Jackson, who continued, "In the seven and a half years you were in Hollywood, where there were a number of cells operating, you claim you did not know a member of the party."

"Absolutely."

"During that time you say no efforts were made to recruit you, yet efforts were made to recruit me, and I was making $32.50 a week. I say it shows a naive approach to live with this problem for 11 years or so and not know anything about it."

Asked about his new picture, "He Ran All the Way," Garfield said it was scripted by Guy Endor and Hugo Butler, and that Jack Berry directed. He said he didn't know where Butler and Berry, two of the "Reluctant Nine" are at present.

Garfield was shown a copy of a letter from the National Council of Arts, Sciences and Professions, attacking the Un-American Activities Committee and urging members of the 81st Congress to rip it out.

"You are listed as a signer." It was pointed out to the witness.

"I don't recall signing that letter."

"Do you subscribe to these statements?"

"No."

"Do you repudiate them?"

"Yes."

Never Approached

Rep. Potter pointed out that "other so-called liberals who testified before the committee said the Communists had sought to enroll them and wondered why Garfield had never been approached. Garfield insisted it was true, nevertheless.

"Do you believe any so-called liberal movements were used by the Communist Party?"

"Yes, they were captured like Wallace. They were used. But how do you protect people like me? That's why the Communist Party should be outlawed."

Garfield said he and Bette Davis had organized the Hollywood Canteen, which raised $600,000, and that he had sold $5,000,000 worth of bonds.

"I was a busy fellow," he continued, "too busy to get tied up with a bunch of crackpots."

When it was pointed out that he had been praised in the Daily Worker, Garfield retorted that the publication had also praised Senator Robert A. Taft because he opposed sending more troops to Europe.

"Did you take legal means in any of these cases to stop them from using your name?"

"I haven't yet, but I will."

Rep. Moulder came back to the defense of the witness with the statement, "I do not believe a man should be convicted on rumor or gossip. In my last campaign I was accused of being a pink." Moulder hit directly at Jackson for roughing up Garfield, and added, "I'm thoroughly convinced you never associated with any subversive group."

Mo.-Kas. Allied to Talk Ozoner Modernization

Kansas City.

Modernization of drive-in theatres will be given full discussion at the forthcoming spring convention here of Allied Independent Theatre Owners of Kansas and Missouri, July 15-17. Allowable tax deduction of $5,000 for this purpose is keying the agenda, according to O. F. Sullivan, president. Allied is bringing in George Petersen, Cleveland theatre builder, to lead the portion on modernization.

Conducting merchandising, training of personnel, film buying, booking, closeouts plus availabilities and showmanship will be other subjects on the agenda. Keynote speaker of the convention will be Judge Camille Kelly, juvenile judge of Memphis, Tenn.

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Clips From Film Row

NEW YORK

Edward A. Davies named district manager for Princeton Film Center; formerly was sales head for Pennsylvania Broadcasting Co., Philly.

Twelve British pix, released in the U. S. by English Films and Film Renters, taken over by Brandon Films for non-theatrical showings.

Skouras Theatres and Century circuit made their houses available as recruiting centers for civilian defense work.

Charles Einfeld, 20th-Fox veepee, leaving Rio de Janeiro this week for Uruguay on his Latin American tour in the interest of hypoed showmanship.

CHICAGO

Eagle Lion branch manager, Harry Goldman, will carry on as exchange head for United Artists in place of Harry Walters, UA branch manager here.

Colosseum of film salesmen, which was offered a $4 salary hike by distribs but no increase in expenses, expected to file with National Labor Relations Board here this week.

Harper Theatre, Schoenstadt circuit nabe house, kicks off with first-run policy this week.

Indie Harvard Theatre launched single show policy each night with matinees on weekends only. Each runs five hours, including three features and shorts with 25c admission.

Capitol Films, cashing in on General MacArthur's homecoming, is pushing bookings on "Corregidor," fourth time around for pic in last five years.

Norman Kassell, who held public relations berth for Essaness Circuit for 15 years, ankled the chain to open an ad agency. Dick Felix, his assistant, takes over.

North Ave. drive-in named Bill Burke manager.

Chuck Connors heads 4-Screen ozoner and Sidney Silverman takes like post at Harlem Ave. drive-in.

Balaban & Katz darkened its Cine Theatre over the weekend.

PITTSBURGH

Harry Feinstein, chief booker and buyer for WB here, named zone manager of company's theatres in New England, succeeding I. J. Hoffman, who resigned. Appointment was announced by Harry Kalmine, under whom Feinstein originally started as an assistant house manager in East Orange, N. J., 21 years ago. Feinstein's successor not named yet.

With Eagle Lion Classics being absorbed by United Artists, Art Levy, head of ELC exchange here, moves over to UA as sales manager under Mannie Trautenberg, branch manager. Levy is the only member of the ELC staff going with the new set-up, all salesmen and members of office staff having been let out.

Lee Hopkins, former telephone operator at National Screen Service, promoted to the booking department. Another new NSS booker is Dorothy Wolf.

Mary Lou Taylor quit the Hanna Theatre Service to take a position here with U. S. Steel Corp.

Jane Paterson resigned booking duties at Cooperative Theatre Service and returned to her longtime berth at UA. Matthew Daniels, former UA home office playdate department rep, who succeeded Miss Paterson as local UA office manager, moved to sales staff.

PORTLAND, ORE.

Mrs. J. J. Parker, president of J. J. Parker Theatres, hosted at special luncheon for visiting Universal toppers including Al Daff, World sales chief; Charles Feldman, general sales manager, and Maurice Bergman, National promotion director.

Between unusually hot weather and opening of baseball season, Portland downtown film houses suffered more in this one week than they have in months.

Daylight Saving Time for Oregon will be in effect April 29. Most of the Oregon theatres went on record approving DST.

Frank Pratt, ex-manager of Evergreen's Paramount Theatre, recently transferred to Bellingham, Wash., as city manager of Evergreen houses, last week, went into business for himself, opening the old Majestic there.

SAN ANTONIO

Eric Brendler, former manager of the Woodlawn, named skipper of the Broadway, replacing Clarence Moss, recalled to active duty with the Air Force. Doug Naylor, former head of the Laurel, succeeds Brendler at the Woodlawn, and Bobby O'Donnell moved from Sunset to the Laurel. Kenneth Denis fills the head spot at the Sunset. All are Interstate-operated.

Rollie Moore named assistant manager of Texas Theatre, replacing Chester Nunn, who has been recalled to active duty with the Air Force. Moore was formerly treasurer at the State Theatre.

Texas Consolidated Theatres Rio, in Corsicana, shuttered. Property being sold by trustees of the St. John's Methodist Church of St. Louis.

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Fresh Coin

Continued from page 7

lars for payment of stars, director John Huston and other charges here, while Britons will handle below-the-line costs, understood to be slated for the equivalent of slightly over $1,000,000. Film is being lensed in South Africa and London studio. (See story on Pg. 7).

Douglas Fairbanks will start "Another Man's Poison" in Britain in association with Daniel Angel Films, Ltd. Each will put up approximately 50% of $1,000,000 budget, with world rights to be shared, Fairbanks taking Western Hemisphere and Angel the Eastern Hemisphere. Same distribution agreement accrues also with Spiegel and Woolf Bros., for "Queen." Bette Davis and Gary Merrill will head cast of "Poison," which marks Fairbanks' second similar arrangement with Angel.

Similar British participation deals have been consummated by Julian Lesser and David Diamond, as well as David Rose. Lesser has tieup with British producer James Carreras for latter to be associated with him in making of "Whispering Smith Investigates" in England early this summer. Film is first of a series in which pair will work together, utilizing both American dollars and British pounds.

Diamond will jointly produce "Women of Britain" with Associated British Pictures, each to share cost of production. Rose also will make use of sterling for his upcoming Coronado production, "Saturday Island," to be lensed in Jamaica as a Linda Darnell starrer, for which he closed with private interests in London. He'll also use American dollars for project, which will be taken over by United Artists, since he recently inked deal with ELC for film's distribution and UA has absorbed all latter's commitments.

Ken McEldowney will use Indian capital for his forthcoming "The Life of Gandhi," which he will produce in India later this year. Same deal prevailed for his production of "The River," in which share of American dollars complemented Indian rupees. George Breakston, too, will draw on Japanese coin for portion of financing for his next Japanese production, "A Night in a Geisha House," which rolls shortly in Tokyo. This, like McEldowney's Indian money, comes from private sources.

Mort Briskin and Robert Smith have latched onto private funds in Austria for two upcoming pictures to be produced by them in Austria this summer, one untitled and the other, "The Legend." Same source provided wherewithal for their making "The Magic Face" in Vienna last summer. In each instance, paid also will put up American dollars for American expenditures. Each of the new pictures is budgeted at slightly over $500,000.

Benagoss, making its final bow as a production company, has already started camera work on "The White Road" in France, with Glenn Ford starring. American, British and French coin will be drawn upon for this production, which carries a budget of over $1,000,000.

UPT's Gross Biz

Continued from page 4

in underlying theatre assets. In the last three quarters of 1950, Goldenson pointed out, UPT terminated several major interests in affiliated companies through the purchase of the 50% interests held by partners.

Since these companies now are wholly owned by UPT the results of their operations are included in the consolidated earnings figures. In the first 1950 quarter UPT's share of earnings of these companies, to the extent not received as dividends, was included in the corporation's share of undistributed earnings of partly-owned nonconsolidated subsids. Effect of this, of course, was to increase consolidated operating profits in 1951 and reduce share of undistributed earnings.

During the '51 quarter, Goldenson also reported, UPT terminated joint interests with co-owners in 14 theatres through a division of assets in which UPT received 100% ownership of six of the 14 houses. Corporation also sold a number of individual theatres and properties during the quarter, collecting about $813,000 in cash and notes.

Report to stockholders accompanied checks for a 50c dividend on common stock.

'FRONT' SOCK $13,000, PORT., 'REDHEAD' 7½G

Portland, Ore., April 24.

Extreme heat wave and "name" opposition to film houses are cutting into firstruns here this week. "Redhead and Cowboy" at Paramount is only fair. "Up Front" at Broadway shapes standout with great week. "Father's Little Dividend" looms big in second stanza at United Artists.

Estimates for This Week

Broadway (Parker) (1,800; 65-90)—"Up Front" (U) and "California Passage" (Rep). Great $13,000 or near. Last week, "Ma, Pa Kettle Back On Farm" (U) and "Belle Le Grand" (Rep), $9,200.

Guild (Parker) (400; 65-90) — "Mad Queen" (Indie). Mild $1,500. Last week, "Tight Little Island" (U), same.

Mayfair (Parker) (1,500; 65-90) — "Target Unknown" (U) and "Operation Disaster" (U) (2d wk) (4 days). So-so $2,000. Last week, $4,500.

Oriental (Evergreen) (2,000; 65-90) — "Lightning Strikes Twice" (WB) and "Company She Keeps" (RKO), day-date with Orpheum. Okay $4,500. Last week, "Payment on Demand" (RKO) and "Double Deal" (RKO), $4,000.

Orpheum (Evergreen) (1,750; 65-90) — "Lightning Strikes Twice" (WB) and "Company She Keeps" (RKO), also Oriental. Oke $7,000 or near. Last week, "Cry Danger" (RKO) and "Mask Dragon" (Indie), $8,000.

Paramount (Evergreen) (3,400; 65-90) — "Redhead and Cowboy" (Par) and "Fingerprints Don't Lie" (Lip). Fair $7,500. Last week, "Payment On Demand" (RKO) and "Double Deal" (RKO), same.

United Artists (Parker) (890; 65-90) — "Father's Little Dividend" (M-G) (2d wk). Solid $7,500. Last week, $9,300.

Picture Grosses

KANSAS CITY

(Continued from page 8)

ny One-Eye" (UA) (2d wk), strong $14,000.

Missouri (RKO) (2,650; 50-75)—"Cry Danger" (RKO) and "Stage To Tucson" (Col). Average $8,000. Last week, "Raton Pass" (WB) and "Quicksand" (Indie), $8,500.

Paramount (Tri-States) (1,900; 50-69)—"Only Valiant" (WB) (2d wk). Satisfactory $7,000. Last week, pleasant $12,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) —"Up Front" (U). Front-line pic in town currently. Lusty $18,000. Last week, "13th Letter" (20th) and "Panic in Streets" (20th), $12,000.

'FRONT' WOW $31,500, DENVER; 'KETTLES' 26G

Denver, April 24.

"Up Front" is piling up the best gross here currently, with rousing total in three theatres. "Ma, Pa Kettle Back on Farm" also shapes strong in as many houses, and staying over a few days. "Soldiers Three" is doing well enough to win a third frame at Broadway.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Ma, Pa Kettle Back on the Farm" (U) and "Under Gun" (U), day-date with Paramount, Webber. Fancy $9,000. Holds. Last week, on reissue.

Broadway (Wolfberg) (1,500; 40-80)—"Soldiers Three" (M-G) (2d wk). Nice $9,500. Holds over again. Last week, $13,000.

Denham (Cockrill) (1,750; 40-80) —"Groom Wore Spurs" (U). Fair $8,500. Last week, "Samson and Delilah" (Par) (2d wk), $9,500.

Denver (Fox) (2,525; 40-80)—"Up Front" (U) and "If This Be Sin" (UA), day-date with Esquire, Tabor. Stout $18,000. Last week, "Rawhide" (20th) and "My True Story" (Col) (2d wk), $12,000.

Esquire (Fox) (742; 40-80)—"Up Front" (U) and "This Be Sin" (UA), also Denver, Tabor. Fine $3,500. Last week, "Rawhide" (20th) and "True Story" (Col) (2d wk), $2,000.

Orpheum (RKO) (2,600; 40-80)—"The Thing" (RKO) and "Footlight Varieties" (RKO) (2d wk). Down to $8,500. Last week, big $18,500.

Paramount (Fox) (2,200; 40-80)—"Ma, Pa Kettle Back On Farm" (U) and "Under Gun" (U), also Aladdin, Webber. Solid $12,000. Last week, "Lucky Nick Cain" (20th) and "Sword Monte Cristo" (20th), good $9,000.

Tabor (Fox) (1,967; 40-80)—"Up Front" (U) and "This Be Sin" (UA), also Denver, Esquire. Sturdy $10,000. Last week, on reissues.

Webber (Fox) (750; 40-80)—"Ma, Pa Kettle Back on the Farm" (U) and "Under Gun" (U), also Aladdin, Paramount. Big $5,000. Last week, on reissues.

'Fat Man' Biggest New Toronto Film, Pert 14G

Toronto, April 24.

An abundance of mediocre holdover product here this round, with the exception of "Payment on Demand" which is the big leader here on second stanza. Otherwise, biz is sagging.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-60) — "Fat Man" (U) and "High Lonesome" (EL). Satisfactory $14,000. Last week, "Company She Keeps" (RKO) and "Rhythm Inn" (Mono), $11,500.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80) — "Vendetta" (RKO) and "Footlight Follies" (RKO). Good $11,000. Last week, "Redhead and Cowboy" (Par), $9,000.

Imperial (FP) (3,372; 40-80) — "Bird of Paradise" (20th) (2d wk). Light $10,000. Last week, $16,500.

Loew's (Loew) (2,743; 40-70) — "Royal Wedding" (M-G) (3d wk). Fair $8,000. Last week, big $10,000.

Nortown, University (FP) (950; 1,550; 40-80) — "Payment on Demand" (RKO) (2d wk). Swell $15,000. Last week, $19,000.

Odeon (Rank) (2,390; 50-90) — "Valentino" (Col) (2d wk). Oke $10,000. Last week, $13,000.

Shea's (FP) (2,386; 40-80) — "Branded" (Par) (2d wk). Okay $8,000. Last week, $12,500.

Uptown (Loew) (2,743; 40-70) — "A & C" Meet Invisible Man" (U). Fair $8,500. Last week, "Inside Straight" (M-G) with Lionel Hampton orch onstage, $12,000.

MacArthur Day Boosts D.C. Biz; 'In Navy' 18G, 'Hoffmann' Record 12G

Washington, April 24.

"MacArthur Day" proved to be windfall for midtown theatres, which picked up above average Thursday matinee biz from legweary crowds who trekked into town for looksee at the five-star Army officer. Main stem exhibs report an average of $1,000 each added to week's take.

Big news currently is "Tales of Hoffmann," breaking all records in its roadshow run at the Playhouse. "Tales," hypoed by a very social benefit preem attended by President and Mrs. Truman, shapes big for next few weeks. Next best bet is "You're In the Navy Now," which looks solid at Loew's Palace.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Ma & Pa Kettle" (U) plus vaude topped by Guy Mitchell. Nice $19,000. Last week, "Royal Wedding" (M-G) (2d wk) plus vaude, $18,000.

Dupont (Lopert) (375; 50-85)—"Lady Paname" (Indie). Impressive $6,000 for this French import. Last week, "Blue Lamp" (EL), $3,500.

Keith's (RKO) (1,830; 44-80)—"My Forbidden Past" (RKO). Good $10,000. Last week, "The Thing" (RKO) (2d wk), fine $9,000.

Metropolitan (Warner) (1,163; 44-80)—"Valentino" (Col) (3d wk). Down to $7,000 after sock $9,000 for second week.

Palace (Loew's) (2,370; 44-74)—"You're in Navy Now" (20th). Sturdy $18,000. Last week, "Father's Little Dividend" (20th) (2d wk), $11,000 in final 5 days.

Playhouse (Lopert) (485; $1.20-$2.40)—"Tales of Hoffmann" (Indie). Record $12,000, and best showing in town. Last week, "14 Hours" (20th) (5th wk), slim $2,500.

Warner (WB) (2,174; 44-74)—"Lemon Drop Kid" (Par). Fancy $15,000 for Bob Hope comedy. Last week, "Lightning Strikes Twice" (WB), $12,000.

Trans-Lux (T-L) (654; 44-80)—"If This Be Sin" (Indie). Solid $6,000. Last week, "No Orchids Miss Blandish" (Indie), $6,500.

BOSTON

(Continued from page 9)

week, "Mating Season" (Par) and "Quebec" (Par) (2d wk), $10,000.

Orpheum (Loew) (3,000; 40-85) —"Valentino" (Col) and "Tougher They Come" (Col). So-so $16,000. Last week, "3 Guys Named Mike" (M-G) and "True Story" (Col), neat $7,000 for 3 days of second week.

Paramount (NET) (1,700; 40-85) —"Raton Pass" (WB) and "Lion Hunters" (Mono). Fair $10,500. Last week, "Second Woman" (UA) and "Stop That Cab" (Lip), $12,000.

State (Loew) (3,500; 40-85)—"Valentino" (Col) and "Tougher They Come" (Col). Fairish $8,500. Last week, "3 Guys Named Mike" (M-G) and "True Story" (Col), $13,500 in 10 days.

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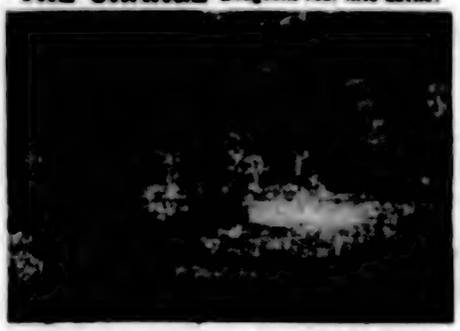
Rockefeller Center
Spencer TRACY · Joan BENNETT · Elizabeth TAYLOR
"FATHER'S LITTLE DIVIDEND"
A Metro-Goldwyn-Mayer Picture
plus Spectacular Stage Presentation

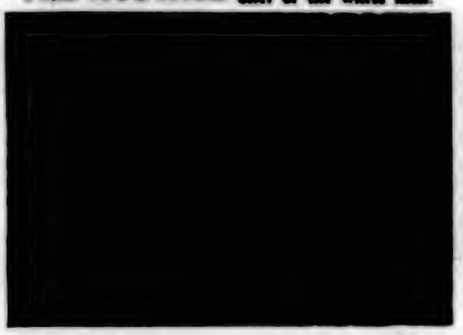
THE CHARGE Sabers flash as the Texas Dragoons roar into battle!



THE ATTACK Men and women brace for the final rush!

THE KISS Indian hordes cannot keep them apart!

THE HOSTAGE Geronimo, chief of the savage Apaches, is prisoner of the white man.



THE BATTLE As the defenders of the outpost fight a great frontier action!

THE RESCUE Arrows scream through the wagon trains and women wait for the worst!

Seen this scene

[illegible] that PARAMOUNT makes the [illegible] one of the biggest is

THE LAST OUTPOST

Color by TECHNICOLOR

with

BRUCE BENNETT · BILL WILLIAMS

NOAH BEERY · PETER HANSON

Directed by LEWIS R. FOSTER

Written for the Screen by Geoffrey Homes— George Worthing Yates and Winston Miller

Produced by William H. Pine and William C. Thomas

May [illegible] Paramount [illegible] This [illegible] Alan Ladd [illegible] Appointment With Danger

TV Impact on AM Still Up in Air; Radio Stations Up '51 Biz in Tele Areas

Washington, April 24.

The much-anticipated FCC report on 1950 radio broadcast business, which was expected to show the impact of TV on AM, did no such thing. Or at least the impact wasn't very visible. For the AM (and AM-FM) stations in cities with TV did almost as well, as compared with 1949, as the radio stations in cities without TV.

Statistically, last week's Commission report shows, the 421 radio stations in operation two or more years in TV markets increased their revenues in 1950 by approximately 7%, while the 1,315 established radio stations in non-TV markets upped their volume by approximately 10%.

Considering the fact that television broadcast business tripled during 1950 and accounted for nearly one-third of the aggregate broadcast revenue in major cities, the slightly better showing of radio stations in non-TV areas doesn't seem to prove much. It might even be that other factors than TV could explain why radio stations in TV cities didn't fare quite as well as those in non-TV markets. At any rate, the difference isn't regarded as conclusive.

FCC'ers haven't any ready explanation for the strange "absence of impact" in their report. The Government agency's job is to compile the financial data required each year from licensees and show the industry the trends. But they have their doubts that what happened in 1950 will be repeated.

For one thing, radio station advertising rates during 1950 did not reflect the loss of audience to TV. Network rates remained unchanged and so did those of major stations. Apparently, with business volume generally upward, with costs rising, and with the television audience attaining size gradually during the year, it was possible to maintain rate cards. What will happen in 1951, in view of the 10%-15% reduction announced by CBS, may be quite different.

There may be other factors which minimized the impact last year. Competition of TV is known to have spurred stations into more aggressive selling, in some cases with low rates, particularly by smaller stations, as the incentive to advertisers. Some radio operators, too, added to their revenues by Transit Radio and "functional music" operations. Combination AM-TV rates also contributed to protection of radio stations owned by dual operators.

Total AM and FM revenues during 1950 of $447,700,000, a gain of 7.8% over 1949, yielded a profit of $70,900,000 (compared to $52,700,000 in 1949). The rise in volume was due to increased business by stations, since radio network business has remained virtually constant during recent years.

The Commission's report showed

(Continued on page 40)

Parents Told to Share In Training Kids in Good Radio & Video Habits

Boston, April 24.

Prof. Samuel B. Gould, director of Boston U's Division of Radio, Speech and Theatre, speaking before the Hub's Junior League last week, advised parents and educators to "stop sniping at commercial broadcasters," and share with them the job of eliminating AM and TV programs considered harmful to moppet audiences.

Declaring that "the commercial broadcaster devotes himself to running a profitable station with programs which his sponsor will always approve," he added, "the educator has been very vocal in his criticism, but has made little attempt to incorporate into the school curriculum a program aimed at developing discrimination and a finer sense of selectivity. The parent, perhaps the most important element in the entire picture, has forgotten that he has a great responsibility in training his child in wholesome radio and TV habits."

The professor also pointed out that effectiveness of any improvement campaign depends upon activation and coordination on all three fronts.

It's New Capt. Tinney

Philadelphia, April 24.

Joseph L. Tinney, vice president of the WCAU stations, has been promoted from Commander to Captain in the U. S. Naval Reserve.

As a Lieut. j.g., Tinney served during World War I, with the U. S. Naval Forces in the Mediterranean. Called back to duty in 1939, Capt. Tinney was in Naval Intelligence during World War II and later had charge of public relations for the Fourth Naval District.

Flock of Entries On ABC Agenda

Betty McDonald's "The Egg and I," tome that also provided the basis for a Universal film, may be adapted for a daytime radio strip by ABC. Program veepee Leonard Reeg has optioned the property and is cutting an audition which staffer Martin Andrews will direct.

Web is also negotiating with James and Pamela (Kellino) Mason to star in a whodunit series titled "Files of Scotland Yard." Mason would play a detective, with Mrs. Mason cast as a policewoman. Scripts will be based on actual Scotland Yard cases. Tony Leader will produce the package on the Coast.

ABC is revamping its afternoon schedule on May 7 and will preem a new stanza, "Family Circle," hour-long variety which will have a tieup with Family Circle mag, publication which is distributed nationally through grocery stores. Airer will have rights to editorial material in the magazine.

Show, which will originate in New York from 3-4 p.m., will be emceed by Walter Kiernan, marking the latter's entry as star of a variety program. He'll be backed by live music and vocalists.

Web is also giving Dean Cameron (Arthur Van Horn) a network series, cross-the-board at 4-4:15 p.m., starting May 7. Cameron was recently taken over by WJZ from WOR, N. Y., and the new program will consist of highlights from his local show.

As a result of the changes, "Hannibal Cobb," "Surprise Package" and "Happy Felton's Talk Back" are being cancelled.

Freedley, Jr., Shifts to NBC

Vinton Freedley, Jr., resigned this week from the BBD&O agency to join NBC in an exec capacity. Freedley was account exec for American Tobacco at BBD&O and is expected to handle all Lucky Strike-sponsored shows on NBC's radio and television webs.

Move is seen as an attempt by NBC to bolster its Lucky Strike billings.

WILLIAM GARGAN

Starring as "Martin Kane, Private Eye" NBC-TV (New in 19th week). Trendex Rating 24.7 Nielsen Rating—30.2 P.S. Also 3rd Highest Sunday Daytime Radio Program (Mutual) Sponsored by United States Tobacco Co. Representative: Music Corporation of America

Twin City Radio Stations Expect Boom Summer Biz Despite Season, TV Threat

Minneapolis, April 24.

Despite the fact that summer, ordinarily regarded as a slack period, is right around the corner, and that television continues to make more inroads, Twin City radio stations are booking a record-breaking amount of new business, their heads declare. Defense restrictions on some lines of endeavor haven't affected business adversely for the stations as yet.

Indications now point to an all-time summer high for WCCO in sales in consequence of recent bookings, according to F. S. Heywood, sales promotion director. In the face of automobile production curbs, Twin City and Minneapolis Zone Chevrolet dealers, through Bozell & Jacobs agency, signed up to bankroll "Stairway to Stardom," the Cedric Adams talent revue, Fridays 8 to 8:30 p.m., taking over from Peters Meat Products.

Hubbard Milling Co., Mankato, Minn., has parted to sponsor a news show, "News With Steward MacPherson," Sundays 4:45-5 p.m., and Dupont's Grasselli Chemical Division will sponsor a 15-minute "The Business Side of Farming" program, featuring WCCO farm service director Larry Haag, Sundays 10 to 10:15 a.m., starting May 13. Pillsbury, too, has signed for a 52-week contract, through Leo Burnett agency, to sponsor a transcribed Jack Hunt Show, Tuesdays, Thursdays and Saturdays, 6:45-6:55 a.m.

Gardner agency also has placed with WCCO a Ralston-Purina Milling Co. "Checkerboard Quiz" show, featuring contestants from all sections of the state.

NBC Just Mad About ARB Ratings; Special Study Confuses Picture

Further pointing up the disparity between the various rating services is a special report by American Research Bureau, subscribed to by all four networks. Covering the first week in February, the ARB study gives NBC four out of the top 10 places, compared with the web's getting only one out of the top 10 positions in the Nielsen ratings. NBC gets 12 out of the top 20 positions, contrasted with five on the Nielsen list of the top 20.

ARB gave CBS an average evening rating of 8.7, with NBC following close behind with an 8.4. By contrast, the Nielsen report for the same period gave CBS a lead of a full three points.

All four networks contributed equally to the cost of the study, which some of the chains were using as a check on the Nielsen figures. NBC, particularly, has been griping at the Nielsen data, which it considers isn't giving it a fair shake.

ARB used a diary method. Diaries were mailed to a sample of 2,700 families, both urban and rural. Of these, 1,870 were completed, for a 67% return.

Top evening stanzas for the week in February, according to ARB, were:

Jack Benny (CBS)	20.8
Groucho Marx (NBC)	17.4
Lux Theatre (CBS)	17.2
Walter Winchell (ABC)	17.1
Amos 'n' Andy (CBS)	16.0
Bergen-McCarthy (CBS)	15.4
Fibber McGee (NBC)	15.1
Bob Hope (NBC)	13.8
My Friend Irma (CBS)	13.5
People Are Funny (NBC)	12.9
Hit Parade (NBC)	12.8
Bing Crosby (CBS)	12.7
Mr D. A. (NBC)	12.4
Judy Canova (NBC)	12.2
Dennis Day (NBC)	12.1
Arthur Godfrey (CBS)	12.1
Aldrich Family (NBC)	11.7
Gildersleeve (NBC)	11.6
Dragnet (NBC)	11.6
Big Town (NBC)	11.4

Morency: AM's Hero

One of the most spontaneous demonstrations ever witnessed at a broadcaster convention took place last week when the rump session of several hundred affiliate managers and owners protesting the CBS rate cut brought Paul W. Morency, the WTIC, Hartford, general manager, to the podium to assume chairmanship of the newly-elected Affiliate Committee.

It was Morency who had sparked the broadcasters attending the NARTB convention into the constructive action to combat the "sell radio short" inroads by proffering the resolution branding a rate cut at this time as unjustifiable. When it proposed that Morency assume chairmanship of the new committee to reexamine the whole radio rate structure, the broadcasters almost to a man let loose with a rising ovation. The choice of Morency to a key post that may revitalize the entire medium and may very well parlay him into the position of becoming AM's No. 1 Hero of the Year, is the culmination of a career for a man who, through the years, had asserted a leadership in industry and NAB affairs.

Trends, Utterances in AM-TV Seen Throwback to 'Let 'Em Eat Cake'

Oklahoma City, April 24.

Editor, VARIETY:

In the VARIETY issue of April 11 there appeared three stories which, individually and collectively, have raised my blood pressure to the boiling point!

I refer, first, to the article headed, "Local Managers Shed Network Chains." Boxed in this column was a quote from an unidentified manager of "one of the southern affiliates of NBC." Observed this gentleman (?) "There's no such thing as a poor commercial, and there's no such thing as a good sustainer." What a masterpiece of logic . . . an epigram of selfishness ranking with "Let 'Em Eat Cake." However, in Marie Antoinette's case, she sincerely regretted her utterance later . . . as eventuality I do not predict for this "shining beacon of the South"! I believe this guy means what he's saying . . . every word of it. I think he actually reasons that any program that is paid for has to be good or it wouldn't have been purchased and that "The Columbia Workshop" was bad because it carried no advertising.

We could dismiss his statement as a mere mouthing of a man who doesn't want to make all the money in the world—just a reasonable 95% of it, if it were not linked to the adjoining report on the same page telling of serious conjecture in network circles of dropping sustaining time altogether, resulting in savings of millions! Very well, if the local stations find it more lucrative to drop network sustainers to sell the time at home and, if the chains themselves find it comforting to operate commercially only from sign-on to sign-off, then let's drop all silly pretense of serving the public. Let's just carry this thing to it's logical conclusion and admit that we're out to take money from everybody with ears and we'll only entertain them just enough to accomplish the purpose! That gleeful sound your hear in the background emanates from the "Blue Book" boys chortling in their mortarboards.

Things are different in Televi-

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WCCO's Cancer Marathon

Minneapolis, April 24.

As a public service, CBS' Twin City radio station, WCCO, donated three one-half hours of "A" time to the American Cancer Society's Drive.

This included a complete half-hour show written and produced by staffer George Grim and relating how the University of Minnesota cancer clinic discovered that one of its clients had an unsuspected stomach cancer in time for a successful operation.

75G Heart Fund In Gillin Memory

Chicago, April 24.

Radio industry's memorial in honor of the late John J. Gillin gets underway this week with a $75,000 goal to equip a heart research center at the medical school of Creighton University, Omaha, Neb., alma mater of widely known broadcaster who died last fall.

Under leadership of Paul Morency, vice-president and general manager of WTIC, Hartford, Conn., memorial committee is sending out letters to all of country's broadcasters asking them to send in donations levied on their station's highest evening quarter-hour rate. Plan received an enthusiastic endorsement by delegates when it was announced at last week's NARTB convention.

LUTHER, ROWELL TEAM FOR SERIES IN CINCY

Cincinnati, April 24.

Paul Luther and Glenn Rowell, radio veterans, have joined the WLW talent staff for teaming in a new daily 15-minute grass roots comedy show, "The Boarding House."

Rowell and Ford Rush, as Ford and Glenn, did a piano and singing act in radio in the mid-twenties and later became a three-act, Gene, Ford and Glenn, heard in those days on WLW and other midwest stations. More recently Rowell singled as "Cap't Glenn" for a juve series on WTIC, Hartford, while doubling for a year on a TV show in New York.

Luther, who started on CHWC, Regina, Sask., Canada, in 1928 as announcer, time salesman and emcee, was with WGN, Chicago, for four years before moving to New York to freelance in network dramatic shows. He is currently seen in the TV version of "Stop the Music" and the Jack Carter show, and will commute to New York to continue in these programs.

Lanny and Ginger Grey For ABC 'Rhyme-a-Line'

Lanny and Ginger Grey, one of the first singing commercial composing teams in the business, have been set to appear in an audience participation show packaged by Gainsborough Associates and titled "Rhyme-a-Line." Series, in which ABC is interested as a cross-the-board offering, is to have home listeners test their skill with the Greys at rhyming.

WAAF, Chi Indie, Asks Out On Its Expansion Plans; Video Seen as Reason

Chicago, April 24.

Changes in the nighttime AM picture in the face of TV's advance is reportedly the chief reason for the cancellation by WAAF, indie owned by the Corn Belt Publishers, Inc., of its FCC okay to go full-time on added power. Station had been granted a permit nearly two years ago to up its wattage from one to five kws and to expand from daytime to 24-hour operation.

Instead of putting all its eggs in the AM basket, the WAAF management has decided to hold off the radio expansion, apparently with the idea of eventually making a move into television. William Hutchinson, general manager, told VARIETY the station's board of directors had no specific video plans at this time but said, "We're all set for TV." It's believed likely WAAF will apply for one of the UHF tele channels set aside for Chicago.

Formal reason for asking an out from the FCC AM permit was the difficulty and expense in lining up the parcel of land necessary for the transmitter needed for the increased power.

CBS TO STATIONS: 'DIE IS CAST'

A Do-Something Convention

Last week's convention of the National Assn. of Radio-Television Broadcasters was unquestionably the most successful, aggressive do-something industry conclave in the last half dozen years. It was not only reflected in the mobilization of 700 affiliate station operators in the unprecedented rump session protesting a revision downward in the rate structure, but through each and every one of the meat-and-potato sessions there was a definite undercurrent of anxiety and a determination on the part of the broadcaster delegates—both AM and TV alike—to come away from the meeting with a little more knowledge and a better understanding of the problems ahead.

There was no doubt by convention checkout time that out of the newly-created Affiliate Committee, sparked by industry leader Paul W. Morency, would come a whole new reappraisal of radio's continued potency and sales effectiveness. And the fact that for the first time the broadcasters were getting a clear projection and true valuation of the role of Broadcast Advertising Bureau in its quest to solidify a medium that's been getting frayed around the edges—this, in itself, justified the Chi turnout.

The broadcasters this time out knew they were playing for keeps. And they brought to the convention a real concern and a desire to play a part in repatterning for the future.

New Philip Morris AM-TV Setup Seen Next Season; Arnaz Show Leads

The Philip Morris radio-television program picture will take on an entirely new complexion next season, with the Milton Biow agency currently involved in a flock of new show transactions. Some of the current PM program entries are expected to wind up as casualties.

Ciggie company has bought a new weekly half-hour television show starring Desi Arnaz and Lucille Ball (Mrs. Arnaz). It's slated to go into the Monday night CBS period currently occupied by the PM-sponsored Horace Heidt show. This would indicate that the Heidt show was slated for axing, although the agency is silent as to how either the Heidt show or "Truth or Consequences" radio and/or TV properties will be affected in the fall.

Philip Morris has also bought two new radio properties, one a reprise of the "Bickersons" situation comedy vignette, which had been inserted into the Edgar Bergen show format last year, and which will now be expanded to a full 30 minutes. Audience participation show, "Don't Be A Sucker," is the other show purchased. Philip Morris recently returned its "Playhouse" dramatic series to CBS.

NBC, CBS Jockey For Lever Biz

NBC and CBS are in the midst of some competitive jockeying with Lever Bros., in a bid for a summer saturation program buy, in which both webs are offering attractive "bundle" concessions.

Thus far, CBS has landed a Wrigley saturation contract comprising 36 half-hours of summer-time programming. NBC is still without such a hot weather client, although it enjoyed a fat chunk of General Mills billings last summer.

While Lever Bros., during the regular season, pours most of its AM coin into the CBS basket ("Lux Radio Theatre," "My Friend Irma," Arthur Godfrey, etc.), NBC is known to be hot in the picture in the current bidding.

Gottlieb's N.Y.-to-L.A. For Program Huddles

Lester Gottlieb, CBS radio program chief, is slated to go to the Coast next week for a series of huddles on future program plans with Harry Ackerman, the web's Coast veepee, and other web execs in Hollywood. He'll accompany Ackerman, who arrives in N. Y. tomorrow (Thurs.), on the trip west.

Is There a Doctor, Etc.—

Chicago, April 24.

Smack in the midst of the NARTB's most important meeting—the gangup of several hundred affiliates on network rate cuts—the amplification went bad while the mike suffered a bad case of the jitters.

With about 300 radio men in the room, there wasn't a guy among them who could fix it.

Finally a hotel employee stepped in, took a scornful look at the crowd, played around with some ground wire, and before anybody could say "we think a 10% rate cut at this time is unjustified," had things shipshape again.

Spot Biz Seen As Hitting New High During Summer

Radio's local and national spot business is expected to hit a new high this summer, according to agency and station representative sources.

Several factors are seen behind the anticipated increase in the one-minute, 30-second and station break biz. For one thing, franchises on stations for daytime spot positions are becoming more and more valuable properties as video makes inroads into nighttime AM audiences. For that reason, many bankrollers who have cornered top availabilities want to hold on to their franchise. Unlike the situation in backing a program, spot

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CBS White Collarites Reject Newspaper Guild In Wake of Pay Hike

CBS' Gotham headquarters office employes voted, 308 to 290, against joining a union, defeating the CIO Newspaper Guild of New York's bid to get into a radio network. National Labor Relations Board poll was between the Guild and "no union," as a runoff election. Last month the newspaper union polled more votes than the AFL office employees union and the Radio Guild of the Distributive, Processing and Office Employees (which had repped the CBS white collarites for the previous five years), but failed to get a majority.

In the week preceding the election CBS passed out 10% cost of living increases to staffers.

NEXT MOVE UP TO AFFILIATE

By GEORGE ROSEN

CBS is standing pat on its 10 to 15% rate slash, despite efforts of the newly-created all-industry Affiliates Committee to induce the network to rescind its cross-the-board reduction, and persuade the other networks to hold off on following suit.

As far as CBS is concerned, the die is cast and the web echelon, already committed to the advertisers and agencies to put the new rate into effect July 1, has no intention of reversing its stand. CBS is still convinced its action was based on a realistic approach to the new TV economy. Despite squawks from a number of its affiliate managers attending last week's NARTB convention in Chicago that they were taken off guard by the terse CBS announcement, the web takes the view that it acted in good faith by first consulting with the web's Affiliate Board.

While NBC, ABC and Mutual have thus far held off on instituting a similar slash in rates, it's now considered inevitable that, in an increasingly competive era for the dwindling advertiser dollar in network radio, they'll have no alternative but to fall in line.

Affiliates Huddle

The Affiliates Committee, representing several hundred broadcasters identified with all four major networks, lost no time in mobilizing for action, meeting yesterday (Tues.) in New York and resuming again today (Wed.) as the initial step in exploring the whole problem of radio rate structures and its implications.

Although the Affiliates Committee had invited the four network presidents to sit in on the session, fear of anti-trust repercussions prompted CBS and NBC, on advice of counsel, to sit it out. Columbia prexy Frank Stanton meanwhile said he'd gladly sit down with his own affiliates to give them his version of the "AM facts of life," but reiterated that it would only mean going over the same ground. NBC prexy Joseph H. McConnell likewise expressed a willingness to huddle with the Station Planning Advisory Committee of key affiliate members.

In the face of the new certain network rate slash, one thing stands out above all else—that the whole future relationship between networks and affiliates is due for some drastic overhauling. For apparently the Affiliates Committee, sparked by Paul W. Morency, general manager of WTIC, the NBC basic affiliate in Hartford, has no intention of being stalemated or sidetracked, by the decision to slash network rates, in its own determination to reappraise AM's economic crisis.

The affiliate broadcasters, in reexamining themselves at last week's unprecedented three-hour rump session in Chicago, recognized that they, too, were to blame for the turn of events; that they had been "very rich and very lazy for too long" and that the time for strong, aggressive action had come.

Inequities Seen

It was the feeling among the affiliates that the webs, up to now, had been getting much the better of network-affiliate dealings, and with the webs moving more and more in a direction designed to upset the affiliate station's apple cart, such as invading the national spot business, etc., the time has come for the chains to make concessions, too. The affiliates feel that too many inequities exist under present conditions; that, with loss of network sponsorship revenue, the affiliates are entitled to a recapturing of more time for local sales or other such benefits that will accrue to the local broadcasters.

In joining ranks at last week's NARTB convention to counteract what was characterized as an attempt to give radio "cloak and suit business" status, the affiliates made

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NBC Sets Up Three-Man Economy Board to Review AM Operations, Sparking New Cost-Accounting Era

'Big Show' Shift

NBC's newly-promulgated economy board has already moved into action, and as the first step has decided to originate the Sunday evening "Big Show" closing stanza of the season on May 6 out of New York instead of Hollywood.

New playing-close-in-to-the-vest policy in AM may cue a switch in plans to originate next season's opening show out out of Paris and London, with a decision expected soon. However, program will definitely return to the air in the fall.

In the wake of their income difficulties, radio webs are studying methods of cutting overhead and increasing efficiency, which is expected to usher in an era of cost-accounting. Pointing up the trend is the fact that NBC has set up a board of three execs to review its entire AM operations from the standpoint of shaving its production nut. Possibility of an AM rate slash, raised by CBS' recent move, is seen hypoing the economy wave.

Probing the NBC setup will be a triumvirate of John K. (Jack) Herbert, AM sales veepee; Charles (Bud) Barry, AM program veepee; and Henry T. Sjogren, controller for the radio network. Significantly, although the previous reorganization of the web, affecting both radio and tele, was masterminded by an outside outfit (Booz, Allen & Hamilton) this new streamlining plan is to be spearheaded by an intramural team. Idea is to approach the subject from the viewpoint of men who know the industry from within.

ABC, too, has been investigating its operational procedures, using the management consultant services of Shaw-Walker. Two teams have been going over the web, cov-

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Long-Range NBC Deals Talked By Durante, Skelton

Jimmy Durante and Red Skelton are negotiating deals with NBC along the same long-range plans as that involving the recent 30-year Milton Berle pact. The Durante-Skelton contracts, too, will be of the salary-plus-insurance variety, giving NBC an exclusivity on their talent, both AM and TV.

In the case of Skelton it will terminate his present Sunday night at 830 (following Edgar Bergen) slot on CBS. (Procter & Gamble moved the show over to Columbia from NBC a couple seasons back.)

Some of the CBS execs are reportedly doing a burn over the Skelton exit, asking "How did we ever let him get out of the house?" Factor in the negotiations was Freeman Keyes, of the Russel Seeds agency, who has a percentage stake in the Skelton package.

Both the Durante and Skelton deals are still in the processing stage, with final details still to be ironed out.

WNOP Charges Monopoly In Frick's Cincy Reds Ban; Appeals to FCC

Cincinnati, April 24.

WNOP, daytime smallie in Newport, Ky., opposite Cincy, is making a direct appeal to the FCC and the U. S. Department of Justice for permission to carry the Liberty Broadcasting System's game-of-the-day series.

James G. Lang and his wife, owners, and Morris H. Coers, public relations director of the station, are in Washington to protest the ban, which Liberty advised them had been ordered by Ford Frick, National League chief, and Warren Giles, president of the Cincinnati Reds.

Coers branded the order as "setting up a monopoly for the local baseball club and the one local station (WCPO) which airs its games." He complained further: "It's a sad day when anybody gets a monopoly on the national pastime."

WNOP won a similar fight a year ago by clearance through FCC and the Department of Justice.

Ken Church Back in Cincy

Cincinnati, April 24.

Kenneth Church has rejoined WKRC as national sales manager of its radio and TV operations.

He left KMOX, St. Louis, to join WKRC in 1940 as sales manager, later became manager of WCKY here and then switched to WIBC, Indianapolis.

NBC Summer Plans Await Rate Move

Confusion into which the industry has been thrown by the CBS rate axing move, followed by the fight to stop the cut, may toss a monkey-wrench into some webs' summer program plans.

As an example, NBC's "Summer Tandem" operation, which is supposed to start on May 7 for 20 weeks, has been stalled. Potential participants in "Tandem," like other advertisers, are waiting to see what develops on the rate situation before making any commitments. At the same time, NBC may have to revamp its proposed show lineup to include some cheaper packages if the sponsors don't come in.

As planned at present, "Summer Tandem" will involve 60 minutes of programming nightly, five evenings a week, from May 7 to Sept. 23. Cost to each bankroller will be $20,000 weekly, or $400,000 for the full ride. For this nick each of six participants will get one plug each night on a rotating basis.

Present lineup includes: Boston Pops Orchestra, with Arthur Fiedler, Mondays from 10-11 p.m.; "Screen Directors Playhouse," Thursdays from 10-11 p.m.; "It's Higgins, Sir" and "Magnificent Montague" back-to-back Fridays, 8.30-9:30 p.m.; "Amazing Mr. Malone" (with John Lund) and "Man Called X" Saturdays, 8-9 p.m., and "Tales of the Texas Rangers" and "$64 Question" Sundays, 9:30-10:30 p.m.

Kroger's Radio Billings To Ruthrauff & Ryan

Chicago, April 24.

Radio billings of the Kroger Co., major grocery chain, has shifted to the Chi office of Ruthrauff & Ryan from Kiesewetter & Assocs. N. Y. Grocer is currently bankrolling "Share the Wealth," syndicated quarter-hour daily giveaway emceed by Peter Donald and aired on some 25 midwestern stations.

This is the account's third shift in recent months. "Wealth" package was formerly handled through Lawrence Roberts agency before moving to the Kiesewetter group earlier this year.

Kroger's TV and black and white biz remains with the Ralph H. Jones agency, Cincinnati.

DEAN CAMERON SHOW
With Dean Cameron, Lansing Shields
30 Mins.; Mon.-Fri., 4 p.m.
Participating
WJZ, N. Y.

Dean Cameron, whose folksy homemaking show has been on WOR for the last year, has moved over to WJZ, with his program now in the 4-4:30 p.m. slot. His easy-going approach, nicely-timed philosophical remarks promise to make his broadcasts as ingratiating at this new station as with his WOR audience. Cameron's extensive career in radio as announcer, newscaster and show producer naturally are reflected in his nicely-paced 30-minute stint. The amazing part, perhaps, is how he slides in a full batch of plugs for different products without the curse that goes with some outright commercial blasting.

Cameron had Lansing Shields, Grand Union Stores prexy, as his guest, with the price of foodstuffs and government controls covered in thorough and sensible fashion. The chain store head felt that the only partially-controlled economy, as outlined in the most recent Eric Johnston edict, would not keep control of food prices. Instead, he believed that controls would have to extend back to the farm and cover all processing if they were to work.

Typical of his easy handling of a subject, Cameron took the old saw, "how time flies," to reflect back the 14 years since the MacArthurs were last in the U. S., bringing topical events of that previous period. His summation was that basically "times have not changed much," with people still seeking much the same things as 14 years ago.

Cameron appears well on his way to being as popular with the housewife in his new location as he was on his old one. *Wear.*

GEORGE GRIM'S CANCER STORY
With George Grim, Rolf Opjarden, others
Producer-writer-director: George Grim
Sustaining
30 Mins.; Sat. (14), 8:30 p.m.
WCCO, Minneapolis

A sustaining public service offering, this transcribed show daringly and dramatically treated a dreaded subject without mincing any medical or physical terms and, because of the skill of its construction and writing and the excellent non-professional (excepting George Grim) performances of its participants, it came through as engrossing radio fare in which the interest was successfully held throughout. This was aside from its educational value and other benefits which might have accrued to its listeners.

While cancer is of vital concern to everybody and everything pertaining to it necessarily therefore must brim with human interest it's at the same time a subject which must be handled delicately in order to enlist attention and keep the listeners from tuning off. Grim was easily equal to the occasion. In view of the non-professional cast, the smoothness, finish and swift-pacing of the narrative was all the more remarkable and a testimonial to Grim's great talents in his field. The illusion of reality was never lost for an instant during the 30 minutes.

Presented in behalf of the Cancer Drive, the show related how Rolf Opjarden, a Minneapolitan employed by the Employment Security Office, was induced by cancer drive advertising and an interest in his physical well-being to present himself at the University of Minnesota Cancer Detection Center for a checkup. It described in dramatic form the clinic's procedure, taking Opjarden through step-by-step. Brought out was the fact that his decision to have a checkup resulted in an unsuspected stomach cancer being detected in sufficient time for a successful operation and that Opjarden today is a healthy, happy man.

Opjander "played" himself on the show and he was a "natural," answering questions quickly and intelligently in a clear, perfect radio voice, describing various checkup details adeptly and giving the impression of deep gratitude. There were flashbacks to clinic scenes with non-pro nurses and doctors coming through in surprisingly expert fashion as actors. Grim punctuated the action with his narration and commentaries in his usual clear, concise and compelling manner. Opjander employed no script, thus heightening the realism. And, as Grim commented at the start to rivet attention, here was the story of "A Man" and how he replaced cancer with hope, and it wound up in every respect as a bangup radio job. *Rees.*

FRANK BISHOP, PHILOSOPHER
Producer-writer: Tom George
30 Mins.; Mon.-Fri., 4:30 p.m.
Sustaining
WOR, New York

WOR's replacement for the "Dean Cameron Show," which WJZ has taken over, is "Frank Bishop, Philosopher." Bishop is actually Tom George, who had been doing a Saturday afternoon disk jockey show featuring hillbilly tunes for the station. His voice is similar in its informal, folksy quality to that of Arthur Van Horn, who does the "Dean Cameron" stint, but sounds older. Aim evidently is to latch on to an older group of femme listeners with the Galen Drake type of delivery of light commentary on the news, human interest yarns and Elbert Hubbard philosophizing.

On the preem Monday (23), Bishop offered some random notes on the MacArthur Day parade, chatty stuff such as what the man next to him in the crowd said; a hint on a housewife using jeweled hatpins to decorate a pillbox chapeau; a yarn about an escaped prisoner who locked up the pursuing bloodhounds; gab about the weather; and some thoughts on mosquitoes, such as "what do the pesky things eat when there's no people around?" Relieving the straight spieling were romantic disks, such as "All the Things You Are," "You Do Something to Me" and "This Can't Be Love." Tunes were generally well selected.

It added up to a slow-paced, pedestrian stanza with little fireworks, but one that may be suitable for spotting participations aimed at the hausfrau relaxing after a weary day. *Bril.*

BILL & MARY
With Everett Kemp, Leona Anderson
Writer: Kemp
Producer: Ken Heady
15 Mins., 1:45 p.m., Mon.-thru-Fri.
Sustaining
KCMO, Kansas City, Mo.

One of the few daytime serials maintained at the local level in this area is this afternoon quarter hour of oldtimers on KCMO. It began some months ago as a once a week entry, but recently was stepped up to a five-timer in deference to mounting interest. A large slice of small town life leisurely paced, it fits well into the new emphasis on rural programming at KCMO.

Bill and Mary are an elderly couple retired and living on his modest pension in any little town, with their pooch, Wag-Mop. Theme deals with their day to day living, going fishing, Bill's hanging around with the gang at the crossroads store, taking a hand in doings of their young friends, etc. There's enough going on to warrant day to day listening, but show isn't designed to enrapture listeners with enthralling plots and unexpected twists.

Rather it almost telegraphs its plot punches as it takes the direct approach to create a big helping of nostalgia and home-town flavor. It is long on these factors, and therein is most of its appeal. Everett Kemp, a veteran character actor in these parts, guides the doings as scripter, and contributes a great deal to the particular flavor with his pet expressions and genuine old-fellow character. As long-time wife, helpmate and balance-wheel of the couple Leona Anderson as Mary is a fitt'n match for take-it-easy, let's-go-fishing Bill. They aptly fill the show with "Oh pshaw," "Well, I swan," and "Now, Bill, you cain't do that."

These two are aided and abetted by others of the WCMO staff, producer Ken Heady doubling as "Grampa" and Milt Dickey of the announcing staff stepping in as the crossroads store-keeper. Mostly it's Bill and Mary and these two, but if other voices are needed anybody on the time sheet may be roped in. While the home-town flavor is pretty broad by design, it's kept from being corny and made believeable by the trouping of Bill and Mary.

Some sponsor could well pick this one up for attention from afternoon tuners who want amusing but untaxing listening. *Quin.*

SEEK HOUSTON FCC OK

Houston, April 24.

An application has been submitted to the Federal Communications Commission for a new standard broadcast outlet, the second in recent weeks. Latest applicant is KATL, Houston, which states it will operate with 70% commercial time and 30% sustaining.

Other applicants are Kelly Bell and J. C. Stallings of KOSF, Nacogdoches. They seek facilities to operate a 250-watt outlet.

BUDDY ROGERS

"The best emcee on Video."—N. Y. Daily Mirror.
RADIO—"Buddy Rogers Show"—Monday thru Friday, 3 p.m. WOR-Mutual.
TELEVISION — "Cavalcade of Bands"—Tuesdays 8 to 9 p.m. DuMont Network. "Buddy Rogers Show"—Monday thru Friday, 12:30 P.M. WOR-TV Channel 9.
Management
Gainsborough Associates, Inc.—N. Y.
Mal Boyd—Hollywood

F. D. R. MEMORIAL
With Guy Wallace, announcer
Producer: Wallace
Writer: Jules Bergman
30 Mins.; Thurs. (12) 10:15 p.m.
Sustaining
WFDR (FM), New York

On the sixth anniversary of his death, WFDR honored the memory of the man for whom it is named, Franklin D. Roosevelt, with a documentary that recreated those fateful days when the nation heard the news of his passing. It was a commendable undertaking, but not without flaws.

Airer started with a recording of the bulletin with which John Daly interrupted a CBS program to break the tragic news. Then it went on to present eyewitness accounts, as aired at the time, of the funeral cortege and the "lonesome train" that carried the President's remains to Hyde Park. These included the description of the train for WCAU, Philadelphia, by Glenn Adams (now on the WFDR announcing staff), and Arthur Godfrey's moving narrative for CBS of the solemn processional.

This material still packs a punch. However, the stanza was overboard on commentary scripted by Jules Bergman and delivered by Guy Wallace. The eulogy was talky and not up to its subject matter. There wasn't enough of Roosevelt himself. The segment which included his Four Freedoms speech was a highspot that called for more of the same.

Production, with musical effects integrated by Irving Rabinowitz, was well handled. *Bril.*

WESC Control in Switch; Ennis Bray to Manage

Greensboro, N. C., April 24.

Acquisition of controlling interest in WESC, Greenville, S. C., by Mrs. Scott Russell of Greenville, subject to approval of the FCC, was announced here. Mrs. Russell is president of the company.

Mrs. Russell says when the transfer becomes effective Ennis Bray, former Greenville radio executive who now operates a station at Concord, N. C., will become general manager of WESC. Bray, for seven years, was manager of WRMC here. Mrs. Russell's husband, founder of WESC, died last April.

Barnyard Music

Minneapolis, April 24.

WCCO survey reveals that many barns, cattle stables and even poultry coops in this territory are radio equipped. Farmers and employers like to listen to radio shows while they work. Some even believe that radio music makes for more contented cows, chickens, etc., and is conducive to cattle and poultry health and larger milk and egg yields for that reason. These farmers cite yields before and after radio to explain their beliefs.

While Bob DeHaven, WCCO personality, was in Blue Earth, Minn., one man told him that a radio had been installed in the barn for eight years so that DeHaven and other shows could be heard.

WHAT ARE THE CAUSES OF CRIME?
With Jack Curtis, Rita Lloyd, Stan Geverts, Jack Turine, Arthur Sieland, George Feingold, Thomas Fleming, S.J.; Dwight S. Strong, Dr. Eleanor Povincedeck
Producers: Alan Carter, Jerry Sandler
Director: Jerry Sandler
55 Mins.; Fri., 9 p.m.
WNYC, N. Y. (transcribed)

Prompted by the recent Kefauver Committee's investigation on crime in the U. S., WNYC, New York's municipal station, came up with a thought-provoking one-shot that deserves praise for good programming and important public service. In the format that was divided between a dramatization and a round-table discussion, producers Alan Carter and Jerry Sandler tackled the problem of crime in this country with expert showmanship and educational values.

The dramatized segment, titled "Shame of the Cities," unfolded excerpts from Lincoln Steffens' career. Steffens, the initial muckraker, uncovered corruption in city governments long before Sen. Kefauver was old enough to vote. As a newspaper and magazine reporter, Steffens toured the country's big cities to discover the influence graft and gambling had over city officials. Steffens, without the aid of TV, aroused as much public indignation as the Kefauver Committee. Probing into the cause of corruption, Steffens concluded that the privileges themselves were to blame. Jack Curtis handled the role of the muckraker with sincerity and restraint while the other cast members were effective in lesser assignments. Arthur Leigh's background score complemented the mood appropriately.

The second segment, titled "Shame of the Nation," was devoted to a round-table discussion of the causes of crime. Panel consisted of Dwight S. Strong, executive secretary New England Watch and Ward Society; George Feingold, former Attorney General of Mass.; Thomas Fleming, S.J., assistant professor of government at Boston U.; and Dr. Eleanor Povincedeck, assistant professor of psychiatry at Boston U. Although the discussion concentrated on the prevention of crime instead of the causes, session offered lively listening. All agreed that children should be taught to develop a sense of civic duty and responsibility since the apathy and indifference of the public today was a direct cause of the corrupt politician.

Jerry Sandler's direction and supervision kept the session well paced throughout.

SEARCH FOR STARS
With Shelley Wallace, others
Producer: Ken Sullivan
30 Mins.; Thurs., 8 p.m.
MOTOROLA DEALERS
WROW, Albany

Program is in the familiar amateur show format, but it has one difference for area radio, in the use of a vaudeville-nightclub comedian as emcee. First half-hour, from Hellman's Paramount Theatre, proved moderately listenable. Vocal talent was reasonably satisfactory, particularly in the case of closing contestant — 18-year-old soprano-operator. Shelley Wallace interviewed them at a little length, striving to individualize, give them ease, and play for light comedy. A friendly chap, with some vocal mannerisms that might be modified for radio, he should build as the series unfolds. A guest closed the program: winner of another amateur competition, he sang, after reporting he would open soon professionally in Baltimore. Dialing audience is invited to vote; grand prize is an all-expense trip to New York for a network airing. Stage show runs 30 minutes longer.

George Leighton registers competently as spieler with a sufficiency of messages for Motorola. *Jaco.*

JUST FOR KICKS
With Randy English
55 Mins.; Mon.-Tues., 12:05 a.m.
Sustaining
WTRY, Troy

Jazz holds the spotlight on late-evening shows conducted by Randy English, vet announcer. Show has strongest appeal for lovers of hot music. Other listeners may find it wearing on the ear, if they stay for scheduled 55 minutes.

English obviously is a student and devotee of jazz judging by his comments. He selects numbers from a large library. Guests are presented casually. English's delivery is sometimes choppy and his accent hard, New England, but his manner is warmer than on straight broadcasts. He might broaden program's range with recordings like Tommy Dorsey's "Song of India," turntabled on stanza caught. *Jaco.*

SECOND RIGHT
With Ralph Bellamy, Charlotte Holland, Bernard Lenrow, Wesly Addy, Joseph Wiseman, Luis Van Rooten, Santos Ortega, Joseph De Santis, Maurice Franklin
Writer: Morton Wishengrad
Director: Roger Bower
30 Mins.; Thurs. (19), 10:30 p.m.
WOR, from New York

WOR rates kudos for this timely segment of public affairs programming. In association with the American Jewish Committee, station offered a dramatization of the first Passover seder (religious service) in America on the eve of the annual Jewish holiday celebration.

Intelligently scripted by Morton Wishengrad, "Second Right" unfolded the tale of 23 Jewish refugees in the young colony of New Amsterdam who battled with Peter Stuyvesant for the right to bear arms in the citizen army. Conflict took place in 1654 during the Passover celebrations conducted by these refugees, who had recently arrived from Brazil. In an impassioned plea for the rights of free men to bear arms in defense of their colony, whether they be Jewish, Lutheran or Roman Catholic, the spokesman for the Jews convinced Governor Stuyvesant that any other course would breed a slave state. Governor accepted the refugees as citizens of New Amsterdam and sent them home to complete their Passover ritual.

Ralph Bellamy was convincing in the role of the spokesman and Charlotte Holland supplied the necessary balance as the helpful wife. Others in the cast met script demands in good form. The WOR orchestra, under direction of Sylvan Levin, supplied appropriate musical backing.

BOY SCOUTS ON PARADE
With Tom McShane, Ken Carson, Others
30 Mins.; Sat., 9:30 a.m.
HOME SAVINGS BANK
WOKO, Albany

Safety program is given a front of entertainment through musical numbers by members of local Boy Scout troops. The talent displayed doesn't seem outstanding; probably shouldn't be expected, in view of the ages involved. Tom McShane, director of the Capital District Safety Council, asks the lads questions about personal and group safety. Idea is sound and beneficial although more flexibility might emphasize the points made and improve the program presented.

McShane has an easy, friendly manner with the kids. Ken Carson, vice-president of the bank, substituted for McShane on one segment. *Jaco.*

KDRO Ordered by NLRB To Bargain With AFRA

Washington, April 24.

National Labor Relations Board last week ordered KDRO in Sedalia, Mo., to bargain collectively with the American Federation of Radio Artists as the agent for its announcers, and to stop interfering with its employees in their union activities.

Affirming findings of a trial examiner, that the station had engaged in unfair labor practices, NLRB also ordered that KDRO offer reinstatement to two former announcers who were discharged, the examiner found, because of affiliation with the union.

Election to determine whether technicians at WBMR and WBMR-TV, in Jacksonville, desire to be represented by the International Brotherhood of Electrical Workers, was also ordered last week by the NLRB.

Board found that all technical employees at the station's studios and transmitters, excluding radio-announcer-control operators, TV announcer-control operators and several other types of workers, are eligible for organization into a technical unit. Employees engaged in technical operation less than 50% of their time, were held ineligible to vote.

FCC Nixes KELT Permit

Electra, Texas, April 24.

Federal Communications Commission Examiner J. D. Bond has denied a license to KELT here and also denied permission to transfer control of the outlet, ruling that there was illegal transfer of ownership and financial misrepresentation.

Outlet operates with 250 watt days on 1050 kilocycles and is licensed to the Oil City Broadcasting Co., consisting of a partnership of C. C. Elkins, Jr., and Bill F. Lindsay. The outlet would be transferred to a corporation consisting of Elkins, Lindsay, Allen Melton and a group of nine others.

FM'S 'TO MARKET WE WILL GO'

CBS's New Administrative 'Format'

A re-patterning of the administrative setup is reported on tap at CBS. The new executive "format" purportedly is designed to hew somewhat to the split-down-the-middle technique evolved at NBC, in giving both the AM and TV departments a greater flexibility in making separate deals.

As presently set up, Columbia adheres to an integrated administrative pattern practically right down the line, including programming (Hubbell Robinson for both AM-TV), sales (Jack Van Volkenburg both AM-TV); top echelon maneuvers on AM-TV talent deals, properties (Daniel O'Shea), etc. There's considerable conjecture on how extensive the shakeup will crystallize itself, or how drastic the separation scheme will affect current executive posts.

The CBS hierarchy is now reported as feeling that, with the new AM vs. TV economy shaping up (in line with the web's radio rate slash innovation), a departure from the "one big corporation" is now in order; that the need for each divisional unit operating on its own, now manifests itself. This would apparently not only apply to programming, sales, etc., but to all phases of administrative undertakings, such as theatre investments, studio and property acquisitions, etc. Tax angle is also reported an important factor in the new CBS "thinking."

AM-TV Coverage on Mac Homecoming Breaks All Records; Biggest Aud Yet

Radio and television coverage of Gen. Douglas MacArthur's homecoming was a precedent-shattering operation that provided the most extensive—and expensive—reportage of any public event, and racked up the biggest audience ever to witness and hear such a spectacle.

The "big parade" in New York Friday (20) had a TV Hooperating in the metropolitan area of 43.6 with a 99.1 share of the video audience. The General's address to Congress on Thursday (19) afternoon had a TV Hooper of 48.7, with 100% of the audience in all the cities regularly used by C. E. Hooper to check TV ratings. Sets-in-use figure was 44%, compared with the average of 5.7% in New York City for the previous reported period. These figures compare with a rating of 34.3 for the highest-rated period of the Kefauver crime probe hearings in New York.

American Research Bureau's survey indicated that the General's speech to Congress got 44% of TV homes in New York, 52% in Chicago and 60% in Washington.

With the entire broadcasting industry working together to provide the intensive coverage, all of MacArthur's moves from Tokyo to Hawaii to San Francisco to Washington and finally to Gotham were carried both by radio and by tele, latter in some cases using film where live facilities weren't linked to the cable. For instance, films of the Frisco ceremonies were given lightning-speed processing and fast airline delivery to Chicago for screening to the nation's televiewers in a matter of hours.

Peak of Ingenuity

Coverage represented a peak of electronic ingenuity. Radiowise, the webs had a score of microphones at various vantage points along the route of the MacArthur motorcade in Gotham. Additionally, there were several mobile units cruising with the entourage.

Videowise, the DuMont network coordinated the TV industry's pooled telecasts from Washington and New York. An estimated $2,500,000 worth of equipment was used to lens the parade alone. Nine mobile cameras were used, with the various stations and webs

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RUBY ANDERSON AS WGN'S VIRGINIA GALE

Chicago, April 24.

Femme commentator Ruby Anderson launched a dual-personality spread on WGN with her takeover last week of the station's house name of Virginia Gale on the "Virginia Gale Show" aired six mornings weekly. Miss Anderson also has an afternoon WGN strip under the house title of Jane Mason. Both are participation shows aimed at the hausfrau.

Miss Anderson joined WGN in October after a stint with the Chi office of Ruthrauff & Ryan ad agency, and earlier radio work on WIRE, Indianapolis, and WOWO, Ft. Wayne.

Citation for Sholis

Louisville, April 24.

Victor Sholis, director WHAS-AM-TV, last week was cited as the layman contributing most to the cancer control program in the United States. Presentation of the 1951 award of the American Cancer Society was given to Sholis by Dr. Elmer Henderson, prez of American Medical Assn. and was aired over both WHAS-TV and AM facilities.

Sholis initiated a special airing on the cancer subject, which utilized recordings and live inserts, bearing on a cancer patient, which was given a one-time shot on WHAS, later repeated, and then CBS took the script and put it on the net as one of their documentaries.

Al Fresco Dialing Up 54% in Gotham Over 1950 Record

Out-of-home radio listening is taking a sharp upswing, according to the latest report of The Pulse, Inc., for metropolitan New York. Comparing the out-of-home audience for February, 1951, with the same period of '50 shows a 54% increase.

Special study reveals that there were as many o.o.h. listeners this February as there were last August—the summer period when outdoor dialing is generally high.

WNEW, New York indie which initiated the special quarterly study by Pulse of this normally uncounted AM audience, noted that its average quarter-hour o.o.h. rating for February, '51, was 43% higher than the same period in '50.

Listening in autos continued to lead, accounting for 47% of the total o.o.h. audience. At-work dialing followed with 27% and listening-while-visiting accounted for 23%.

Almost three out of 10 people (totaling about 2,800,000) in metropolitan New York listened to AM outside the home on an average February day, Pulse reported.

WNEW research director Claire Himmel attributes the continued rise in out-of-home listening to such factors as increases in ownership of car radios; the sharp upswing in news interest, and aggressive promotion of o.o.h. dialing. Among WNEW's o.o.h. promotions are tie-ins with the Automobile Club of New York and railroads for travel, weather and resort information useful to dialers away from home, plus slanting of copy on certain shows to attract this audience on a year-round basis.

$1,500,000 'BASKET' BOOM

FM benefitted to the tune of better than $1,500,000 last year from advertisers beaming to supermarkets, according to Stanley Joseloff, head of Storecast, Inc. Latter outfit now winding up its fifth year in the field, accounted for "considerably more than half of those billings," Joseloff told VARIETY this week.

Storecast, which now has operations in five markets, is due to move into the metropolitan New York area within 60 days through a tieup with First National Stores in Westchester County. Finast outfit is adding its stores in the Gotham suburb, based on success of its link with Storecast in Philadelphia and northern New Jersey.

Continued growth of Storecast and the booming of deals between radio stations and grocery chains, Joseloff says, emphasizes the need to overcome the lag between advertising in national and local media and the consumer's actual purchase. Since 60% of purchases in stores represents impulse buying, point of sale influences are of vital importance, the argument runs. The old-fashioned grocery, which was able to guide customers' purchases, has given way to impersonal supermarkets. Storecasting operations attempt to compensate by making the larger retail outlets more cordial via recorded music and to substitute for the grocer's personal spiel by the commercial plugs.

Outfit is also able to bring a sponsor's radio personality into the stores. Thus ABC's Don McNeill, who is co-sponsored by Swift, has recorded commercials which remind the shopper to buy Swift while she's in the store. And Red Barber, who beams for Schaefer beer, makes a pitch for the brew just before his recorded intro to the Storecast sports scoreboard. In various markets, local radio gabbers are used on Storecast to hypo their advertisers' sales.

Wide FM Links

Storecast doesn't own its FM stations, but serves as sales representative for WGHF, New York; WFMF, Chicago; KQV-FM, Pittsburgh; WMMW-FM, Meriden, Conn.; and WIBG-FM, Philadelphia. In Chi and N. Y., Storecast uses outlets working with Functional Music, the Marshall Field Enterprises company which provides background music via FM for cafes and factories. However, Storecast has no direct connection with Functional Music.

While other outfits are beaming

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KOMO Leads in Awards As Seattle Club Hands Out Its Kudos for Year

Seattle, April 24.

Annual radio awards of the Seattle Advertising and Sales Club were pretty well spread around this year, with most local stations sharing in the awards. KOMO came up with more firsts than any other station. In the commercial program class two first awards were given — one for daytime — "Tisket A Tasket," with Tubby Clark, on KIRO, and "Scandia Barn Dance" on KOMO.

Commercial live spots had a Fisher Flouring Mills spot campaign in first place with a Sears-Roebuck campaign getting honorable mention. In the transcribed spot category "Ivar's Acres of Clams" got first, and a series of musical spots produced at KJR with Bob Harvey's band for the Washington Dairy Commission got honorable mention.

In the public service category, the 24-hour "Seattle Symphony Drive" put on by Hal Davis and Norm Bobrow on KRSC got a first award, and in the public relations group the Post-Intelligencer's "Quiz Down" on KOMO got first, with "Voices of the Northwest" on

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Kobak's Resignation From BAB Seen Aftermath of Chi Blowup

Ed Kobak has served notice that he wants to bow out as chairman of the board of Broadcast Advertising Bureau, but under somewhat confusing circumstances. Kobak says he originally expressed willingness to do a short-term job, but because of the pressure of his consultancy operation didn't want to commit himself to BAB over too long a stretch. As to reports that an executive schism prompted his action, Kobak says "It's all news to me."

However, out of the National Assn. of Radio-Television Broadcasters convention last week came entirely different versions, backgrounded by reports that Kobak and William Ryan, the BAB prexy, have not been seeing eye to eye on matters, and that Kobak's resignation was the culmination of a Chi showdown.

Sources close to the BAB picture say that the Kobak-Ryan breach had existed almost from the day Kobak took over the board chairmanship, but that it had become intensified in the few weeks preceding the NARTB convention and in the setting up of the BAB convention agenda.

Reported blowup, in which, it's said, both gave vent to their feelings, came smack in the midst of the convention, with Kobak serving notice that, after November, to "count me out," but fortunately it didn't erupt until after the BAB had projected its story to the convention at its most successful meeting to date. And one in which Kobak played a prominent role.

It's reported that the exchange of correspondence between Kobak and Ryan over the past few weeks is indicative of the mounting feeling.

While Kobak, on the one hand, it's contended, was of the opinion that the BAB bylaws could use some revision to broaden the powers of the board chairman, Ryan thought they were plenty broad enough. Understood, too, that Ryan practically blew his top when Kobak lined up the speaker agenda for the Chi BAB meet, with A. C. Nielsen and some other Kobak consultancy clients on the tentative speaker list.

Ryan, too, it's claimed, didn't like the speech on rate cuts Kobak made in Georgia a couple weeks back, on the basis that Kobak's remarks weren't exactly in line with BAB's thinking. Kobak later explained that he was speaking as an individual, not as BAB board chairman.

Over and above the schism, the convention left little doubt that BAB had come of age and had achieved industry support and recognition.

FCC Nixes Parent-Son Duopoly in Greensboro

Greensboro, N. C., April 24.

The FCC has advised Nathan Frank, of Henderson, N. C., that he must dispose of his interest in WHNC before his petition for permission to build another station in the same community will be considered, and that he cannot sell his WHNC interest to his son, Dr. Claye Frank, and still obtain the second station.

The Commission did grant Frank a requested extension of time to dispose of his WHNC interest, however.

Peabody Awards Stir Discontent Among Panelites

New York and Los Angeles listening posts which submit recommendations for the George Foster Peabody awards are reported burning at the list of winners which will be announced tomorrow (Thurs.) at the N. Y. Radio Executives Club lunch in the Waldorf-Astoria Hotel.

Some local bodies, which include prominent educators, leaders of organizations and representatives of the public, feel that their suggestions aren't given enough weight in the final selection. For that reason, some members of the present local bodies may not participate in next year's selections.

Awards committee, which is backed by the U. of Georgia and the National Assn. of Radio and Television Broadcasters, has the policy of holding up release of the kudos until the presentation ceremonies. However, identity of winners has been an 'open secret' in the trade for weeks.

Unofficial listing of awards and citations, as gathered by VARIETY, follows: public service, "The

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Moore to Talk on House Red Probe at RWG Meet

Sam Moore, scripter who invoked rights under the Fifth Amendment to the Constitution in refusing to answer questions before the House Committee on Un-American Activities last week, will report on his appearance before the probers to the Radio Writers Guild membership at Holland House, N. Y., on May 8. Moore will answer questions from the floor.

Union is attempting to get taped excerpts from Moore's testimony, and the Representatives' queries for playing to the meeting.

Guild has secured over 30% of the signatures of scripters listed by the networks and the RWG and is moving for an NLRB election to establish a "guild shop" for web freelancers. (Staff writers already have a guild shop.) If the RWG wins the poll, all freelance scripts would have to be by RWG members. However, unlike a "closed shop" arrangement, non-members could write scripts if they join the union within 30 days. Additionally, a poll is now being completed among writers for agencies to determine whether RWG should represent them.

Appeal by CBS against the New York Supreme Court ruling that the network's "morals clause" is subject to arbitration was heard yesterday (Tues.) by a five-judge board of the court's appellate division. Decision is expected in three weeks. Case was argued by Rosenman, Goldmark, Colin & Kaye for CBS, with Gray & Grossman representing the RWG.

PHILIP MORRIS JILTS DISKED 'LONESOME GAL'

Philip Morris has jilted the "Lonesome Gal," transcribed late-night airer plugging Bond Street tobacco in seven major markets. (In New York the cross-the-board stanza was heard over WOR.)

Reason for breaking up the romance with "Lonesome Gal" Jean King after three months, is that the tobacco outfit wants a show which it can use for wider distribution across the nation. "Lonesome" doesn't fit in with the plan, inasmuch as it is backed by other local advertisers in some 80 markets. As a result, Philip Morris is hunting for another property that can be tailored to its distribution needs.

Abe Schechter a V.P.

Abe Schechter, former news veepee of Mutual web, was upped to veepee at Crowell-Collier yesterday (Tues.).

He'll work on the mag outfit's public relations and promotion.

Already signed for the big summer roundup on NBC Television:

American Cigarette & Cigar Co.
The Door With No Name

The American Tobacco Co.
Manhunt

Armour & Company
Stars Over Hollywood

The Borden Company
Treasury Men in Action

Bristol-Myers Company
Break the Bank

Bymart, Inc.
The Somerset Maugham Television Theatre

Chesebrough Manufacturing Company
Greatest Fights of the Century

Colgate-Palmolive-Peet Company
Miss Susan

De Soto Div. of the Chrysler Corp.

Firestone Tire & Rubber Company
Voice of Firestone

Ford Dealers of America
Ford Festival

General Foods Company
Hopalong Cassidy

Gillette Safety Razor Company
Cavalcade of Sports

Hollywood Candy Company
Hollywood Junior Circus

Kraft Foods Company
Kraft Television Theatre

Lever Brothers Company
Hawkins Falls

P. Lorillard Company
Original Amateur Hour

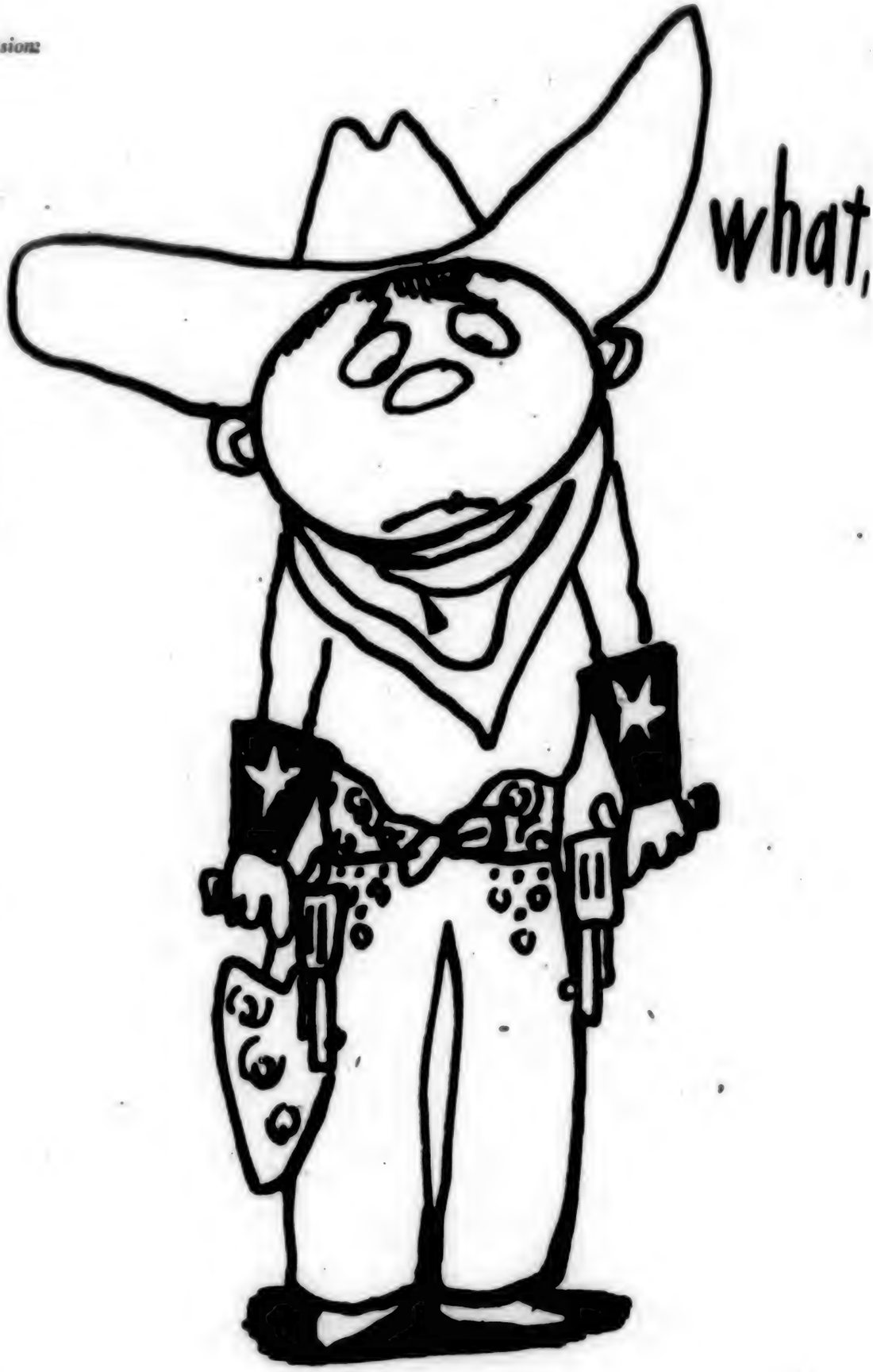
Miles Laboratories, Inc.
Quiz Kids

R. J. Reynolds Tobacco Company
Camel News Caravan

Riggio Tobacco Corporation
Leave It To The Girls

Welch Grape Juice Company
Howdy Doody (two segments)

Lehn & Fink Products Corp.
The Doodles Weaver Show



no hopalong?

A hiatus for Hoppy? Not on your life, podner — summer's bigger 'n a ten-gallon Stetson on NBC Television!

For millions of kids, the thrill of seeing Cassidy rout the rustlers is the same any Sunday of the year — summer or no.

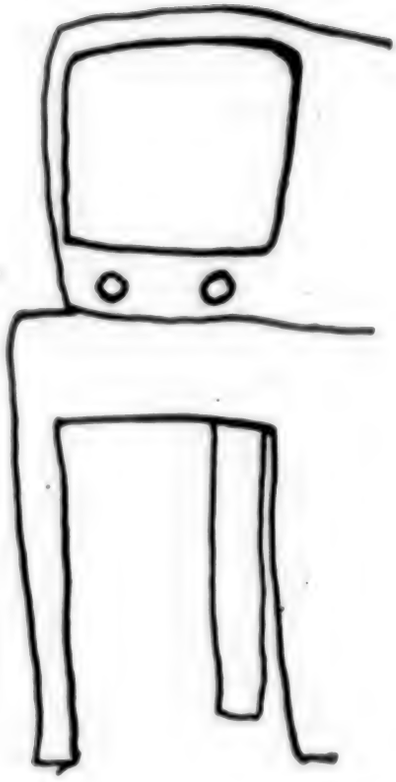
It's the same way with television's grownups. A show is a show in any season, as proved by the hefty ratings NBC programs scored last summer (24.5 average Nielsen), and the three out of four TV set owners who chose television as their "most frequent" summer evening activity.

To corral *this* summer's tremendous audience (forty million viewers of NBC programs a week), a whole posse of advertisers already have signed for campaigns on NBC-TV . . . with more joining up every day.

Despite the rush, there are still a few cream time periods (e.g., Tuesday 8-9 pm) and lots of wonderful straw hat shows at NBC to pick from.

And we doubt if big-time television will ever be as attractively priced as it is under NBC's summer incentive plan.

Come on in, podner — it's just hoss-sense!



NBC summer television

POP. 40,000,000

Editors See 'Shortsighted' Policy In Curb on Video News; Aids Sales

Washington, April 24.

Does television hurt the newspaper business? There were differing views on this question at a panel session here before the American Society of Newspaper Editors at its convention here last week. One editor, E. C. Hoyt of the Cedar Rapids (Ia.) Gazette, thought TV a competitor and should be treated as such, without help from the newspapers.

But another editor, Ralph McGill of the Atlanta Constitution, thought it would be "shortsighted" to deny television news space. People will always want to read what happens, even though they heard it or saw it," he asserted.

In support of his position, McGill cited a survey in Washington and other cities which showed extra heavy sales of newspapers immediately following the Gen. Douglas MacArthur address to Congress and his reception in the Capital. The same was true, he said, at the time of the Kefauver Crime Committee hearings.

John Hayes, veepee of the Washington Post TV station, WTOP-TV, regarded television as "an intense new competition for the free time of the American people," which calls for greater emphasis by newspapers on background reporting and news not covered by radio and TV. If this isn't done, said Hayes, newspapers will become "a secondary medium of information."

Hayes said he wasn't "too concerned about temporary advertising dollars" diverted from newspapers or radio to TV. "It seems to me," he said, "that all advertising eventually offers some return to all media. The more advertising, the more sale of products. The more sales, the more profits to the advertiser. The more profits, the more advertising for the media."

Newspapers can be certain, he added, that advertisers will apportion their budgets among the various media in direct proportion to the amount of the free time of the public they capture for their medium.

John Crosby, N. Y. Herald Tribune columnist, doubted that TV would hurt the newspapers, because people like to read about events after they have watched them on video.

Loewi in Britain On TV Mission

London, April 24.

Mortimer W. Loewi, managing director of DuMont TV, is concluding a three-point mission in Britain to stimulate program material for American television. London is the first jumping off point in a European talent search which will be continued in Paris, Rome and other European cities.

The three objectives aimed at by Loewi are: (1) to secure British motion pictures for American TV; (2) to contract for the production of British films to be screened on American networks; and (3) to find talent in Europe to supplement that already available in America.

Loewi admitted that he had already acquired a substantial number of British films, but declined to indicate how many were involved and with whom the deals had been concluded.

He admitted that he was finalizing negotiations with a British producing outfit for making a series of films with classic stories which he reckoned would have widespread appeal throughout America. Subjects which were under consideration were a Scotland Yard series, the adventures of Robin Hood, the Three Musketeers and King Arthur's Court.

O'Neill to Wm. Morris

James O'Neill, former head of magazine publicity for 20th-Fox, joins the William Morris Agency where he'll be in charge of TV scripters.

Before the film company post, O'Neill was story editor for Young & Rubicam.

ST. LOO CIVIC GROUP IN BID FOR TV CHANNEL

St. Louis, April 24.

A committee of civic biggies appointed last week by Mayor Joseph M. Darst will seek reservation of a TV channel for a non-profit and educational station in St. Louis. A recent FCC decision provides such a channel for the city if some sponsoring agency shows adequate intent to FCC before May 7 to use it.

Darst said that the committee will present such proof. George M. Burbach, general manager of the St. Louis Post-Dispatch KSD-TV station, and J. E. Risk, chief engineer of the station, are members of the committee which will be enlarged to include representatives of St. Louis county schools, Lutheran parochial schools and of various Parent-Teachers' and School Patrons' organizations in the city and adjacent St. Louis County.

It is estimated the new station will cost $250,000.

Happy to Decide On Mich. Baseball 'Invasion' Claim

Detroit, April 24.

Major league baseball club officials are awaiting a decision by Commissioner A. B. (Happy) Chandler concerning a complaint of the Central League that Detroit Tiger game broadcasts invaded their territory. Decision will have a major effect on baseball broadcasts.

Central League officials told Chandler that Tiger game broadcasts over a 48-station Goebel (Beer) Baseball Network, with WJBK serving as key station, violated baseball's radio and television rules.

Officials said each of the four Michigan teams in the Central League, Grand Rapids, Muskegon, Saginaw and Flint, have suffered attendance losses because of the Tiger broadcasts. Each team is seeking $10,000 from the Tiger baseball club and the sponsoring company to make up their alleged season's losses.

Chandler cited a law providing that the Tigers are free to broadcast games into the affected territories except at such time as any of the team is playing at home. However, he said he would have to check further before reaching a decision.

Twin City Clubs Like TV

Minneapolis, April 24.

Because the KSTP-TV technicians strike brought complications which made it necessary for the station to quit televising the contests, the New York Giants-owned Minneapolis baseball club had no video representation last season, while the Brooklyn Dodgers-owned St. Paul team continued on WTCN-TV nightly for a while during its home stands.

The club's experience at the gate during the aforementioned period has convinced "Rosy" Ryan and Mel Jones, the Twin City teams' general managers, that TV is more of an attendance stimulant than a deterrent, as far as baseball hereabouts is concerned. It has aroused interest in the game and teams,

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EDGAR PETERSON SET AS 'FALCON' GOES TV

"The Falcon," private eye character of both films and radio, is soon to start shamussing on TV. Indie packager Bernard L. Schubert, who owns the radio property, is building a video version and has signed Edgar Peterson, erstwhile producer of ABC-TV's "Pulitzer Prize Playhouse," to handle production.

"Falcon" is currently on NBC radio Sunday afternoons, with Kraft Foods sponsoring.

BEN LUDLOW
MUSIC
Ford Theatre

NCAA Maps Plan On Football Games

Washington, April 24.

A three-point plan to lift its TV ban on football games was adopted here last week by the National Collegiate Athletic Assn. A committee representing NCAA, headed by Tom Hamilton of the U. of Pittsburgh, submitted the proposal to the Dept. of Justice, which has been inquiring into the legality of the ban. Department was advised it would be kept "bully informed" on the association's TV policies.

The plan restricts each college to two televised games a season (one at home and one away) permits only one game to be televised in any one area on a given Saturday, and provides for a blackout of football telecasts in each area on one or two Saturdays to determine the effect on attendance.

Games to be televised will be selected by sponsors and networks.

Hamilton emphasibed that the plan is "strictly experimental" and will be tried out for only a year, while the Association continues its study of the effect of TV on footfall admissions. He said that NCAA convention in Dallas, in January, had declared "a moratorium" on TV and "not a ban."

The plan was drawn up by a steering committee and agreed to by a 12-man committee representing NCAA. One member said he felt confident it would not be in violation of anti-trust laws.

Asst. Attorney General H. Graham Morison said the D. of J. would not give out any legal opinion until it has had opportunity to "study thoroughly" the proposal.

Special Series on Tele Working for Philly's 'Operation Blackboard'

Philadelphia, April 24.

Dr. Roy K. Marshall, whose show, "The Nature of Things," is televised by NBC every Saturday, will present a special series, "How Television Works," for the Philadelphia schools' program, "Operation Blackboard."

The noted scientist and lecturer will be seen over WPTZ four consecutive Friday mornings, at 11 o'clock, during the month of May. His series will cover every phase of television and supply the answers to the question most asked of school teachers: How does television work? Dr. Marshall and WPTZ are donating their services in the public interest.

The Friday morning series will feature TV cameras taking pictures of other television cameras, as Dr. Marshall explains what is happening and why. The cameras will be dollied right into the WPTZ control and master control rooms to show school children and the general public the actual workings of a TV station.

"Operation Blackboard" is a daily half-hour, in-school viewing educational program presented by the Philadelphia schools. The WPTZ program is the only half-hour daily educational series in television that is programed by the schools themselves. Dr. Marshall's series will mark the first time that the educators have turned entirely to an outside source for material.

Erwins Switch TV's Usual L.A. to N.Y. Trend for Their ABC Vidpix Series

Reversing the usual L. A.-to-N. Y. trek of Coast pic stars getting into live television, Stuart and June Collyer Erwin, husband-wife stars of ABC-TV's "Trouble With Father," make regular junkets from their home in Gotham to lens their vidpic series at the Hal Roach studios in Culver City.

The Erwins, who met making Hollywood films 20 years ago, leave New York today (Wed.) to shoot 20 of their half-hour shows next month. This is their fourth trip. During the three previous Coast stays they got 32 of the telecasts, which are sponsored by General Mills, into the can.

Stars of the family comedy prefer the vidfilm to live TV because it frees them for prolonged periods with their children back east. Further, it permits outdoors and location shooting, multiple changes of costume, more elaborate sets and process shots. "Besides," they told VARIETY this week, "there's the feeling of safety knowing that if a take doesn't play just right it can be done over."

Turning out a complete telepic every two days requires a tight, intensive schedule. The Erwins go over their lines the night before shooting starts and are on the lot at 8 a. m., working through to 7 p. m.

Some time and money is saved by occasionally shooting out-of-sequence, as when there are several short scenes at the front doorway of their house. Set of their TV home, which cost $12,500 and includes about 10 rooms, is permanent and thus is amortized over the entire cycle. Lensing is generally a la Hollywood pix, using one camera and shooting in short takes.

"Trouble With Father" is a Hal Roach, Jr., and Roland Reed package, with the Erwins having a quarter interest. General Mills has a deal giving it rights to first, second and third re-runs of the pix for a fee, providing at least 26 new episodes are turned out each year. Bankroller also has option of 52 new episodes each year without re-runs. Pix cost an estimated $12,500 apiece.

Series is the Erwins first video stint. Erwin, whose first Hollywood opus was "Mother Knows Best" with Madge Bellamy and Louise Dresser, made some 120 films until his last contract, with Metro, wound in 1938. Mrs. Erwin appeared in several features, including "Hangman's House" and "Dude Ranch," but retired in 1932 to have son Stu, Jr.

Pair like their cross-country setup and enjoy watching TV. However, they report it gives them a jolt to see some of their old reels on tele. They've caught one of Erwin's features, "The Great Mike," four times—by happenstance. "I'd like to know just how many times it's been screened," Erwin asks.

TV B'CASTER SET CODE OF CONDUCT

Chicago, April 24.

The teevee industry is setting in motion plans to zip up its own plunging neckline. Faced with mounting pressure to do something about program quality and problems of taste, telecasters at the NARBT parley put their stamp of approval on plans to work out a tele code of conduct.

Five-man committee will meet next month to start work on the project which will be presented to a national program standards conference tentatively set for June. "Clean-up" drive was explained by TV board member Robert Sweezy, WDSU-TV, New Orleans, who warned that the problem of bad taste and over-commercialization as been given top priority for study by the FCC. He also reminded delegates of the pending TV bill offered in the U. S. Senate by William Benton of Connecticut.

Sweezy said the commission is especially worried about the prevalence of questionable commercial habits exhibited by some stations. He specifically mentioned the FCC's discovery that one outlet was found running nine spots in a row and another, a non-interconnected station, which was programming an hour and a half behind its published listings.

42 TV Stations Form $1,000,000 Telepix Operation

Chicago, April 24.

Formal unwrapping of Consolidated Television Broadcasters, Inc., co-op vidpix organization comprised of 42 tele stations, took place at the National Assn. of Radio-Television Broadcasters Convention here last week. Outfit, which has been two years in the forming, is now ready to roll with $1,000,000 in the kitty to finance telepix production.

First Consolidated backed film is slated to go before the cameras shortly in Hollywood. Frank Wisbar, who recently ankled Bing Crosby Enterprises where he produced the "Fireside Theatre" series, will handle the first project. Initial series will be 26 half-hour dramatic pix which is expected to be brought in for between $10-12,000 each. To keep costs down, outfit is using a royalty payment setup for actors and producers.

Price of the reels to member stations will be pegged at 50% of rate card, so operators will realize a profit on both sale of pix and time. Members will have first refusal rights, naturally, but subsequent runs will be offered other stations.

Richard Jones, WJBK-TV, Detroit, has been named Consolidated's proxy. Harrison Dunham, recently resigned general manager of KTTV, Los Angeles, will head up the firm's Hollywood headquarters as veepee and general manager.

Falstaff Brewery Buys 'Merlini' TV Pix Series

Falstaff Brewing of St. Louis this week signed to bankroll "The Great Merlini," new television mystery series on film being distributed by United Artists-TV, in five markets, including New Orleans, Omaha, Memphis, St. Louis and San Antonio. Deal was set through Dancer, Fitzgerald & Sample.

According to UA-TV chief John Mitchell, the new pact ups to nine the number of video markets signed for the half-hour film series during the last week. Red Top Beer previously had signed for Cincinnati, Dayton, Columbus and Indianapolis.

Video Execs Claim NARTB Brushoff

Chicago, April 24.

Video execs, who felt they got short-changed by last week's NARTB's convention schedule which only allotted them one day for their panels, are laying plans to avoid a similar brushoff at next year's confab. Robert Sweezy, one of the sparkplugs of the TV section of the industry association, assured telecasters at the meet's windup luncheon Thursday (19) that teevee won't be squeezed into a single day next year.

Besides the usual closing day departures which cut down attendance at the TV sessions, the meetings also had to be severely telescoped to permit delegates to view the half-hour MacArthur telecast.

Anti-Red Vidseries

Hollywood, April 24.

Arthur Lake, Lyle Talbot and Nina Bara co-star in new video series, "I Spy." Anti-commie series bows tomorrow (25) on Hollywood Theatre Time, KECA-TV, then is offered as package deal.

Package is owned jointly by Pat Hogan, producer; Arthur Lake and Nina Bara; Bob Olson, writer, and Arthur Jones, agency man.

TV WEBS' HOT SUMMER COIN

NBC's 'Operation Panic'

Practically every top NBC exec has stepped into the Jerry Lester situation, with crucial huddles going on all week. A decision on whether Lester will continue as the star of "Broadway Open House" is fairly imminent.

Around NBC they're tabbing it "Operation Panic" in the frantic attempts to resolve the succession of crises. Major stumbling block at the moment, it's reported, is Lester's refusal to stay on for the summer. That's "cream time" for the beer sponsors identified with the show. It's reached the showdown stage, where the client has served the ultimatum to Lester to either stay on during the hot weather months, or go off the show permanently. Meanwhile, the web is reported negotiating a contract deal for Jack Leonard to step into the "Broadway Open House" breach.

Either way, Lester is bound to NBC by a firm contract.

KNBH's 5-Star Kine & Plane Relay Puts McA on Coast TV in 6 Hours

By JACK HELLMAN

Hollywood, April 24.

Television's rugged individualists — Tom McFadden of NBC's KNBH and Merle Jones of Columbia's KTSL—locked horns in their first test of strength on The MacArthur Story and it was a five-star triumph for men from Radio City. But it was more strategy than strength that turned the trick.

Straining to get the first footage of the general's speech on their channels, both proudly announced that a kine would be taken off the cable at Chicago and rushed here by speed planes. It looked like a tight race until the next day when out of NBC's dark room seeped the news that KNBH already had its kine equipment set up at Omaha, western terminal of the co-ax. That gave KNBH the jump of a couple of hours on its rival and by the time CBS learned about it there was too little time left to do anything about it. Jones had the same thought in mind, of taking off the kine as close to the Coast as possible, but technical problems arose that could not be resolved in the short time intervening.

For the record as a first in Coast TV, the full speech and preliminary footage leading up to it were run off on NBC's channel 4 in a little over six hours after the

(Continued on page 44)

NBC Preps Stable Of TV Writers

NBC television plans to start building a stable of writing talent next year, exec veepee Sylvester L. (Pat) Weaver revealed this week. Web believes, according to Weaver, that writing is one of the most important factors in video programming, and thus will concentrate on putting writers under exclusive contract.

With its Sunday night "Comedy Hour" and Wednesday night "Four Star Revue," NBC now has a number of top-name comedians pacted exclusively. While most of these have their own writing staffs, Weaver noted, the web wants scripters to handle some of its other programs. NBC is now trying to work out a contract form for scripters on an "equitable basis," he said, which won't add too much to overhead.

According to Weaver, TV has not yet reached the stage of development where it's necessary to sign dramatic talent to exclusive contracts. CBS, on the other hand, has recently instituted a "star system" for the development of dramatic talent and has pacted both Mary Sinclair and Maria Riva (Marlene Dietrich's daughter) on that basis.

TV Shorts Activity On Upbeat in Paris

Paris, April 24.

Unusual television shorts production activity is evident here, with a seller's market on the upbeat.

The Brazilian Chateaubriand stations are buying 13 shorts.

CBS Puts Its Best Color TV Forward for Pubs

CBS displayed its color television system for a group of some 50 newspaper publishers who operate stations affiliated with the web last night (Tues.) at the Hotel Waldorf-Astoria, N. Y. Pubs were in the city for the American Newspaper Publishers Assn. meet.

Among those who witnessed the color TV were Robert McLean, of the Philadelphia Bulletin, which owns WCAU-TV; Mark Ethridge, of the Louisville Courier-Journal & Times, which operates WHAS-TV, and Ben Potter, of the Rock Island (Ill.) Argus, which owns WHBF-TV in that city.

Most Exciting Thing Yet, Sez Coy on Color

Chicago, April 24.

An unusually aggressive and confident FCC Chairman Wayne Coy last week predicted a Supreme Court ruling upholding agency's approval of the CBS color TV system which the high court is now deliberating. Commission topper's limb-climbing statement was made at National Assn. of Radio-Television Broadcasters Chi convention.

With the AM broadcasters in the throes of one of the industry's major upheavals resulting from Columbia's backtracking on the rate issue, Coy's reprise of the color teevee situation was its first entrance into the confab. But FCC chief took obvious pleasure in reminding delegates that it was far from "an academic question."

He implied an early advent of color once the expected Supreme Court greenlight is handed down. "I'm looking forward to color television broadcasts. To me it is the most exciting and most effective communications medium ever devised," he said.

Indicating multiplicity of broadcasting problems handled by the commission, Coy devoted much of his talk to thistle-pronged North American Regional Broadcasting Agreement (NARBA). With a quizzical eye on the two tables full of clear channel broadcasters sitting directly below him, Coy said "that many of you have been the objects

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BIGELOW PRODUCING COLONNA VIDSHOW

Hollywood, April 24.

Joe Bigelow, radio writer-producer, who had a brief fling in television, is returning as producer-director of the Jerry Colonna show for Goebel beer, teeing up May 2 on ABC-TV. It will be shown live here and kinescoped for eastern markets.

Bigelow will continue directing "The Hardy Family" and "Dr. Kildare" for Metro's transcription subsidiary.

CONCESSIONS LURE CLIENTS IN

Battle between NBC and CBS to line up television sponsors for the summer has apparently resulted in a victory for both of them, with each predicting they'll have less than five half-hours of Class A time to sustain. While the commercial picture for summer radio is still extremely hazy, the webs believe their unprecedented success in selling TV time is based on the new emphasis given video by the mass audiences for the Senate crime investigations and Gen. Douglas MacArthur's return, plus the audience record of TV during the summer of 1950.

NBC claims, incidentally, that since it is offering no time discount whatsoever this summer, while CBS has instituted a hiatus rate cut, that it will actually outpull CBS in total gross billings. Web bases this contention also on the fact that it has a number of more stations lined up for its commercial schedule than has CBS and also that it will sell more "fringe time" during the hot weather than will its competitor.

Battle between the two nets broke out as a result of CBS' offering a 10% discount on time charges for the hiatus period after NBC had announced to agencies it would not cut rates for the summer. It's believed CBS provided for the discount because of its less favorable situation insofar as clearing time on affiliate stations is concerned. NBC, it's been learned, was tempted to match the CBS offer but, because it must rack up a profitable third quarter in order to show a profit for the year, decided to stand pat. Web claims it has not lost a single sponsor for the summer because of its no discount policy.

Both nets are making concessions to summer bankrollers in program costs. NBC has set up a flat program contribution system of $4,000 for an hour program and $2,000 for a half-hour, regardless of whether the bankroller has been on the air previously or is entering for the first time during the summer. CBS picks up one-third of the program cost regardless of whether the show is packaged by the net, the agency or is an outside production, but applies the contribution only to the shows of regular sponsors sticking through the summer and not to new ones.

In addition to the Senator Kefauver and MacArthur events making the agencies and sponsors more TV-conscious, it's believed that the statistics compiled by NBC on video's audience last summer also contributed to the commercial interest in TV this year. As explained last week by NBC sales and operations veepee Edward Madden, the audience for most video shows jumped 15% during the 1950 summer months, even though some ratings slipped. In addition, Madden pointed out, some of the biggest industries, which are also among the heaviest-spending TV advertisers, sell more during July, August and September than in any other quarter of the year.

On-the-Air Audition For Jean Carroll TVer

CBS is handing its new comedy show starring Jean Carroll an on-the-air audition tomorrow night (Thurs.) from 10:30 to 11. Program, which is expected to preem on a regularly-scheduled basis this summer, features Art Carney and Ray Bloch's orch.

Half-hour period tomorrow night is usually occupied by "Crime Photographer." Since that program is sponsored only alternate weeks by Longines, the web preempted the time, which would have been sustaining. Miss Carroll's show is being produced for CBS by Marlo Lewis.

Outler Warns TV B'casters Not To Repeat Sins of Their AM Fathers

Chicago, April 24.

Johnny Outler, general manager of WSB and WSB-TV, Atlanta, one of the broadcasting industry's more articulate elder statesmen, came through with the hardest hitting declaration of video programming policy of the hurried TV sessions on the final day of the NARTB conclave.

He led off with the warning, heard repeatedly from delegates suddenly aware of AM's competitive dilemma in the face of TV's ascendancy, that video must avoid the mistakes of radio. And to do that, TV early in its career must build a firm foundation based upon local loyalty, through effective local programming, without network domination, so the medium won't become "just another advertising medium rather than the tremendous force we now know it to be," Outler declared.

He made special reference to the operators of the 40 stations who have a monopoly situation in their markets for the time being. He reminded them that in those cities they "guard the reputation and direct the present trend of television." Since their audience has no choice in program selection, they have a "fearful responsibility," he said.

Outler stated he had no wish to make anti-network propaganda, but warped that the teevee operator who is satisfied "to be a satellite for as many networks as can be wheedled into contracts is living on a precipice, and, like the man who came for breakfast, just threw open the window and chewed on a foggy morning."

"We haven't done too good a job selling radio, because we've grown too dependent on the networks for our audience and haven't been willing, or were too greedy, to plough back dough into program efforts which make for local identity, establish local confidence, inspire local loyalty," Outler stated.

CBS' 2d TV 'Star' Pact To Marlene's Dotter

Maria Riva, actress-daughter of Marlene Dietrich, has been signed to a longterm exclusive pact by CBS as the second of its video "stars." First to be signed was Mary Sinclair.

As with Miss Sinclair, Miss Riva is permitted to do radio and TV shows for CBS only. In addition, the web guarantees her so many video programs during the year that it will be virtually impossible for her to take time out for legit or films.

Durante Dangles By a Nose in Pitt WDTV, NBC Hassle

Pittsburgh, April 24.

Terrific hassle developed last week at zero hour between NBC and WDTV, DuMont station here, over the Jimmy Durante show. Weeks ago, in working out its new plans for rotating programs from the networks, Channel 3 came to an agreement with web to take the remaining Durante programs on Wednesday nights, preempting local Duquesne Show Time musical and last half-hour of the Arthur Godfrey 60 minutes.

Fact that Durante was finally coming through Pittsburgh had been exploited for weeks, and then like a boomerang only an hour before program was to tee off last Wednesday night (18), WDTV was notified without explanation that NBC had decided against sending the show in here. Management of Channel 3 practically hit the roof and immediately called NBC, but man in charge there at the time said he couldn't do anything about it since orders had come down from on high. Larry Israel, director of operations for local station, then threatened to eliminate every NBC program that comes into this one-channel market if something wasn't done and done quickly. Two minutes before show time, he was notified that Durante could come in but at station's own responsibility and matter would be argued out later.

As a result, WDTV, which in the meantime had arranged with CBS to stand by with the whole Godfrey program, took Durante, but on

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Another First For TV—Alumni of WWJ Course Hold Reunion

Detroit, April 24.

WWJ has scored another first.

This new first was an alumni dance and social for graduates of a course presented on the "University of Michigan Hour," educational program sponsored jointly by WWJ-TV and the U. of M.

About 100 of the registered video students in Dr. Wilma Donahue's course, "Living in Later Life," had a TV reunion Wednesday (18) at the Rackham Memorial Building in Detroit.

WWJ-TV was host at the party which featured dancing, entertainment and just getting acquainted. A special kinescope of one of the programs was shown, just for old times sake.

The "prof" met her students for the first time, marking another first. It was the first time a prof had graduated a whole class without ever seeing a single member of that class—a feat that many college students have long dreamed about but never thought would come to pass.

Dagmar's $7,800 ABC Package

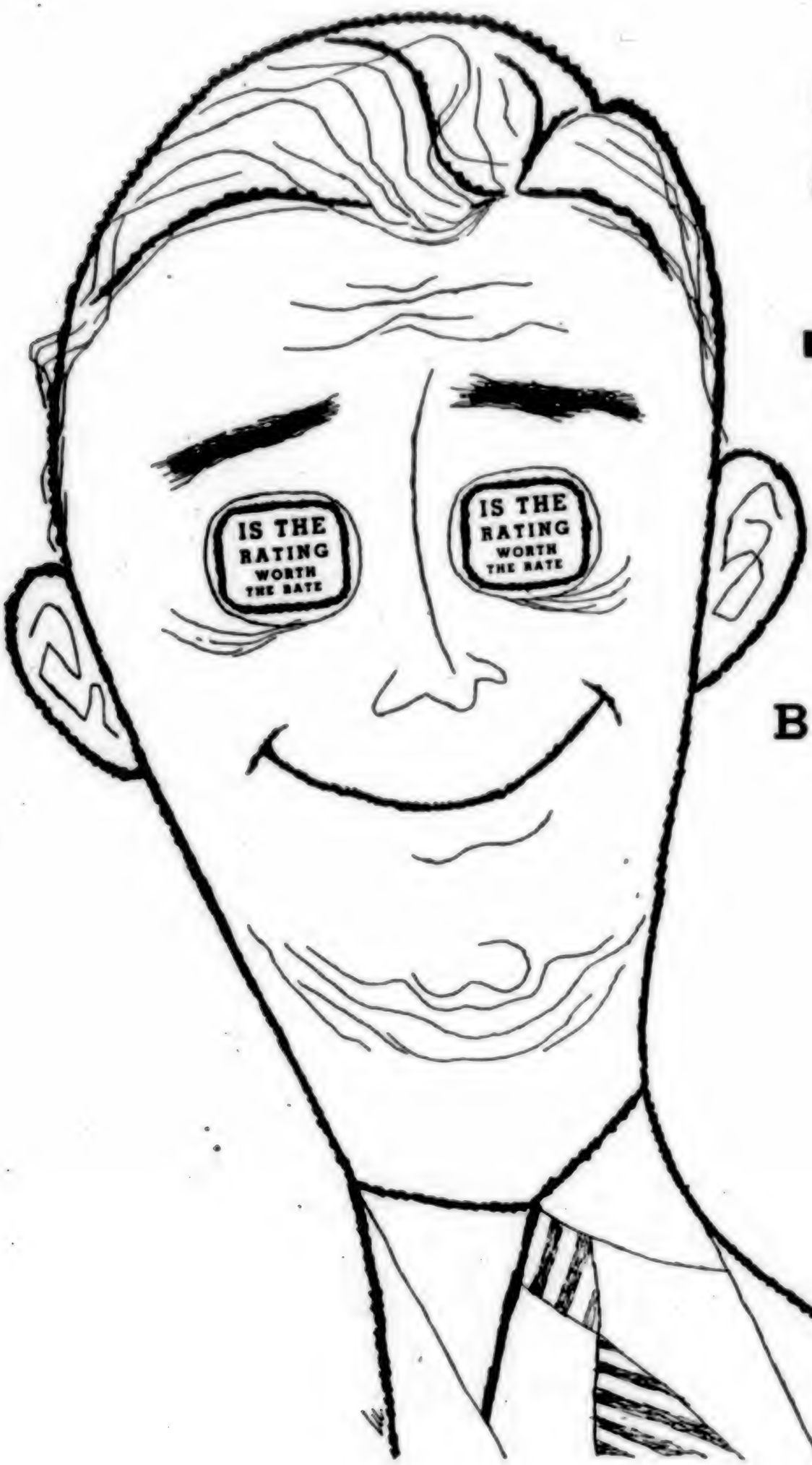
Dagmar's (Jenny Lewis) deal for a half-hour situation comedy on ABC-TV next fall provides that the web pay her $10,000 upon signaturing of the contract. It's Dagmar's own package, which has been sold to ABC for $7,800 a week, out of which Dagmar pays for writing and talent.

Since it's a non-exclusive deal, chances are that Dagmar will also continue on "Broadway Open House," but under terms of a new ticket considerably hiking her present $400 a week pay and with a "material protection" clause. NBC tried to negotiate an exclusive contract, but the ABC deal had been set when initial Dagmar-NBC talks had failed to crystallize.

BENNY SETS CAST FOR 4TH TV'ER MAY 20

Jack Benny, on the basis of good audience reaction to the situation comedy format employed on his last television show, plans to follow basically the same pattern on his next video program scheduled for CBS May 20 from 7:30 to 8 p.m. With golf champ Ben Hogan as one of Benny's guests, the show will deal with the comic's day at his golf club.

Two of Benny's regular radio cast, Mary Livingstone and Mel Blanc, will make their video bows on the show. In addition, he'll spotlight Bob Crosby and Eddie (Rochester) Anderson, who have appeared on TV previously. Benny is slated to fly to N. Y. from Hollywood for the program, his fourth for Lucky Strike, immediately after his May 13 radio show. Radio program for May 20 will be taped in advance.



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VISION

ALERT

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Successful businessmen have always evaluated their media investment in the common sense terms of people reached per dollar spent. Since the advent of television as an advertising medium, many businessmen have apparently been sold the idea that an investment in television cannot be evaluated in the same manner as an investment in any of the other media. Fantastic sums are spent each week on the production of talent-packed extravaganzas in a frenzied attempt to corner the rating point market.

Pause a moment, and consider:

is the rating worth the rate?

Examine the case of the advertiser who is currently spending $34,500 per week for the talent and production of his musical show on network C. His rating is 18.8*--an audience of 5,899,000 viewers:

5,899,000 VIEWERS ÷ $34,500 = 171 VIEWERS PER $

Not very efficient or logical when you investigate the job "Cavalcade of Bands" is doing via the Du Mont Television Network--with a 12.7* rating and a $10,000 weekly talent and production cost:

3,209,000 VIEWERS ÷ $10,000 = 321 VIEWERS PER $

Du Mont has good "prime" time available--time adjacent to established programs such as "Cavalcade of Bands," which can be made to pay an equitable return on your advertising investment.

*Videodex Feb. 1951

IS THE RATING WORTH THE RATE?

Write today for a free copy of the Du Mont "Cost Per Rating Point Pocket Piece," and evaluate your television investment.

Address: Network Research Department

U MONT

VISION NETWORK

62 Affiliated Stations

Allen B. DuMont Laboratories, Inc.

n Ave., New York 22, New York

one: MUrray Hill 8-2600

© 1951

CRIME PHOTOGRAPHER
("Model Alibi")
With Richard Carlyle, John Gibson, others
Producer: Charles Russell
Director: Sidney Lumet
Writer: Sheldon Reynolds
30 Mins.; Alt. Thurs., 10:30 p.m.
CARTER PRODUCTS
CBS-TV, from New York
(SSC&B)

"Crime Photographer," which will be beamed on alternate Thursdays, hasn't made an auspicious transition from radio to tele. In general approach, the whodunit is akin to "Big Town," on the same web an hour earlier, where the mysteries are solved by a boy-and-girl reporter team. Here the sleuthing and skull work is handled by Casey, lensman for a daily.

Initial yarn was on the implausible side and not too expertly worked out. It involved a killer walking out of the back door of his house while the police were guarding it. However, the murderer seemed no smarter than the cops, because he kidnapped the wrong one of two models who could testify against him. One vital piece of evidence was a photo by Casey of the killer, which could break his alibi, but the production missed a bet in never showing Casey's shot. Final trapping of the killer was accomplished via having one model approach him in court and getting him to bribe her into silence, with a tape recorder picking up the conversation. That was too tricky and improbable a bit of detective business, considering that it was supposed to transpire in a courtroom.

Nevertheless, some of the flavor of the Kefauver crime probe hearings was incorporated, which made for current interest. Stanza had a humorous approach, although most of the banter sounded unreal and forced, and characterization of the models was hokey. Richard Carlyle registered okay as Casey. John Gibson, who palys the bartender in the AM edition, was handicapped with immature, stock lines. Cast was generally larger than those used for similar half-hour whodunits, but the ensemble didn't play too convincingly.

Bar set was well done and musical accomp by Tony Mottola trio was adept. Commercials for Arrid came over effectively. *Bril.*

SATURDAY'S SUNDAE
With Bill Hickok, Rosemary Clark, Billy Nassau, Others
15 Mins.; Sat., 5:45 p.m.
STEWART'S ICE CREAM
WRGB-TV, Schenectady
(Nolan & Twichell)

Program marks the television debut of Bill Hickok, who as a zany disk jockey has built a following over WXKW, Albany, during the past 20 months. Rosemary Clark is not a newcomer to the commercial phase of video, but this is first time she essays the entertainment end. Billy Nassau, old-time vaudevillian and proprietor of Cat and Fiddle Club back of Troy, is an added starter with an Italian character (Hickok appears at the night spot weekends).

Stanza viewed was a melange of singing to records, mild comedy and persistent advertising. For a local origination, it came off reasonably well. The result will be smoother when Hickok gains television experience and poise. Decidedly attractive Miss Clark registers surely, despite a small singing voice. She and Hickok projected "Penny a Kiss" nicely. Nassau did a lightly amusing bit a description of baseball in dialect. His bearing indicated professional background. *Jaco.*

THE WEEK IN NEWS
With Sam Stratton, Others
15 Mins.; Sat., 5:30 p.m.
Participating
WRGB-TV, Schenectady

Sam Stratton, Schenectady city councilman and WSNY commentator, is doing his first commercial television series, although he used video extensively in his campaign for state senator last fall. Program is the only local one featuring a news analyst. It deserves the attention of serious-minded viewers. Stratton has a sound background in Navy wartime service, Government experience, educational affiliation and public life. He hasn't yet mastered the finer points of television; but he talks both authoritatively and articulately. Charts and diagrams are used.

The last stanza viewed dwelt on a consideration of the MacArthur vs. Pentagon strategy. An interview with a Schenectadian just returned from flying B-29 bombers in Korea had sharp interest. Advertising of air-controlled temperature is film and live, Bill Bradt taking the latter. *Jaco.*

SHOWTIME AT MEADOWBROOK
With Ralph Flanagan orch, Harry Prime, Peggy King, Singing Winds (4), Buddy Morrow
Writer: Ed Liebenthal
Director: Frank Buscita
Producer: Ted Hammerstein
30 Mins.; Sat., 8:30 p.m.
Sustaining
DUMONT, from Cedar Grove, N.J.

This pickup from Frank Dailey's New Jersey nitery, the Meadowbrook, is a page out of radio's history when band remotes had a major spot in late-hour programming on the airlanes. The advent of the disk jockey practically killed the importance of the remotes on the sightless kilocycles, but video could revive the practice. This show is slotted too early in the evening, since as a straight and fairly static musical stanza it can't compete with the opposition. At a later hour, however, this could mean something. The costs are minimal, with line charges the only expense in programming the top dance bands regularly showcased at this spot.

Ralph Flanagan's orch, which moves out of the Meadowbrook end of this month after a six-week stand, offered its slick brand of dance music last Saturday night (21), with the half-hour stanza framed around the band's vocalists, Harry Prime, Peggy King and the mixed quartet, The Singing Winds. Each handled a couple of songs in okay fashion, although the cameras did little else besides training on the singers. There were also occasional shots of the customer hoofers on the floor, but there was a general lack of visual interest.

A couple of elementary production ideas were attempted, such as having Dailey lead the orch in "Gypsy Violins," his old band's theme song, and a guest shot by trombonist Buddy Morrow on a pop number and in a Dixieland session with a small ensemble from the band. Musically, it was okay, but a video session needs more than that to hold up. *Herm.*

ED THORGERSEN AND THE NEWS
Producer: Marion Glick
Director: Russell Ford
15 Mins.; Mon.-thru-Fri., 7:35 p.m.
DuMont, from N. Y.

Ed Thorgersen, one of the ace commentators for Fox Movietone News for almost 18 years, launched a new cross-the-board series on DuMont Monday night (23). But DuMont failed to provide him with the film, or simulated action, he enjoyed via the newsreel. Show, as a result, emerged as exceedingly static, okay for radio because of Thorgersen's pro delivery but n.g. in its present form for TV.

On the preem, Thorgersen, seated at a desk in a bare room, launched into the news by reading spot headlines in a rapid-fire fashion. He then faced directly into the camera to expand on the headlines, but was apparently reading from cards outside of camera range. For this portion of the show, DuMont ran in one difficult-to-read map and a few still photos. He then wound the show by lowering his eyes again to read more headlines. And that's all there was to it.

Thorgersen is competing directly in this time slot with Doug Edwards' news show on CBS-TV, and John Cameron Swayze, with the "Camel Newsreel Theatre," follows directly on NBC-TV. Both of these are tried-and-true shows, with hefty ratings. DuMont will have to give Thorgersen more production if it wants an audience. *Stal.*

DANNY WEBB'S G.I. JUNIORS
With Danny Webb, emcee
Director: Pete Molnar
30 Mins.; Sat., 11:30 a.m.
MONARCH-SAPHIN
WPIX, N. Y.

Latest entry into the kiddie talent show field, "Danny Webb's G.I. Juniors," is a routine variety program in a new setting. Using an army camp locale, whose complement consists of kids who make like soldiers and young gals playing junior hostesses, format combines comedy, song and dance routines delivered by the youngsters who were recruited at the Monarch-Saphin stores.

In the guise of the sad sack character he made famous during World War II, Danny Webb delivered a comedy monolog, acted in some sketches and introduced the kiddie talent. Amiable and unpretentious, Webb made the kind of emcee that should appeal to the young viewer. The talent array set for the preem (21) included Toby Sommers, Boze Parks, Ricky Hamilton, Bobby Sabatino and Patti Parks. Latter, a gal ventriloquist, showed amazing lip control for a youngster.

Production layout used G.I. costuming and backdrops to good effect and the commercials for the Monarch-Saphin stores directed at the youngsters were in good taste.

THE HENRY MORGAN SHOW
With Arnold Stang, Dorothy Jarnac, Dorothy Claire, Art Carney, Kaye Ballard
Producer: Mortimer Offner
Director: Dick Schneider
30 Mins.; Fri., 9:30 p.m.
CAMPBELL SOUP
NBC-TV, from New York
(Ward Wheelock)

Henry Morgan's new stanza, replacing his "Great Talent Hunt" (both for the same sponsor, Campbell Soup), aims for a quieter, less hectic pace than its predecessor. That alrer had zany contestants, such as a sheep-eyed individual who beat himself on the noggin to simulate xylophone music. This entry is aiming more for the informal, relaxed approach that marked Morgan's earlier radio work. (In fact, he reprised his old weather forecast, "Snow, followed by little boys on sleds.") It's an intimate format, with lots of close-ups, pretty good camera work and some fresh and sly touches, if no boffolas. It's directed at the home viewer—there is no studio audience—and it comes over as moderately amusing, not always successful but providing a couple of chuckles.

Morgan was at his best kidding little human foibles: the hostess who's always fluffing up pillows, the host who insists on screening his vacation films, yattatting femmes, etc. Sketches were stylized, which tends to narrow their appeal. Dorothy Jarnac did one of her dance pantomimes, to her own taped commentary, telling how she became a horror mag cover gal. It was a nice job, although she has better routines.

Other bits had Morgan as a newscaster, leading into a satire on commercials (the kind of stuff which was funny in 1949 when the comic kicked around his own sponsors, but which today is old hat), a nice warbling of "It Might As Well Be Spring" by Dorothy Claire, and some contrasts between the Hollywood handlings of three boy-and-girl scenes and the way they'd happen in real life. Morgan did the screen versions with Arnold Stang handling the actualities. These came over well.

New approach seems better suited to Morgan's potentialities than his previous video attempts, but there is still room for improvement. Production was smooth and had some bright effects, as in the closing credits. Commercials, using animated cartoons of the Campbell Kids, were effective. *Bril.*

WHIRLIGIG
With George Skinner, Betty Clooney, Peter Hanley, Bob Courtleigh, Ted Forrest Trio
Producer: George Skinner
Director: Elmer Jaspen
Participating
WPTZ, Philadelphia

Chief ingredient of "Whirligig" is the youthful verve and freshness of its performers, as well as their general air of likeableness. Betty Clooney, brunet younger sister of Rosemary, has all the Clooney charm and exhibits a feeling for mood and vocal expression with such numbers as "Laughing on the Outside" and "Lullaby of Broadway." Peter Hanley, currently at the Celebrity Room, is the lead male vocalist and knows his way around a tune. A TV songster before he turned to the niteries, Hanley is a longtime associate of producer George Skinner, on the latter's former daily variety show.

Skinner does the emcee chores, is bright and personable, and is a departure from the professional comics. For a spot of foolery he works with Bob Courtleigh, another WPTZ staffer, and they do a diverting takeoff of street meetings between people in the same line of business. The topper for this is two witnesses of the Kefauver investigation refusing to commit themselves about the weather, etc.

Because of lack of an audience, response to humor (largely from technicians and guests) sounds very slight, and loss of laugh support is detrimental. Guest of show caught was Marian Morgan, of TV's "Stop the Music." Skinner gave lark's new waxing, "Take My Love," a spin, and Miss Morgan made both a decorative and chatty guest in the brief interview. Ted Forrest's Trio (bass, clarinet and accordion) sets up the musical background and the combo is heard on its own with "Where or When." Production values are kept at a minimum with cast playing against a plain drop. The show has a nice ad lib quality and the troupe works smoothly together. *Gagh.*

Baltimore—Ted Jaffee, staff announcer, and Ken Calfee, director-producer, have been named news editor and director of news programs, respectively, for WAAM, indie television station here. Station now devotes almost 50 programs weekly to news coverage.

Griffith & TV Intolerance

Television, in attempting to pay tribute to the late D. W. Griffith Sunday night (22) via NBC's "Philco Playhouse," took an unfair slap at the film industry, and one which actually militated against the theme it was trying to project. There's no question that Griffith pioneered many innovations in film production, direction and camera technique which helped build films from a nickelodeon novelty into a new art form. It's also true that he wound up a disappointed and disillusioned man, virtually forgotten by an industry to which he contributed so much. But, in attempting to depict these facts, the "Philco" scripters painted their story in black and white tones exclusively. They built Griffith into a superman, at the same time caricaturing his successors in Hollywood as a group of money-grubbing businessmen who sacrificed any creative ideals to the all-important boxoffice.

Script was penned by H. R. Hays and Robert Aurthur, based on the memoirs of Lillian Gish, one of the stars whom Griffith developed. Story was highly interesting and well-presented, making good use of clips from some of Griffith's classics, such as "Birth of a Nation," "Intolerance," "Broken Blossoms," etc., to underscore his work. But Miss Gish, who narrated and evidently had a legitimate complaint against Hollywood for its treatment of Griffith, went too far overboard. Besides overlooking completely the contributions of other film pioneers, there was no excuse for the castigating treatment given the latter-day Hollywood toppers.

At one point in the show, for example, Miss Gish (playing herself) was trying to sell to an unidentified studio exec the idea of doing Griffith's biopic, which Griffith was to produce and direct. As the script had it, the exec was too busy buying a cream-colored Cadillac convertible in an under-the-table deal and worrying about his golf score to pay any attention to her. To say that such an out-and-out broad indictment is unfair would be an understatement.

Apart from the inequities in the story, the program was good. John Newland overplayed slightly the Griffith role but that was probably due to the script. Paul Mann was standout as Billy Bitzer, Griffith's ace cameraman. Jean Pearson was good playing Miss Gish as a young girl, and Bruce Gordon, Ben Lackland, Brandon Peters and Robert F. Simon topped a competent supporting cast. Delbert Mann directed both the actors and his cameras deftly and producer Fred Coe, who opened and closed the show on camera with Miss Gish, provided standout production mountings. Withal, however, the program won't help cement relations between the film and TV industries. *Stal.*

BAM'S TV SHOPPERS REVUE
With Bob Hopkins, Jo Hurt, Dave Ballantine, Frank Stanton Trio
Producer: Dave Yellin
Director: Mel London
60 Mins.; Mon.-thru-Fri., 1 p.m.
Participating
WOR-TV, from N. Y.

This cross-the-board variety series is basically a pitch to get housewives to shop at Bamberger's department store, Newark, via its new tele service operation. Phone centers are located in Jersey, Manhattan, Westchester and Long Island, so shoppers can place orders without paying extra toll rates. Whether show will hypo phone shopping from outside areas, when all advertised items are available at local department stores, is a moot point.

With comedy, songs, music and audience participation games, coming in between the many commercials, stanza on show caught developed into a diverting hour. Bob Hopkins, an amiable comedian, handled the emcee chores in an informal manner. His way with the volunteer guests from the audience was especially noteworthy. Jo Hurt and Dave Ballantine delivered song duets and solos pleasantly, while the Frank Stanton Trio provided musical backing. The audience participation stunts had a parlor-game atmosphere and the contestants seemed to enjoy themselves.

Stanza apparently carries a light budget, with acts working before a bare curtain and using a minimum of props. On days when the Dodgers baseball games are scheduled to be televised by WOR-TV, the show will be seen at approximately 4:30 p.m.

COLGATE TO 'STRIKE IT RICH' ON VIDEO, TOO

Colgate, which sponsors "Strike It Rich" cross-the-board on CBS radio, signed this week to pick up the tab three days a week on a video version of the show on the same web. Colgate will bankroll the TV program Mondays, Wednesdays and Fridays when it preems May 7 and is expected to pick up the other two days soon afterwards. Esty agency handles the account.

• CBS is slotting the TV version of "Strike It" in the 11:30 a. m. to noon period. Warren Hull, who emcees the radio series, aired from 4 to 4:30 p. m., will ditto for video. CBS' "Steve Allen Show," which has occupied the 11:30 to 12:30 period five days a week, will be moved back half-an-hour. "Strike It" is a Walt Framer package.

MILWAUKEE'S 233,230 SETS

Milwaukee, April 24.

Television sets in the Milwaukee area totaled 233,230 as of April 1, according to the survey by WTMJ-TV.

Set sales during March amounted to 8,509 sets.

DOROTHY SPIRA
15 Mins.; Mon. & Fri., 2:30 p.m.
CENTRAL MARKETS
WRGB-TV, Schenectady
(George R. Nelson)

Dorothy Spira, who for years acted as "The Voice of Central Markets" on WGY and who has conducted an interview-community service program over WSNY, is now video "hostess" for the super market chain. Shouldered with a rather heavy advertising load, she carries it with persuasive skill. On last show viewed, the product spieling had been shaved and some of it was mixed with menu demonstrations. The show revealed improvement, as did Mrs. Spira's television technique.

Mrs. Spira apparently works without a script. The menu business is surely handled. Mrs. Spira might cover up asides to cameramen and others in studio. *Jaco.*

PHILCO, M.I.T. JOIN IN RESEARCH PROJECTS

Philadelphia, April 24.

Philco Corp. and the Massachusetts Institute of Technology will link forces in varied fields of research to aid both the national defense and the civilian economy.

Under the new program, announced by William Balderston, president of Philco, the manufacturing firm and MIT will exchange information on research results in military and commercial electronics, television and radio, refrigeration and home appliances. The program also call for special conferences and seminars, an exchange of visits by MIT and Philco executive and technical personnel, use of scientific libraries and a joint policy to cover inventions and patents.

"This intensified program of cooperative research with the scientists and engineers of MIT and Philco working together on key projects, is certain to make many important technical contributions during the next five years, which will be the crucial period in the development of electronics," Balderston said. "The new agreement strengthens and broadens an alliance of 10 years between the personnel of one of the world's foremost scientific institutes and over 1,500 Philco researchers.

'Better Home Show' to Be Backed by Anthracite

Anthracite Institute, on behalf of Pennsylvania anthracite, has picked up the "Better Home Show" on ABC-TV. Airer, which had been seen on WJZ-TV, N. Y., locally will be beamed Saturdays at 6:30-7 p.m., starting May 5.

Program, which stars Norman Brokenshire, gives the "how to" on household problems. It features Dick Wilson and Doreen Easton as a Mr. & Mrs. team whose problems Brokenshire helps solve. J. Walter Thompson is the agency.

Summer is a collector's paradise

There's nothing like Summer in KMOX's wealthy sales territory for making yours a *prize collection!* Because . . .

Sales are soaring. Last Summer, your customers in KMOX-land spent a total of more than $800,000,000 on all kinds of products and services . . . just as much as they spent during every other season of the year!

Vacationists are swarming in. Every year more than 3,000,000 Summer tourists spend their vacations—and $200,000,000—in famed Ozark vacation grounds (most of them in KMOX's primary area). What's more, 93% of these Summer vacationists travel by car, with an average of 3.4 persons per auto. More than half of these cars have radios.

Business is buzzing. Payrolls in St. Louis are bigger than ever and growing . . . with more than 750,000 employed right now . . . an increase of almost 30,000 workers in just six months!

Industry is humming. St. Louis, 8th in population, ranks 6th in industry . . . and is now working all around the clock filling $277,000,000 worth of new defense orders!

The air is full of listeners. The Pulse of St. Louis shows that KMOX's average Monday-Friday Summer daytime rating reaches a whopping 7.5 . . . just as high as the average rating for other months of the year!

So, this Summer *collect*—by staying on KMOX. Call or write us for the complete Summer story.

"The Voice of St. Louis"

KMOX *50,000 watts*

Represented by Radio Sales

All source data on request.

Tele Followup Comment

Sophie Tucker, making her tele debut on Jimmy Durante's NBC session Wednesday (18), indicated that she's as powerful in this medium as she is in cafes. Duo demonstrated the durability of old timers on video, while in tandem, these two topflight performers made a terrific parlay.

Durante's show was slow in getting started, but it warmed up as it progressed, and by the time Miss Tucker made her appearance, the program was in high gear. It seemed that neither could do wrong on this session. Major contribution by Durante on the fore part of the proceedings was a schoolhouse scene in which an old-maid schoolmarm reminisced on the Schnozz's scholastic period. It was a good bit of nonsense that hit its mark.

Major portion of the program was staged in a place labeled the Piermont Mansion, probably a nod to the Loew talent booker. Durante made a dramatic entrance by sliding down a banister, knocking off a post in the process. Miss Tucker combined forces with Durante in this segment. The duo clowned in a memorable manner. Their song and dance work was one of the high spots of this video season. They appeared to be having a good time while performing, and transmitted that feeling to the audience. Miss Tucker got serious for a moment with one of the tunes standard in her cafe catalog. This tune, a plea for tolerance and charity, exemplifies this great entertainer, since her benefactions are as well known as she is.

Other components of the show included Trini Reyes, a flamenco dancer, whose single number showed her skill at this form of terping, and Ben Wrigley, a British comic, who showed up excellently in a few zapyisms. He dressed up the Norge commercial considerably.

"Mr. Mergenthwirker's Lobbies," probably the first play written specifically for television, had its fourth presentation on NBC-TV Wednesday night (18) since it was staged originally in 1946, and deservedly so. As produced on "Kraft TV Theatre," the fantasy about a pair of invisible pixies lost none of its sparkle and appeal, even to viewers who had seen it previously. Like all good plays, in fact, it gained in the retelling via several nuances that might have been lost in the first viewings. In addition, "Kraft" director Maury Holland injected a couple of new bits of business into the script which helped boost its playability.

Vaughn Taylor and Vinton Hayworth, both of whom appeared in all previous performances, scored again as the mild-mannered Mergenthwirker and excitable newspaperman, respectively. Taylor's low-key thesping contrasted neatly with Hayworth's volatile performing, to lend added impact to the program. Richard Jones got in some humorous touches as the reporter, the role played formerly on TV by John McQuade (who's now video's "Charlie Wild, Private Detective.") Maurice Manson registered solidly as the bombastic editor and Phil Robinson was sufficiently villainous as the murderer. Diana Douglas, as Hayworth's fiance, and Dan Morgan, as a drunk, contributed good assists.

Play was penned by Nelson Bond and David Kent. It was optioned for films at one time by producer S. Sylvan Simon, but was never produced. Sets on the TV show, designed by Duane McKinney, resembled closely those used in previous performances. Holland and his technical staff did a fine job in creating the illusion of the invisible "lobbies."

Margaret Sullavan, who reportedly took a dislike to television after appearing in one of the earliest productions of "Studio One," made her second stab at the medium Friday night (20) in an adaptation of Edith Wharton's "Touchstone" via CBS-TV's "Ford Theatre." Whether Miss Sullavan now likes video hasn't been divulged but it's certain that viewers took a liking to her. As the faithful wife of a writer whose creative talents had apparently dried up, she turned in a fine portrayal, with that throaty voice and starry-eyed gaze being particularly suited to the role. She stumbled over her lines twice but quickly recovered without confusion, and the fluffing can probably be marked up to nervousness in working in a medium almost new to her.

Adaptation by Jerome Davis Ross and Lois Jacoby retained most of the dramatic conflict and suspense of Miss Wharton's novel, although the script was wordy at times. Miss Sullavan was favored with a standout supporting cast, topped by Paul McGrath, who registered with a solid performance as her husband. Jerome Cowan played the villainous publisher and, since the role paralleled most of his film characterizations, seemed right at home in it. Nydia Westman, despite being saddled with a Pennsylvania Dutch accent, scored as the maid and Jacqueline deWitt was good as Miss Sullavan's best friend. Others in the cast included Francis Compton, Paul Giles and Lawrence Kerr.

Show had the usual top-quality Ford production mountings, as provided by Werner Michel. Al Ostrander's setting of a Bucks County (Pa.) country home was a faithful reproduction and Ben Ludlow's musical direction helped set the moods. Director Franklin Schaffner handled competently both his actors and cameras.

Ken Murray devoted almost the entire second half of his CBS-TV show Saturday night (21) to the "roaring 20s" and, through use of some old film clips, recordings, etc., as well as his regular cast, came up with an interesting picturization of that era. But the script took off on too many tangents in too short a period of time, with the result that the overall result was hazy. Material on Valentino, Ziegfeld, the Charleston and Varsity Drag, Broadway's first all-Negro musical, prohibition, the depression, etc., were all dragged into the 25-minute sequence, making the production as hectic as the period itself.

With Darla Hood and The Enchanters leading the way, Murray spotted most of his guest talent in the finale, including Jack Smith, Gene Tunney and the Mary Kaye trio. Smith, with several solo tunes early in the show, displayed video personality. Kaye trio missed on their first two numbers, mostly because of unoriginal presentation, but scored with their third tune, a clever version of "Lazy River." Miss Hood, besides registering in the finale, did her usual capable job in the "girl-of-the-week" number, this time "Wilhelmina." Because the buildup to the tune was set in Holland, the lyrics were changed from Copenhagen to a Dutch town with a similar name.

Murray plugged his new "I Like the Wide Open Spaces" number again, with Smith joining Laurie Anders, one of the line girls around whom the song was built. She has recorded the tune with Arthur Godfrey on the Columbia label, which explains its plugging for the second week in a row. Murray also tossed in a hitchhike for Columbia Pictures' "Valentino" film, in return for use of clips of the late actor.

Ed Sullivan, who usually takes pains to see that his "Toast of the Town" is well-routined, slipped badly in the pacing department on his CBS-TV show Sunday night (22). Columnist-emcee teed off the program by introducing three film celebs in the studio audience, then went into a commercial. First five minutes, as a result, were deadly enough to spur any viewer to switch to another network. Then the first act, the comedy dance trio of Sanger, Ross and Andre, ruined much of their effectiveness by remaining on too long. Sullivan next interviewed Ben Hardesty, pro flycasting champion, which was boring to all but the fishermen in his audience. Show actually didn't start rolling until about the 25-minute marker, when Jane Froman was brought on.

Second half of the show was considerably better. Miss Froman socked across "Make the Man Love Me," from the new Broadway musical, "Tree Grows in Brooklyn." Songwriter Gerald Marks, after medleying several of his hits, then teamed with the singer to spin a suspenseful yarn about how Ernie Burnett's "Melancholy Baby" brought back that cieffer's memory after he suffered amnesia from a World War I injury. (Sullivan indicated he might spot such a "Tale of the Tune" each week which would be a good idea if they're as good as the initially.) Jean Babilee and Nathalie Philippart, French dance team now with the Ballet Theatre, lent a fine change of pace with their stand out classical terping in a pas de deux. Myron Cohen pleased with several of his dialect jokes.

Jazz harpist Robert Maxwell impressed with his virtuosity on the "Second Hungarian Rhapsody" and "Spaghetti Rag." Metropolitan Opera tenor Jan Peerce scored with an aria from "Tosca" and with "Song of Songs" but he could have used some production backing. Zavetta Troupe (3), circus acros, looked good in their ladder-balancing work. But, it was the type of act which should have opened the show instead of closing it.

DuMont's "Captain Video," on which General Foods recently assumed sponsorship, is a shoddy stanza, despite the fact it may have a hold on uncritical moppet minds. Current episode is based on the plans of a demoniac villian, Dr. Pauli, who is seeking world conquest with electronic weapons and an underground organization called the "astroidal society." Pitted against these no-goods are Captain Video and his Video Rangers, who use their own brand of electronic hocus-pocus, acumen and just plain brute force to frustrate the evildoers. On the sequence caught Wednesday (18) Dr. Pauli had used a weird device to hypnotize one of Capt. Video's men, but the intrepid captain was able to reverse the machine to bring him back to his senses.

From a scientific standpoint, the script was generally balderdash. It flouted the facts known about hypnotism. The fantastic gadgetry on the airer has little or no relation to reality. Acting was hammed, particularly the foreign accents on the subversive agents, although Al Hodge comes across nicely in title role. Sets are cheap, unconvincing and unimaginatively shot frontally. Directionwise, series uses fast transitions and short scenes, which builds up the feeling of suspense.

Show has a cliff-hanger at the midpoint, when one of the Rangers peers into a supposed video set for a progress report on an earth agent, which cues in an episode clipped from a western film. Whatever the critical judgments on Hollywood oaters may be, the old film sequence shows up TV to poor advantage.

Agency producer is Olga Druce, whose demised "House of Mystery" radio show made much better fare for youngsters and was able to integrate sound educational material into a mysterioso format. That understanding approach isn't in evidence on "Captain Video." Commercials for Postum, both film and alive, are competently done.

Eddie Cantor has been on the "Colgate Comedy Hour" three times during the past five weeks. After getting accustomed to a show every four weeks, Cantor's current pace is somewhat heavy. Consequently, an occasional lapse is understandable. His NBC show Sunday (22) wasn't of the same quality of some of the others, but there was still a good amount of entertainment in it. Cantor got off to a slow start, but there was some acceleration toward the end of the show.

Opening of program had Cantor in the audience directing gags at a laughing femme who appeared to be a plant. His Maxie the Taxi bit didn't have its usual force because of the lack of sharpness in dialog. Cantor carting an expectant father in the back didn't have a set of lines that were up to his usual standard. The Italian dialect bit with Charlie Cantor was also one of the weaker spots. Latter bit between Cantor & Cantor with both in drag had a good amount of laughs, but unfortunately some of it was hinged on a girdle, leaving a questionable taste. Another offish bit was "Slob" reference to a nude statue. Aside from these slips, the bit had some good laugh situations.

Anne Jeffreys was in excellent voice, but projection didn't make its full impact in her two numbers. Dance teams of Gehrig & Weissmuller and Loman & Fields dressed up these sequences. Another good bit was a Judy Holliday impression by Robert Gari, Cantor's son-in-law, who's being projected in his own teevee show in a package formed by Garland Productions. Gari shows promise in this direction, although his bit on this show was too small to be a criterion of his ability.

Fred Waring show (CBS, Sundays, 9-10 p.m.) is invariably one of the better produced shows on TV, but there's such a thing as a show being overtone. The pace Sunday, for instance. Specifically the production number centering around the week's guestar, Celeste Holm. Like the show's other production numbers, it was just too too lab-vely to look at, with Miss Holm and a "tourist guide" doing a routine of Paris in the spring. Of course, there was a Parisian production backgrounding. It all added up to an overworked layout that could have had a favorable effect had it been minutes shorter.

A western production number at the beginning of the hour-long show showed little imagination, with the emphasis being, apparently, on the physical production rather than on the basic entertainment. But getting back to Miss Holm: she was engaging, as usual, and she showed personal spark. Waring handled the introductions simply and effectively.

Inside Stuff—Television

Big play being given feature film oldies on television has resulted in a new and lucrative source of income for firms equipped to restore old film. One of these is Rapid Film Technique, of N. Y., whose veepee, Henry Lloyd, declared this week that distribs with old 35m originals and prints are finding it difficult to sell those which are scratched or smeared because the public will no longer accept poor quality film. Consequently, he said, scores of reels are being sent to his outfit for scratch-removal and general restoration processing.

Rapid Film, before TV, earned most of its income from servicing film of schools, museums and industrial firms. Company removes scratches and abrasions through special chemical processes. Lloyd said that some new film for TV is also being serviced by his firm, to protect it against the scratches usually incurred while playing the video circuit.

Results of the Kefauver crime investigations had an unexpected aftermath on television last week. Producers of NBC's "Kraft TV Theatre," needing a standard-type slot machine for a sequence on "Mr. Mergenthwirker's Lobbies" Wednesday night (18), searched high and low through N. Y., but couldn't find one.

In desperation, they finally appealed to the city police department, which dug one up from a number confiscated from a gambling joint some years ago. Machine worked to perfection on the program.

WCBS-TV, CBS' key N. Y. outlet, has been forced to eliminate all westerns from the lineup of feature film oldies it screens on its "Late Show" because of unfavorable viewer reaction. Station execs declared this week they've been swamped with critical letters from viewers, who point out that westerns are fine for the daytime or early evening but "after the kids go to bed, we want adult fare."

As a result, the station has moved its westerns into the "Early Show," aired from 6:30 to 7:30 p.m., and has been forced to buy more product to fill the gap in the "Late Show," broadcast from 11:15 p.m. to closing. Station, which has had a form letter printed for answering the complaining viewers, explained that it had had little previous experience in programming feature film and took it for granted that, since the oatumers went so well during the day, they'd be equally well received late at night.

Softening of the position of set manufacturers on the New York Stock Exchange may be indicated by the exchange's listing of short interests—those investors who sell for future delivery in the expectation that a stock's price will go down—as of April 13.

Many of the stocks of receiver manufacturers show increases in the amount of short interest transactions. Insiders figure this may be due to the sluggishness of TV set sales in recent weeks.

Among those stocks with an increase in short interest deals are: Avco Manufacturing (Crosley), upped from 20,129 shares on March 15 to 27,963 on April 13; Emerson Radio, up from 9,687 to 10,453; General Electric, up from 9,800 to 10,414; Magnavox, up from 18,223 to 20,585; Motorola, up from 21,227 to 24,234; Philco, up from 14,748 to 15,813; RCA, up slightly from 28,415 to 28,587; and Zenith, up from 34,621 to 36,999.

Admiral showed less short interest deals, dropping from 52,623 to 51,990, as did Westinghouse Electric, dropping from 11,097 to 9,512.

53-Station Spread For NAM 'Industry on Parade'

National Assn. of Manufacturers weekly video newsreel, "Industry on Parade," has lined up 53 tele outlets for the third 13-week cycle of the feature. Figure represents an increase of 10 stations over the markets inked when the series started six months ago.

According to G. W. (Johnny) Johnstone, NAM radio-TV director, an increasing number of stations is selling the show for local sponsorship. Airer, produced by NBC-TV news department for NAM, has four or five industrial features in each 15-minute reel.

Snader to Tint

Hollywood, April 24.

Louis Snader, head of Snader Telescriptions, revealed plans to convert 1951-52 schedule of telescriptions to color. He also announced completion of first season's program of 400 films.

Snader refused to disclose which color process he's using, but stated that after five months of experimenting he's satisfied with results. He expects first color products to roll about June 1.

Dixieland Band TV Package

"The Colonel's Dixieland Band," tele stanza detailing the development of jazz in a dramatic format, is being packaged by Harold C. Meyers Productions.

Airer will feature Pee Wee Irwin and his Dixieland Five, which has been at Nick's in Greenwich Village for past three years. Robert Arch Green will script.

PUBSERVICE AIRERS ON MORNINGS IN ATLANTA

Atlanta, April 24.

With afternoon and evening schedules filled with commercial program commitments, Atlanta's two video stations, WSB-TV and WAGA-TV, are moving into the morning hours with public service programs.

Newest along these lines is WAGA-TV's four-mornings-per-week "School of the Air," which started Monday (23). First course offered is basic French, class being taught by Prof. Ted Beck, of Atlanta division of U. of Georgia. A certificate of satisfactory completion will be issued to listeners-in who pass an examination given at the university. It's planned to follow the French course with English, history, mathematics, physiology and on through the college curriculum.

Another WAGA-TV educational program, titled "It's Fun to Know," bowed Monday (23) on a five-time-per-week schedule. Participating in this one will be a panel of four school children with an adult moderator. Topics will be government and current events, handicrafts, art, general science, drawing, folk dances and social dancing.

WSB-TV is already on the air with a morning program titled "Live and Learn" and another called "Morning Devotional," a religious segment featuring a different Atlanta pastor as leader each morning.

Margaret Lindsay Into Daytime TV Film Series

Margaret Lindsay has been signed by indie producer Addison Smith to star in his forthcoming daytime television show "Carrie Williams, Justice of the Peace," to replace Sylvia Sidney who withdrew because of previous commitments.

Series, first of its kind to be done entirely on film, will be filmed by Vidicam Pictures Corp., with shooting scheduled to start this week and continuing throughout the summer for premiere in September. Other permanent members of cast include Grant Gordon, Nancy Pollock, Rosemary Prinz and Ernest Parmalee.

Bring Your TV Headaches To Us!

Take St. Joseph Aspirin for instance:—

THE ADVERTISER:
Plough, Inc.
THE AGENCY:
Nelson Ideas, Inc.
THE PRODUCER:
National Screen Service

Their TV Film Commercials from National Screen Service, utilized the eye-appealing advantages of *Stop-Motion* Animation, *live photography*, and those special photographic *"tricks"* that are our *stock-in-trade!* All the showmanship ingredients that secure and *hold* the viewer's attention, *impress* price and product on the audience and *stimulate* buying reaction...the sales-provoking essentials that turn *commercials* into CUSTOMERS and makes Television *pay off* for *you!*

More than 30 years of experience in putting *Showmanship* on film has given us the *"Know-How"*...the extensive *facilities*...and the expert *craftsmen* to do the fine professional job your TV film commercials demand!

Write, wire or phone today . . . and let us turn your next TV film commercial into a sure-fire *television salesman!*

① **STOP-MOTION ANIMATION...** Aspirins sliding out of bottle one-by-one in a sure-fire technique that secures and holds viewer's interest.

② **TRICK PHOTOGRAPHY...** bursts advertiser's product over scene of typical community...holds it superimposed to assure product identification.

③ **LIVE PHOTOGRAPHY...** at point-of-sale, effectively shows customer's desire for product, stimulates buying reaction.

NATIONAL Screen SERVICE
PRIDE BOAT OF THE INDUSTRY

1600 BROADWAY • NEW YORK-19-N.Y. • CIRCLE 6-5700

Television Chatter

New York

Rosalind Courtright guests on CBS-TV's "Steve Allen Show" Friday (27) . . . **Jack Carter's** NBC-TV guests on Saturday (28) include **Phil Regan, Dolores Gray, Maxie Rosenbloom** . . . WFIL-TV's (Philly) "S.S. Tele-Cruise" to be beamed on WJZ-TV 9-10:45 a.m. Saturdays, starting April 28 . . . Telco Productions packaging a show with Mr. and Mrs. **Al Gannaway** (vocalist **Dana Gibson**); Gannaway's "Half-Pint Party" is on ABC-TV . . . **Radcliffe L. Romeyn**, veepee of Philco International, will discuss TV in Latin America at Export Advertising Assn. meeting today (Wed.) . . . **John Henry Faulk** of WPAT guested on "Leave It to the Girls" Sunday (22) and visits "We Take Your Word" May 4.

WNBT, NBC's key N. Y. outlet, added four new cross-the-board shows to its daytime lineup Monday (23) and is now signing on at 10:30 a.m. and holding the air until the network takes over at 3 p.m. . . . **Lee J. Cobb** pacted for the title role in an adaptation of Somerset Maugham's "Moon and Sixpence" on NBC's "Maugham Theatre" Monday night (30) . . . **Grace Kelly, Viola Roache and Donald Briggs** to be featured on DuMont's "Ellery Queen" tomorrow night (Thurs.) in a stanza titled "The Key to Murder."

Mrs Wendell Willkie slated to guest on **Caroline Burke's** "Vacation Wonderlands" May 8 via NBC-TV . . . **Carl King** assigned to handle the General Foods commercials on DuMont's "Captain Video" . . . CBS assembled into a booklet information on self-preservation in case of an atomic attack, which **Margaret Arlen** recently spotlighted in her daytime video series, for gratis mailing to agencies, clients, educator groups, the Salvation Army, etc.

Sam Fuller, NBC supervisor on "Colgate Comedy Hour," entered a hospital this week for a checkup, so his assistant, **Robert Mamon**, is taking over on the **Dean Martin-Jerry Lewis** stanza Sunday night (29) from Chicago. With M&L rehearsing in Chi's Studebaker theatre Sunday afternoon, incidentally, the entire production of "Magic Slate," a kid show usually originating from there Sunday afternoons, will be moved to N. Y. . . . **Wright King**, who played in both the legit and film versions of "Streetcar Named Desire," set for a role on CBS' "Studio One" Monday night (30) . . . **Don Ameche** slated to recreate his film portrayal of **Stephen Foster** in a sketch on the "Ken Murray Show" Saturday night (28) via CBS . . . Scripter **William Kendall Clarke** has bowed off NBC's **Susan Peters** show, because of commitments on "Philco TV Playhouse" and "Pulitzer Prize Playhouse" . . . **Donald Richards** taking a hiatus from NBC's "Jack Carter Show" Saturday (28) . . . **Martha Rountree** slated for citation as the "outstanding woman of the year in TV" by Theta Sigma Phi, journalism sorority, at a dinner in N. Y. tomorrow (Thurs.) . . . **Millicent Brower** pacted for a featured role on NBC's "Martin Kane, Private Eye" tomorrow (Thurs.) . . . **Vinton Hayworth** featured on CBS' "Charlie Wild, Private Eye" tonight, after playing the radio version Sunday (22) . . . **Hal K. Halpern** and **Hope Meyers** have joined the NBC video production staff.

Chicago

Cliff Norton's daily five-minute briefie on WNBQ gets another year's ride by Procter & Gamble . . . **Art Pickens**, radio-TV director of **Walter Schwimmer's** package house, in Frisco setting up "Miss U. S. Television" series on KGO-TV to be bankrolled by American Vitamin Assocs. (AVA) . . . Magnavox earnings during the first quarter of this year are up 112% over the same period a year ago . . . With quizmaster **Joe Kelly** vacationing, commentator **H. V. Kaltenborn** asked the questions on last week's NBC-TV "Quiz Kids" and **Fran Allison** takes over this week (27) . . . Peter Shoe Co., through Henri, Hurst & McDonald, has renewed its alternate-week sponsorship of ABC's "Super Circus" . . . WGN-TV news director **Spencer Allen** described functions of a video news operation before Illinois Women's Press Assn. Friday (20) . . . **Jim Moran** will emcee a three and a half-hour benefit stint for the American Cancer Society on WENR-TV May 4 . . . WNBQ got on the green-thumb kick Sunday (22) with **John Ott** launching weekly garden show produced by **George Heinemann** . . . ABC's **Kay Westfall** picked as "Miss Chicago Cleanup of 1951" to launch city's spring refurbishing drive . . . With March sales totaling 8,500 sets, total TV circulation in Milwaukee is now pegged at 233,230 . . . **Cornelia Otis Skinner** guests on **Don McNeill's** ABC tele show tonight (Wed.) . . . **Studs Terkel** and **Win Stracke**, regulars on ABC's "Studs Place," featured in a folk music concert May 5 at Chi Art Institute.

Hollywood

United Television Programs starts production May 1 at California Studios on rest of series of "Cowboy G-Men." First film was shown to agency men at NARTB convention . . . **Rosalind Russell** narrated and appeared in a color picture made for the Sister Kenny Foundation by Dudley Pictures. Featurette is scheduled for release May 10 . . . **Janis Paige, Regis Toomey, Jimmy Hunt** and **James Kirkwood** star in new telepix series, "The Loving Family." Green Films Corp. financing to the tune of $150,000 . . . **Lois January**, wife of **William Gernaunt**, vice-prexy at Jerry Fairbanks, currently rehearsing numbers she plans to use on "January's Calendar," new video series scheduled to bow this fall . . . **Joe Graydon**, KLAC-TV singer, signed with MCA for personal appearances at colleges, fraternity dances and local ballrooms . . . **Frank Wisbar**, producer-director of Fireside Theatre, rolling "The Turning Point" at Eagle Lion. Vidpic stars **Jerja Curtwright** and **Anthony Caruso**.

London

Royston Morley is producing "The Life of King Henry V" tomorrow (26) with **Clement McCallin** and **Marius Goring** in the leads . . . Opening ceremony and service of the Festival of Britain will be telecast May 3 from St. Paul's Cathedral. **Wynford Vaughan Thomas, W. Allephy** and **F. H. Grisewood** will be commentators . . . Excerpts from "The Barber of Seville" and "Carmen" are being aired Friday (27) with singers **Maureen Springer, Arthur Downs** and **Bernard Steele** . . . G. B. Shaw's "St. Joan" is being produced by **Val Vielgud** on May 6 and 10 . . . **Walter Padley, Robert Boothby, W. J. Brown** and **A. J. P. Taylor** will be featured in "In the News" program Friday (27). **Graham Hutton** will be chairman.

Durante

Continued from page 31

a sustaining basis and footed all the charges itself. Norge commercials on the program were inked out locally. Every time Durante would come to one, WDTV cut in with couple of minutes of announcements about its programs for the next day. Often by the time station got back to the program proper, half minute or so of the next number had already elapsed.

WDTV management insisted it was at a loss to explain the sudden NBC decision, especially since the carrying of its Wednesday Night revue every fourth week had been decided on and agreed to several weeks before. What eventual outcome will be nobody seemed to know. Local holders of 8-8:30 time on station (Duquesne Brewing Co.) had already been told some time back that its time would be preempted once a month as long as the Durante section of the lineup continued.

Coy on Color

Continued from page 31

of an aggressive, subtle and self-serving campaign . . . that the agreement should not and will not be ratified."

Organization comprised of clear channel operators has been actively opposing senate approval of the inter-American pact. Treaty is the result of three years negotiations to work out a pattern of broadcasting in northern half of Western hemisphere.

Coy bluntly hinted clear channel operators' opposition to the agreement may spring from their fear of the possibility of additional clears if the commission takes up the long-pending case upon the ratification of the hemispheric pact. He also warned the Government would not stand still for an all-out big-watter power war, one suggested alternative to the treaty. Government is too interested in inter-American goodwill, especially at this point in world affairs, to permit such anarchy, he said.

Touching briefly on the recent FCC TV channel mapping, agency topper wondered why the converter issue, which caused such an industry rhubarb in the color case, has been so played down in the proposals to open up the UHF band which will also require converters on most of the present teevee sets. He suggested that the current "over-production" of TV sets may have something to do with the industry's relatively meek acceptance of the UHF channels with the resultant receiver adaptions.

"I add here a parenthetical note that converters in this area do not seem to be as undesirable to the manufacturers as color converters. This observation is just a footnote on consistency," was Coy's snapper on his channel allocation comments.

'We Are Not Alone'

Chicago, April 24.

[illegible] FCC chairman Wayne [illegible] the CBS rate slash commentary act when he made his annual address before the National Assn. of Radio and Television Broadcasters here last week.

For the first time in the four years he's been attending the industry's group sessions, he said the delegates had somebody to blast beside the FCC. He said he found it a source of relief that the broadcasters had somebody beside the commission to occupy their convention gabfests.

Because of this, Coy kidding-on-the-square said he found the CBS rate a "blessing in disguise."

BALTO CIVIC HEADS TO AID WAAM PROGRAMS

Baltimore, April 24.

Ken Carter, general manager of WAAM, has announced formation of a program advisory board, composed of community leaders. Board will counsel the station on its activities in the public interest and will function individually or as a group.

Dr. Detley W. Bronk, president of Johns Hopkins U. and chairman of the WAAM program advisory board, will call a meeting of board members at an early date. Board is constituted as follows:

Milson C. Raver, exec secretary, Maryland State Teachers Assn. (educational). Rev. Dr. Leo J. McCormick, superintendent, Bureau of Catholic Education, Archdiocese of Baltimore (educational and religious). Dr. Franklin Dunham, chief of radio-television, U. S. Office of Education, Federal Security Agency (educational). Former U.S. Senator George L. Radcliffe, president, Maryland Historical Society (civic). Gerald S. Wise, general manager, Baltimore Sears & Roebuck, and member of the Park Board (civic).

Also, Henry P. Irr, president, Baltimore Federal Savings & Loan Assn. (civic). William G. Ewald, exec vice-president, Retail Merchants Credit Bureau (civic). John J. Dickman, director, Middle Atlantic region, National Conference of Christians & Jews (civic and religious). Wilbur H. Hunter, Jr., director, Peale Museum (cultural). Dr. Reginald Stewart, conductor of the Baltimore Symphony Orchestra (cultural). Dr. Leon Sachs, executive director, Baltimore Jewish Council (religious). Rev. Willis R. Ford, exec secretary, Council of Churches and Christian Education of Maryland-Delaware, Inc. (religious).

Powell's WLIB Gab

Rep. Adam Clayton Powell, Jr., starts a fortnightly program on WLIB, N. Y., on May 3. Show will be heard alternate Thursdays at 7:45-8 p.m.

Airer will feature Rep. Powell's analysis of developments in both houses of Congress as well as comment on D. C. news.

Tulsa—John Esau, vice-president and general manager of KTUL, announced renewal of CMS affiliation contract, effective in June, for two years. KTUL has been a CMS radio outlet since 1934. . . L. A. Blust, Jr., general sales manager of KTUL, Tulsa, and KFPW, Fort Smith, Ark., was elected president of the Tulsa Advertising Federation.

From the Production Centres

IN NEW YORK CITY . . .

Lucile Gould and **Rollin C. Smith, Jr.**, elected veepees of Hewitt, Ogilvy, Benson & Mather . . . **John W. Hubbell**, veepee of Simmons Co., elected chairman of the board of Brand Names Foundation; RCA's **Frank M. Folsom** and MBS' **Frank White** are also on the board . . . **Alice Frost** back on CBS' "Mr. and Mrs. North" after siege of flu . . . **Milton** and **Melissa Blow** sail May 8 for England and the Continent . . . Associated Program Service releasing a new women's stanza, "Recipe for Happiness" . . . **Phillip Bassel** added to Hirshon-Garfield AM-TV department . . . WLIB airing an armed forces program Saturdays at 6:30 p.m. . . . **Robert Gladstone** joined WQXR announcing staff Monday (23) . . . **Peter Donald** waxing his "Share the Wealth" radio quiz series ahead, to allow for his June jaunt to Europe to perform for troops.

Evan Frances, former feature editor of Pic, to leave Interiors mag for Young & Rubicam flackery . . . **Mark Woods**, vice-chairman of the ABC board, and **George V. Denny** speak at Ithaca College convocation May 11-12 . . . **Julien Field**, ex-William Esty, appointed veepee at Grey agency . . . WMGM's **Eileen O'Connell** to commentate fashion show for National Cancer Foundation on May 5 . . . **Jean Hersholt's** "Dr. Christian" airer to originate from Gotham in May . . . **W. Ward Dorrell**, veepee of C. E. Hooper, Inc., ordered to bed for 90 days due to incipient lobar TB . . . WMGM's "American-Jewish Caravan of Stars" moves up a half-hour to 12:30 p. m., starting Sunday (29) . . . **Ben Marshall** subbing for **Galen Drake** for four weeks on CBS' "Grand Central Station." Marshall is bowing off WNBT's "Time For Adventure," with **Bob Shepard** taking over . . . **Doug MacNamee**, producer of WCBS' **Margaret Arlen** show, to Washington for two weeks' duty with naval reserve . . . **Harry Ackerman**, CBS production exec, in town from Hollywood.

Carlton E. Morse's "One Man's Family" marks its 19th anni on NBC on April 30 . . . **Bing Crosby**, who taped his airer for tonight (Wed.) recut one segment in order to work in the tune, "Old Soldiers Never Die," as a tribute to General MacArthur . . . WINS on Monday (23) rebroadcast the NBC "Meet Your Congress" show which involved that fracas among the senators . . . **Gertrude Warner** now to "Our Gal Sunday" . . . **Joe Latham** and **Harry Bellever** added to "Backstage Wife" . . . **Katherine Emmett** and **Paul Potter** new "Lorenzo Jones" players . . . **Bill Grey** and **Ed Jerome** new to "Young Widder Brown" . . . "Front Page Farrell" additions include **Florence Robinson, Margot Stevenson, Ann Burr, Elizabeth Morgan** and **Tom Collins**.

Joe DeSantis drops out of Mutual's "Under Arrest" for six weeks for a featured role in Metro's "Man With the Cloak" on the Coast . . . **Art Henley**, scripter who produced ABC's "Marry Go Round" and "What Makes You Tick?," skedded for his own show on the web . . . WJZ's **Phil Alampi** addresses agricultural college editors and radio farm directors in Gotham this week . . . **Frank Edwards'** newscast, sponsored by American Federation of Labor over Mutual, has added KENI, Anchorage, Alaska, to its station lineup . . . **Ben Gedalecia** has resigned as ABC research manager to join the State Department's overseas information bureau . . . Mutual's "Mark Trail" has set a spring promotion campaign including tieups with summer camps and the American Forests Products Industries drive to "Keep America Green."

IN HOLLYWOOD . . .

Richfield Reporter, oldest continuous newscast in radio, passed into its 20th year this week. **John Wald** is the news caller and **Wayne Miller** rewrites the wires . . . **Hank Weaver**, ABC's special eventer, is now sharing his name with **Matilda Brukowicz** . . . **Marvin Bock** moved over to "Welcome to Hollywood" on ABC after **Ralph Hunter** pulled out to freelance as a writer . . . **Bill Baldwin** recovered from major surgery and is back on the Charlie McCarthy show bowing Cohes . . . NBC's **Jim Gaines** came down from Frisco where he was called on account of union trouble. Also in town is NBC's **James McConnell**, head of spot sales . . . **Adolphe Wenland**, Giveaway King, called **Joe Rines** on the phone and asked, "how are you feeling?" Flipped the town's Beau Brummel, "what do I get if I answer?" . . . **Bob Coleman** took his cut at the infirmary and recuping at home . . . **Buddy Twiss**, formerly associated with Carlton Morse on his many radio projects, is writing a book just to vary the monotony of loafing . . . NBC's **Helen Hall**, was awarded a Lulu for research by L. A. Advertising Women . . . KFAC, 1,000-watter, can't quite make out how its signal gets into Alaska. GIs stationed there send in their requests for organ music between 1 and 2 ayem . . . J. Walter Thompson's **Cornwell Jackson** back from three-week sojourn at the home office.

IN CHICAGO . . .

Chi NBC news and special events chief **Bill Ray** elected to board of directors of National Assn. of Radio News Directors . . . **Norman Palmer** is new gabber at WBBM, shifting from WHFC, Cicero . . . WGN's daily "Consumer Panel," emceed by **Earl Nightingale**, jumps from a quarter-hour to 30 minutes to take care of additional participating sponsors . . . Sun-Times columnist **Irv Kupcinet** airing a 10-minute nightly commentary on WBBM with Philco Distributors picking up the tab three nights . . . **Bill O'Connor** emceeing WGN's new daily "Okay O'Connor," audience participationer, aired from the Illinois Club Women's Service Center . . . After three air mentions, WMAQ reports over 2,400 requests for **Eleanor Roosevelt's** booklet, "This Is My Story" were received in four days . . . **Bob Grant** takes over WBBM's cross-the-board "Country Hour" during farm director **Harry Campbell's** vacation . . . **Harold Salemson**, eastern ad-promotion chief for Robert Stillman Productions, and **Jules Fields**, field supervisor, handled screening of Stillman's "Queen For a Day" pic before Mutual affiliates at NARTB confab last week . . . **Eli Henry** last week withdrew his pending resignation as chief of ABC's Chi flackery . . . **Ed Cashman** in town from Foote, Cone & Belding Hollywood office to fill in for exec veepee **Hugh Davis**, vacationing in Europe.

IN WASHINGTON . . .

William Dougherty, ex of WNAO, Raleigh, N. C., has been named account executive of WWDC-Mutual . . . 2d Lt. **Gordon Maynard**, USMC, former director for Warner Bros. and Technicolor, has been assigned to Dept. of Defense as TV director and film editor . . . WWDC disk jockey **Milton Q. Ford** inked for a three-time-a-week show over WOR, New York, with participating sponsorship . . . Ford, famous here for his talking parrot "Richard," will divide his time between the two Mutual stations . . . **Marian Black**, in private life frau of WTOP-CBS engineer **Granville Klink**, had her tune, "Welcome MacArthur," widely plugged by town's stations . . . Lt. **Jim Black**, radio correspondent of news and special events section of Defense's radio-TV branch, currently on a tour of aircraft factories to record interviews for a special Armed Forces Day show May 10 . . . "Pentagon-Washington," new official Dept. of Defense program, set to preem over DuMont Sunday, May 6, 8:30-9 p.m. (EST), replacing the current "Time for Defense" . . . WMAL-ABC and Pan American Union cooperating in a new Latin American airer Saturdays (3 p.m.), with station's **Charles Edwards** and Pan American's **Alfredo Pla** emceeing.

JOE BUSHKIN

PARAMOUNT THEATRE

WITH HIS ORCHESTRA

Video Operators at NARTB Confab Cool to DuMont Plan on Allocations

Chicago, April 24.

DuMont's "compromise" TV channel allocation plan which it will file with the FCC as an answer to the commission's own proposals failed to elict much enthusiasm among tele operators at the NARTB convention here last week. Plan, as outlined by Dr. T. T. Goldsmith, research director of DuMont labs, is believed designed to forestall possibility of a two-net setup resulting from the FCC scheme.

But the tele delegates, anxious to see the end of the long channel freeze which has kept the industry operating on a piecemeal basis, gave the DuMont compromise a "let's not rock the boat" treatment. They earlier had voted to ask the FCC to at least partially lift the freeze as soon as possible after the May 7 deadline for filing comments on the agency's latest order. Likewise, they went on record in opposition to the Benton resolution on the grounds that it would reopen the entire allocation matter and would delay the melting process for perhaps another year.

It was claimed that should the commission accept the DuMont plan, the FCC would have to pretty much start all over again, with the resulting delay. However, it was recognized that should enough complaints be filed by applicants and potential applicants before May 7, the FCC may have to consider some changes such as those offered by DuMont.

Delegates' lack of enthusiasm for DuMont's proposals was not felt to be a judgment of their basic intent but rather a questioning of the matter of timing. It was apparent that not many took kindly to the possibility of further delay.

Dr. Goldsmith stated that his company's allocation arrangement would eliminate the "serious policy errors" in the FCC allotment by assuring sufficient number of stations in each market to avoid any possibility of a monopoly. He said the FCC plan would permit only seven cities to have four or more stations, while the DuMont setup would permit 31 markets to have four or more outlets.

The DuMont arrangement would require only 19 present stations to change their channel locations while the commission is asking 31 stations to shift their dial numbers.

Dr. Goldsmith did excite some sympathy for his plan on one point. He pointed out that it contains no exclusive reservations for educational channels. He said educators must have outlets but that they weren't really getting anything when the FCC rules prohibit them from selling time on their stations to help defray expenses.

GM Buys 'Game of Day'

General Mills has picked up the tab for a five-minute sports news roundup on Liberty Broadcasting System following its "Game of the Day."

"Wheaties Scoreboard" will be aired seven days a week with LBS prez Gordon McLendon and Tom Malarkey alternating.

Lowell Institute In Major FM Bid

Boston, April 24.

Hub's Lowell Institute Co-operative Broadcasting Council has applied to FCC for a construction permit to erect a 20,000-watt FM non-commercial educational station with central studios and offices in Symphony Hall. Auxiliary studios would also be operated in Boston College, Harvard, MIT, Northeastern and Tufts with Boston University continuing to operate its own FM station, WBUR.

Plans are under way for station, which expects to hit the air next fall, to carry live fullength concerts of Boston Symphony direct from Symphony Hall as well as lectures from college classrooms, full-length performances of plays, addresses by prominent speakers appearing at various colleges and important public discussions. In making the announcement of the proposed station's policy Lowell stated "In the field of commercial radio, Boston has well-established stations, both AM and FM, and we shall not duplicate their offerings. We shall try, instead, to develop a full schedule of programs in the areas generally described as 'adult education'."

Engineering plans have been prepared by reps of Harvard and MIT and facilities will be equipped with three-kilowatt FM transmitter located atop Great Blue Hill, a situation about 10 miles south of Hub. Station will be managed by Parker Wheatley, since 1946 a director of Lowell Institute, formerly Chief of Radio Programs Section of Armed Forces Radio Service.

Omaha—Bill Brennan, news director of KOLT, Scottsbluff, Neb., has been appointed chairman of the third annual convention of Nebraska Assn. of Radio News Directors. Appointment was announced by Theodore L. Haas, of KOIL, Omaha, association president. The 1951 convention will be held in Lincoln, in May.

Profitable TV Audience
Exclusively with
WGAL-TV
Channel 4
LANCASTER PENNA
NBC TV Affiliate
Clair R. McCollough, Pres.
A STEINMAN STATION
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

MacArthur

Continued from page 37

assigned to cover specific locations with their technical crews and announcing staffs. Large number of engineers participated, with ABC alone using 36 staffers on the parade operation.

The MacArthur address to Congress was given re-screenings on TV, with DuMont beaming it Thursday at 7:45 p.m. and again at 11 p.m.

The General's arrival on the Coast was given pool coverage with 11 western tele stations bringing the San Francisco welcome to an estimated 5,000,000 viewers in Frisco, Los Angeles and San Diego areas.

D. C.'s Overall Job

Washington, April 24.

D. C. radio and TV stations as well as the major newsreels gave General MacArthur's Washington visit last week the most comprehensive coverage since President Truman's inaugural on Jan. 20, 1949.

Inside the House chamber, where MacArthur defended his Far East actions and policy before a joint meeting of Congress, three big video cameras were turned on him, as well as more than a dozen newsreel cameras, including the hand-held equipment.

"Voice of America" broadcast the speech live to Europe. Recordings carried it to Japan and the Far East. Full texts or summaries were translated into 30 different languages by "Voice" for world-wide distribution.

The TV webs covered the day's events, including the parade and subsequent MacArthur appearance before a huge throng at the Washington Monument grounds, on a pooled basis. However, radio and the newsreels worked on a strictly competitive basis. The four webs operated 11 cameras and crews. They had five mobile units and 100 technicians plus another 100 men from the program departments combining their efforts for the coverage. Six coaxial cables were set up by the telephone company and another two microwave units were on a standby basis, in case of possible technical failure of the cable.

Peabody Awards

Continued from page 37

Quiet Answer," WBBM, Chi; public service by a local station (citation), WFPL-FM, Louisville Free Public Library; news reporting and interpretation, Elmer Davis, ABC, with a citation to CBS' "Hear It Now;" entertainment drama, "Halls of Ivy," NBC; entertainment music, ABC's Metropolitan Opera broadcasts, with a citation to Ira Hirschmann of WABF (FM), N. Y.; education, "Quick and the Dead," NBC; contribution to international understanding, Radio Free Europe, with citations to MBS and UN Radio for "Pursuit of Peace" series and WNYC, N. Y., for its UN coverage.

TV awards go to: entertainment, Jimmy Durante, NBC; education (citation), "John Hopkins Science Review," WAAM-TV (DuMont); children's program (dual award) "Zoo Parade," NBC, and "Saturday at the Zoo," ABC.

Special award goes to ABC for "its courageous stand in resisting organized pressure and its reaffirmation of basic American principles" in keeping on its "What Makes You Tick?" show with Gypsy Rose Lee, after the femcee was alleged to have Red links. Committee lauded ABC for not yielding to "unsupported innuendoes" of Red Channels. Another special award went to the Providence Journal for its articles on Walter Winchell, Drew Pearson and Fulton Lewis, Jr.

Tomorrow's Waldorf ceremonies will get their video preem via ABC-TV at 1:30-2:15 p.m. ABC radio will rebroadcast part of the presentations tomorrow evening at 10:45 p.m.

Minneapolis—WDGY, Twin City LBS station, has increased its sales staff to six with the additions of W. L. Hurley, recent account executive for KSO, CBS station in Des Moines, and Steve Dougherty, former WMIN account exec here. Sales department now is under the direction of Sydney Rich, newly-appointed commercial manager.

Inside Stuff—Radio

Jack Gould in the N. Y. Sunday Times touched on the "conspiracy of silence" that is creating unemployment allegedly among radio-TV people under a "controversial" cloud, either because of Red Channels publication, or kindred reasons.

In the same edition, the Times' Hollywood columnist, Tom Brady, touches on a parallel circumstance in pictures, excepting that the problem is graver because some of those named or under the House Un-American Committee's cloud, whether proved, unproved or yet to be probed, are tied up in costly film productions awaiting release; or, more specifically, stalled on release because of the uncertain public reaction. Brady cites one producer's representative whose policy, for fundamental economic reasons, is not to employ anyone "who might be subpoenaed."

NBC reportedly will take over the vacated William Morris agency space in the RKO Bldg. when the 10%ery vacates the end of this month for larger quarters (two floors) in the new Mutual Life Bldg. on Broadway and 55th St., N. Y. The network is said to want the quarters for some of its research and kindred departments.

The Morris office had to pay Rockefeller Center, Inc., a $25,000 forfeit for moving out, of which $10,000 was defrayed by Mutual Life as inducement to get the agency into its building. Incidentally, instead of the 10-year maximum lease Mutual normally issues, Morris agency got a 15-year lease.

ABC has been making a desk-top presentation to the ad agencies on its "Certified Publicity" plan. New gimmick in flacking gives the sponsor of each program notarized reports, at regular intervals, on all the releases, photos, phone calls, direct contacts, tieups and other promotional pitches that have been made on the series by the web's publicity offices, as well as its branches. Certified document is accompanied by a press book with clippings.

Concept behind the notarized form is taking the intangible quality out of press agentry and giving the client black-and-white evidence of the web's publicity activities on each stanza. Graphic presentation, pointing up the various facets of the flackery's work, is being used in conjunction with other sales pitches to help clinch contracts.

Radio's Mr.-and-Mrs. stanzas and femme gabbers are responsible for hypoing sales of books via their interviews with authors and other mentions of literary output. Case in point is Ed and Pegeen Fitzgerald's WJZ (N. Y.) programs. Simon & Schuster, which encloses with its books a postcard asking readers how they came to hear of the tome, reports that "a large percentage of readers of Raymond Loewy's 'Never Leave Well Enough Alone' attribute their interest initially to the Fitzgeralds' recommendation." Interestingly, the cards from Fitzgerald listeners covered an area from Westport, Conn., to Atlantic City.

CBS exec veepee Joseph H. Ream declared last week that "no innocent person has suffered" because of the web's insistence that all employees sign its loyalty oath. Ream made the statement in answer to a question put by a stockholder at the annual shareholders' meeting Wednesday (18).

Mentioning a person who had appeared regularly as a panel member on a certain program until about two months ago, the stockholder said he understood the performer had signed the oath and asked whether CBS had bowed to outside pressure in ousting him from the show. Ream answered that the person in question was not a CBS employee, adding that the stockholders' meet was not the place to discuss how particular performers are selected for various programs.

Matt Cvetic's interview with Louella Parsons on her network aired from Hollywood on Sunday (22) was actually recorded in studios of WCAE in Pittsburgh, where WB screen version of Cvetic's expose, "I Was a Communist for the FBI," was world-premiered last Thursday night. Miss Parsons sent on the questions, then Gloria Abdou, director of women's activities at WCAE, put them to him and got his answers. The tape was immediately flown to Coast, where Miss Abdou's voice was inked out and Miss Parsons' dubbed in.

Jack Barry, emcee of ABC-TV's "Life Begins at 80," took time out on the stanza last night (Tues.) to explain that he is not the John (Jack) Berry who is being sought by the House Un-American Activities Committee.

Barry said that an International News Service report erroneously stated that a "Jack Barry" was being sought and that this might embarrass him professionally. Actually, it's one Jack Berry, a film director.

TV Impact on AM

Continued from page 36

that stations established before World War I accounted for the bulk of radio volume. About 800 such outlets, representing 38% of the total stations, received 70% of aggregate revenues and 80% of aggregate income.

Of the 2,107 AM and AM-FM stations which submitted financial data to the Commission, about 20% reported losses during 1950. This was the smallest proportion of stations losing money since 1946. Most of the outlets in the red have been in operation less than four years.

Of the total radio broadcast industry revenues, the networks (four major, three regional and 28 owned-and-operated stations) accounted for $100,700,000, or about 23%. Of the total income, the nets accounted for $18,500,000, or about 28%.

The only segregated FM operations reported fully to the Commission were those of the 80 independent FM stations not operated in conjunction with AM. All but four of those 80 stations reported losses during 1950. The total revenue of the 80 FM'ers was $1,400,000 and their losses $2,100,000.

The average losses of the independent FM'ers during 1950, however, were considerably less than in the previous year. During 1950, they lost on an average of $26,000. During 1949 the average loss was $34,000. There were 24 fewer independent FM'ers in 1950 than in 1949.

Eileen BARTON
Currently
PARAMOUNT
NEW YORK
Direction M. C. A.

KLIX
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

ARTISTS ACT NOW!
A.V.A. MEMBERSHIP
DRIVE
SEE PAGE 54

Will you love me in July . . . as you did in cold December ?

You loved spot television in December . . . April, March and November

(You have spent over three times as many dollars on NBC Spot Sales' stations since December as you did last year)

. . . but did you know that spot television is going to be even more lovable this summer ?

(17.5% more families will view television in July than in last December.)*

Now, in the spring, is the time for media buyers to turn their fancies to thoughts of summer spot television. You'll reach more people*, find better availabilities* and sell more merchandise* . . .

(Television is the favorite summer activity in the 7,473,000 TV homes in these stations' areas, according to Elmo Roper Study, August 1950.) (And remember, retail sales are 35% higher in summer than in January-through-March.)*

It's the best proposal you'll have all spring. You only have to name the date.

**Your NBC Spot Salesman has the proof.*

WNBT	New York
WNBQ	Chicago
KNBH	Hollywood
WPTZ	Philadelphia
WBZ-TV	Boston
WNBK	Cleveland
WNBW	Washington
WRGB	Schenectady-Albany-Troy

NBC Spot Sales

NEW YORK CHICAGO CLEVELAND
SAN FRANCISCO HOLLYWOOD

Cost Per Thousand on 'Four Star' Much Higher Than 'Godfrey': Videodex

(Third in a series comparing quantitative rating aspects of two television programs broadcast directly opposite each other, and so competing directly for the same audience. Data is compiled by Videodex, new indie rating service. This week compares NBC's "Four Star Revue" and CBS' "Godfrey and Friends." Next will deal with NBC's "Fireside Theatre" and CBS' "Vaughn Monroe Show.")

NBC-TV's Wednesday night "Four Star Revue" apparently is just as expensive for its sponsors, in terms of cost-per-thousand viewers, as its Sunday night "Comedy Hour." Reason, according to statistics compiled by Videodex, indie rating service, is that the rival CBS web has a program slotted directly opposite with a much lower budget, but one which attracts a larger audience. Bucking NBC's "Four Star" in the Wednesday night 8 to 9 period is CBS' "Godfrey & Friends."

Comparison of the two programs is considered especially significant, in that each of them has three sponsors per evening. But, whereas the NBC show has Norge, Motorola and Pet Milk rotating each Wednesday in the cream middle-commercial slot, the Godfrey show works like the standard participating program. Toni has the first 15 minutes, Pillsbury the next 15 minutes and Chesterfield takes the final half-hour. (Godfrey cast comprises the performers featured on his cross-the-board daytime radio series, while Jimmy Durante, Danny Thomas, Ed Wynn and Jack Carson rotate as stars of the NBC program.)

Same Audience Makeup

According to the Videodex network survey, Godfrey has an average rating of 37.5, compared with the NBC show's 24.7. Combining these with VARIETY's estimates of a $17,500 weekly talent and production budget for the Godfrey program and $50,000 for "Four Star," the Godfrey cost-per-thousand viewers figures at $1.46, compared to $6.89 for "Four Star." Godfrey's cost-per-thousand homes is $4.97, compared to $21.38 for "Four Star."

CBS program reaches 3,519,000 homes, according to Videodex statistics, while the NBC show plays to 2,339,000 homes. Audience composition for the two programs is basically the same. Godfrey, with an average of 3.4 viewers per set, has an audience comprised of 32% men, 44% women, 9% teenagers and 15% children under 12. "Four Star" plays to 30% men, 42% women, 9% teenagers and 13% children under 12. Since the products of all sponsors on the two shows are purchased mainly by men and women, each show apparently hits the right audience.

Each program, according to the Videodex figures, hits a mass-type audience, indicating their appeal is not confined to any specific group. Thus, 44% of Godfrey's viewers and 41% of the NBC show's audience have a high-school education. Of the Godfrey audience, 42% rent their homes, while 35% of the "Four Star" viewers rent theirs. NBC program shows a slight edge, insofar as products are concerned. With Pet Milk as a sponsor, 66.7% of the "Four Star" audience have children under 12 in the family. Godfrey, on the other hand, plugging cigarets and home permanent, plays to an audience of which 56.2% have children under 12.

Commercial spieling by Godfrey, however, is more favored than the plugs on the NBC show. In New York, 69% of Godfrey's audience term the plugs interesting, 27% are neutral on their quality and 3% claim them to be irritating. On "Four Star," 46% find the commercials interesting, 44% are neutral and 6% label them irritating. As to the quality of the program itself, 67% of Godfrey's N. Y. viewers term it excellent, compared to 39% of "Four Star."

ATLANTA CUTS TV'ING OF GAMES; HURT B.O.

Atlanta, April 24.

Barring rain, Atlanta video viewers will get their first peep at 1951 baseball tonight (Tues.) over WAGA-TV, which has a contract with the Atlanta baseball club management to both broadcast and televise Cracker baseball games.

Last year all Cracker home games were televised. This year they will be restricted to two games per week, Tuesdays and Fridays, which are ladies' nights. WAGA-FM is carrying all Cracker games, home and road, while WAGA-AM is carrying Sunday games, both home and abroad, always a double-header. Since WAGA has an exclusive contract with the baseball club, they are farming out Monday through Saturday games to WATL, Atlanta indie, and a group of North Georgia stations comprising what is known as the Cracker Network.

All games except Sunday contests are night games in the Southern Assn. Philco sponsors television and FM broadcasts.

Restricted video schedule stems from the management's dissatisfaction over loss of patronage last year, which they blamed on video. Cracker home games, so far this year, have drawn much more than last year, when bitter weather held down April ticket sales.

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proof!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,882,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

Robin Chandler Added In 'Vanity Fair' Expansion

Robin Chandler, femcee on CBS-TV's "Meet Your Cover Girl," has also been pacted by the web to handle "Vanity Fair" on Tuesdays and Thursdays. Dorothy Doan will continue as "Fair" femcee on Mondays, Wednesdays and Fridays.

"Fair" is being extended from a half-hour to 45 minutes May 1, when it moves into the 2:45 to 3:30 p. m. period cross-the-board. Web execs brought Miss Chandler into the show on the assumption that a 45-minute program five days a week is too much for one gal to handle.

Marble Champs Take To Video for Playoff In Northwest Tourney

Minneapolis, April 24.

KSTP-TV emcee Jimmy Valentine scored what's believed to be a TV-first when he played host to the championship playoff of the Northwest Marble Tournament on his "Jimmy's Junior Jamboree" Monday-to-Friday half-hour show last week.

Sponsored by the Minneapolis park board's recreational division, the tournament's preliminaries were held in 16 towns throughout Minnesota. Participants, classified into three age divisions, consisted of a girls' and boys' group in each class. Six winners from every town then entered the finals held in Mayor Eric Hoyer's reception room here.

Climaxing the tournament, the two final winners, who happened to be girls (Carol Thissen, Mankato, and Lavern Peterson, Austin), then appeared on "Jimmy's Junior Jamboree" for the grand championship playoff on one of KSTP-TV studio's floor. It was the best two out of three games and went to a third game and final marble before Lavern Peterson was returned the winner and became the tournament's grand champion.

All three games were televised as they were played and afterwards the TV audience saw Valentine present engraved trophies to the winners.

'Let 'Em Eat Cake'

Continued from page 24

sion? Hah! On page 31—same issue—under head, "Cable Stay Way From My Door," we learn that operators of TV outlets at present not serviced coaxially, are none too happy over the prospect of having such facilities soon. Robs them of the chance to double, triple, yes, and even quadruple spots, they say . . . revenue loss . . . have to hit network shows on time . . . anathema!

Is this fantastic chain of thought the result of hysteria over television replacing AM or is it a genuine trend in management outlook? Look, I love commercials! I think about commercials, write 'em, deliver 'em, make my living by them, but I don't believe they're the most important thing in creation. There are other things in life besides spots, really! You don't have to make money all the time, honestly!

Get rid of sustainers! We don't need any such longhair time-wasters as "You Are There"—"University Theatre"—"University of Chicago Round-Table"—"Hear It Now"—"School of the Air"—these things can't pay their freight!

I give up! Anybody need a good cocaine-peddler? I want to get into something honest!

Martin H. Fuller
Production Mgr., KOMA.

KOMO Awards

Continued from page 27

KOMO getting an honorable mention.

In the public service spot category, the Salvation Army spot campaign for Christmas toys got first, and a series of transcribed spots for the March of Dimes campaign got honorable mention.

In the commercial program category, "Rod and Reel," with Maury Rider and Pat Hayes, on KIRO got an honorable mention, as did KVI's traffic safety program, "Could This Be You."

An additional honorary award was given "Richfield Reporter" in recognition of its 20 consecutive years on the air.

FM's 'To Market'

Continued from page 27

to retail outlets, Joseloff says his firm has outstripped competitors with its heavy merchandising program. This involves a staff of 50 and an annual budget of $250,000. Field men check on the preferential displays given Storecast advertisers and make certain that sponsors' products don't run out of stock. As a result, he stresses, Storecast has a history of 70% renewals and now has a stable of 250 products on its list. Only one brand in each product category is serviced.

FCC has recently thrown an "if" into the operation by its questioning the use of supersonic beep broadcasting. However, Joseloff feels this won't affect his activities, since the beep is used to raise the volume of the spoken commercials. Same beep is used to delete the commercials from restaurants and plants which subscribe to Functional Music. It is primarily these deletions which the FCC is questioning.

Joseloff avers that Storecasting isn't in the same boat with transit-casting to buses. "We don't have a 'captive audience,'" he says, "because shoppers are free to go into another store not wired for music." He adds that independent surveys show 90% of shoppers and 99% of the personnel like the music. Additionally, once stores have had the FM receivers installed they don't want to give them up. Storecast is now active in seven states and in stores with traffic of 3,500,000 customers annually, not counting "bonus audiences" of listeners who tune in on their home FM sets.

NBC Economy

Continued from page 25

ering AM and TV, for almost a year.

Behind the ABC study is the philosophy that in any business you can't sell a product for $1 if it costs $1.10 to make. It's stressed by some insiders that most broadcasters don't know exactly what their product costs. For that reason, the chain is checking up on the precise costs of all operations, including the various services rendered sponsors, the pro-rata figures for programming, facilities, traffic, promotion, publicity and other costs that the webs assume.

Privately, some industryites say that in a show business operation such as radio, where the emphasis is more on the show than on the business, enough attention isn't given to mounting mechanical and administrative costs. When thousands of dollars are spent liberally for talent and other artistic elements, it's difficult to keep a tight rein on the incidental, "unglamourous", daily business expenses. The man with a flair for entertainment values often clashes with the bookkeeping mentality which watches the outgo for postage, pencils, paper and similar "pretty items."

However, the economy binge may entail even more basic and drastic pruning, affecting programming, personnel and general procedures.

Spot Biz

Continued from page 25

sponsors lose their title to positions if they take a hiatus.

Additionally, the concept of radio's large out-of-home audiences (at beaches, resorts, summer colonies, in autos, etc.) has made a big impression on agencies and advertisers. They feel that radio will go along with the crowds, via portables and car receivers, while people trying to beat the heat will be less accessible to tele. Thus many gilt-edged national spot accounts are expected to shift away from seasonal schedules into a year-round use of spot radio.

Biz remaining added to the usual influx of beer, soft-drink, suntan lotion, ice-cream and similar warm weather clients, is expected to add up to a peak in the field for both network affiliates and indies. Naturally, there would be a loss of some strictly winter items, such as cold-remedies, heating fuels, etc., although in some instances the advertisers might switch copy to their other round-the-calendar products in order to hold on to a lineup of good time franchises.

Ohio B'casters Set 2-Day Annual Meet in Columbus

Cleveland, April 24.

The Ohio Assn. of Broadcasters, representing 55 radio stations, will hold its annual meeting May 2-3 in Columbus.

Carl George, WGAR, president of the group, said 100 will be in attendance and that speakers at the two-day meeting will include William Weintraub, president, William Weintraub agency; William Ryan, president of BAB; Ralph Hardy, NAB, Washington; Carleton Dargusch, former tax commissioner of Ohio, who'll discuss tax problems as they affect Buckeye broadcasters, and Oliver Grammling, AP asst. general manager.

Fred Smith, vice president of William Powell Co., Cincinnati, will be the featured speaker at a dinner May 2. Guests at the dinner will be all members of the state legislature.

The convention will also elect new officers for the year. Nominations for office are being prepared by a committee consisting of Bud Richmond, WHKK, Adna Karns, WING, and E. Y. Flanaga, WSPD.

CBS 'Die Is Cast'

Continued from page 23

a sweeping series of thrusts and by unanimous acclamation:

(1) Went on record decrying a rate decrease on a cross-the-board basis as unjustified at this time by virtue of the fact that radio today represents the best dollar buy of all the mass media; that in 70% of the country, radio was never more effective as a sales medium than it is today;

(2) Memorialized not only CBS but all the networks to hold off on any rate decrease, pending a conference with the new Affiliates Committee, and the presentation of facts to demonstrate that a rate slash at this time or at any time in the foreseeable future is entirely unjustified;

(3) Voted to undertake an analysis, utilizing all the facilities and knowhow of Broadcast Advertising Bureau, of the whole radio rate structure, and reexamine the relationship between affiliates and the networks to remedy "inequities."

It was a session somewhat reminiscent of the one some years back which culminated in the formation of the Independent Radio Network Affiliates, when IRNA, as opposed to the old guard, moved in on the James C. Petrillo music controversy to resolve one of the major issues of the day.

Along with Moreney, those serving on the Affiliates Committee include Kenyon Brown, Walter Damm, R. M. Fairbanks, Leonard Kapner, Edgar Kobak, G. Richard Shafto, Clair McCullough, Hugh Terry, John Patt, Robert Sweezy, George B. Storer and Ben Strouse.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Rehearsal Space
for
Permanent Rental
Height ..... 21 ft.
Length ..... 40 ft.
Width ..... 50 ft.
Also Storage & Office Space
Banquet Manager
HENRY HUDSON HOTEL
353 W. 57th Street
New York, N. Y.
COlumbus 5-6100

ATTENTION
Producers - Sponsors
Have sure-fire warm-up for radio and video theatre studio audiences.
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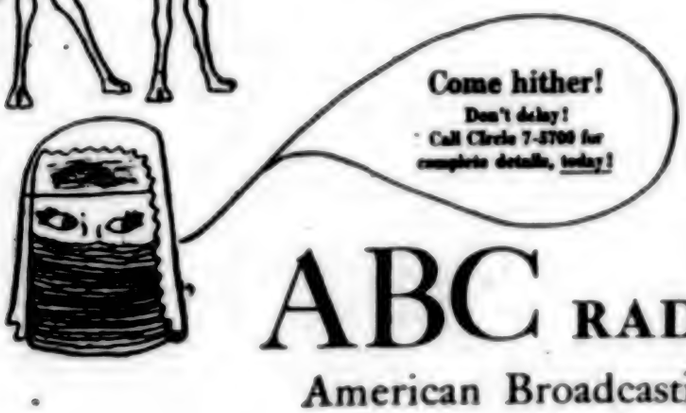
The Wise Men of Procter & Gamble buy The Pyramid Plan.....

the biggest participation sale of the year MCMLI!

Ivory Soap (through Compton Advertising, Inc.) launches ABC's Pyramid Plan by buying full network participation on two of its shows: *Stop the Music* and *The Sheriff*... plus a five-minute news show following *The Fat Man* and another five minutes of news preceding *Screen Guild Players*.

The Pyramid Plan gives Ivory three big advantages: **wide circulation** on four different shows... **choice time periods**... **frequency, frequency, frequency, frequency** on four different nights every week!

The Pyramid Plan will give you... the largest nighttime audience available at the lowest cost per thousand in network radio! The shows (*Stop the Music, The Fat Man* and *The Sheriff*) deliver 8,423,000 net unduplicated homes per week... a combined net unduplicated Nielsen of 20.1. Here is the greatest buy in network radio today: large, loyal, ready-made MASS audience... HIGH ratings... PRIME evening time spots. The plan is flexible—it can be tailored to fit *your* advertising needs, so...



To complete their saturation coverage Procter & Gamble has also purchased two daytime shows on the ABC network—David Amity, 11:15 A.M. and Dick Haymes, 11:55 A.M.

ABC RADIO SALES

American Broadcasting Company

CIRCLING THE KILOCYCLES

Greensboro, N. C.—Roland McClamoch, Jr., Roy E. Fullen and L. T. Dark, trading as Village Broadcasting Co., have applied for a new station at Chapel Hill, N. C., on 1,360 kilocycles, one kilowatt, daytime only.

Albany—Robert W. Wall, Jr., agent in charge of the Albany FBI office and narrator on "The FBI In Action" over WGY, Schenectady, since February, 1950, has been transferred to the Miami office. Paul J. Shine, now assistant special agent directing the Detroit office, will succeed Wall here.

Albany—Jack Barrett, who formerly worked for stations in Plattsburg, N. Y., Stamford, Conn., and elsewhere, is now news editor of WXKW. Bill Howard, who has been with the Schenectady Gazette, is also on the WXKW news staff.

Dallas — Durward J. Tucker, with WRR, the city-owned outlet, for the past 18 years, has been appointed managing director, succeeding Dale Drake. Drake leaves June 1 to become a veepee of the Texas State Network at Fort Worth.

Hartford—Eunice Greenwood has been upped to head copywriter at WTHT to fill a vacant post there. Dwight J. Mayer is the new continuity director at WCCC. He was formerly station manager of KSLU, Canton, N. Y.

Birmingham — W. E. Brooks, WEBJ, Brewton, Ala., is the newly elected president of the Alabama Broadcasters Assn. He succeeds Bert Banks, WTBC, Tuscaloosa. Vice-president is Tom Martin, WAPX, Montgomery. Malcolm Street, WHMA, Anniston, is secretary-treasurer.

Omaha — Hugh Bader, who resigned from KMTV, was sports director not general manager of the station, as erratumed.

Cleveland—Larry Shipley has resigned as chief engineer of WJMO, with Thomas Ghidiu succeeding him . . . Walt Trimmer has been named music director of WERE.

Cincinnati — WCKY's Harold Haines, publicity director, and Jack Schroeder, writer, have entered military service. Their replacements are William Reilly and DeLoss Jordan.

Pittsburgh—Peter Higgins remaining as m.c. of WDTV's new afternoon program, "Variety Resort," for two weeks, then he's hitting the road again starting at the Lookout House in Cincinnati . . . Lee Murray, former WMCK announcer, in the navy now and en route to Japan . . . Gloria Abdou and Warren Dana, both on WCAE staff, acted in Playhouse Guild production of "Kind Lady" . . . Dom Chappig, ex-WDUQ here, has joined announcing staff at WJAC-TV in Johnstown, Pa. . . . KDKA had more than 10,000 requests for tickets to Tommy Bartlett's "Welcome Travelers" broadcast from Stanley Theatre . . . Bill Burns, KQV news editor and newscaster, and his wife and son off for Florida and a vacation . . . Si Steinhauser, Radio-TV editor of Press, and Joe Baudino, manager of KDKA, were in Chicago for annual Radio Pioneers dinner.

North Battleford, Sask.—Former announcer and production manager at CJGX, Yorkton, Sask., William Laska has joined CJNB, North Battleford, as production manager. Eileen Blackwell, CJGX continuity writer, has also joined the staff and the new announcer is Al Driedger, of Winnipeg.

Oklahoma City — P. A. Sugg, manager of WKY-TV, pacted to televise 22 of the Oklahoma City Indians home baseball games during the 1951 season. It will be the first time the Indians games will have been telecast from the home grounds.

Two Pitt Ex-Big Leaguers To Handle Duquesne Spot As Sports Ed Ankles Job

Pittsburgh, April 24.

Chester Smith, sports editor of the Scripps-Howard Press, afternoon daily, has ankled Duquesne Brewing Co.'s "Highlights of News and Sports" program with Chester Smith, on WDTV every week-day evening, after a run of three months. With the baseball season here and Smith going on periodic trips with the Pirates, the sponsor wanted somebody more stationary, so it washed out its deal-with him.

As a result, the spot is going to Frankie Gustine, ex-big leaguer with the local National League club, and Lee (Jeep) Handley, another onetime Pirate star, alternating every other night. Handley was also recently named president of the Butler, Pa., (Class C) team in the Middle-Atlantic League. He and Gustine likewise do a weekly sports fanning bee on radio for the same bankroller every Monday evening on KDKA.

Smith's exit from the quarter-hour stanza finally completes the non-TV picture for the entire Press staff. That paper has fixed on a policy which forbids it byliners to invade the video field. Kap Monahan, drama editor, was yanked off "Sho-Biz-Quiz" after one shot and Si Steinhauser, radio-TV ed, was stopped at the last minute from launching a quarter-hour of weekly chatter on WDTV. At that time, there was some resentment about Smith being permitted to do the Duquesne program, but Press execs said he had already contracted for the spot and would be permitted to stay on until the deal expired.

WJBK-TV—FIRST IN DETROIT!

9 out of top 11 in March; first 6 nights out of 7 in March (Pulse)

First 5 out of 7 nights (Hooper)

6 out of top 10 in Detroit on WJBK-TV (Videodex)

WJBK-AM-TV-DETROIT WJBK-TV—a CBS and DUMONT Affiliate

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Detroit Edison Airs Its Employees' Meeting

Detroit, April 24.

Television was used for the first time to conduct an employee meeting today (24) when the Detroit Edison Co. televised a half-hour open channel program over WXYZ-TV.

The program was aimed primarily at employees and stockholders, but it was hoped it would serve as well as institutional advertising as well. Appearing on the program was board chairman Prentiss M. Brown, president and general manager, James W. Parker, and chief engineer George A. Porter.

A film of the firm's progress and current activities was shown.

Canada Chain's 1st Unit Ready in Fall

Toronto, April 24.

First unit of the projected trans-Canada chain of television stations, to be built by the government-operated Canadian Broadcasting Corp., will be erected atop Mount Royal in Montreal, according to announcement of Dr. Augustin Frigon, CBC general manager, from CBC headquarters here. Another TV transmitter is simultaneously being built in Toronto, with both promised to be in operation this fall.

CBC architects have designed the transmitter building in keeping with the natural beauty of the Montreal mountain. It will be in chalet style, deep sunken and only a story high above the terrain. The tower itself will be not over 300 feet high, in compliance with military and civil aviation authorities' decision.

Coupled with the advisedly wait-and-see TV policy of the CBC, with the latter profiting from the trial-and-error results in the U. S. and Britain, CBC engineers have found Mount Royal to be the only suitable location for initial TV transmission in Canada and have spent almost a year of careful study of all possible sites in Canada, according to Dr. Frigon. If aviation authorities had not limited the height of the tower, it would have been possible to put all stations on the same mast for greater coverage, he said. But the 300-foot tower will accommodate only the nationalized system's TV and FM services, with consequent curtailment.

NLRB Sees Director Tied In With Management as It Turns Down SDG Petition

Washington, April 24.

Whether a director in TV "responsibly directs" or gives "suggestions," doesn't make much difference to the National Labor Relations Board in determining his status as a supervisor. If he hires talent in producing shows, his interests are tied in with management, and he isn't eligible to be included in a unit of directors under the Screen Directors Guild of America.

In dismissing a petition of the Guild last week to organize the directors at KECA-TV in Hollywood, the Board said it did not regard as "significant" a contention that "a director does not tell an actor to stand closer; he says, 'now think, how close do you stand in every day life?'"

"What would be a direction in another industry," the Board held, "may be termed a 'suggestion' in the field of television, but nevertheless it is the director's concept of the desired result that governs the response of the performer, regardless of the manner of communication."

The Board found that directors for a number of KECA-TV house shows hired all or part of the talent, except top performers contracted for by station executives, and on occasion received extra compensation or "screen credit" as "producer" or both.

Accordingly, it ruled that TV directors at KECA-TV are supervisors and that the unit which the Guild sought to organize would be "inappropriate."

KNBH

Continued from page 31

deposed commander uttered his now famous, "old soldiers never die, they just fade away." It was historical and epic in that never before had an event televised in the east been shown here the same day. It was not until three hours later that KTSL, the gem of Columbia's ocean-front transmitter, got on the air with its recording from Chicago.

McFadden took a long gamble to win and it paid off with the cleanest beat in the station's brief career. He hired Paul Mantz, speed king, to fly to Omaha, stand by for the print and fly it back, all at a cost of $2,000. The weather was foul both ways but he was in the air only about eight hours for the 3,000-mile round trip. Jones had also planned to use a speed plane but seeing that it was a lost cause he settled for a commercial airliner.

Processed In Omaha

KTSL had one advantage that would have won out in a close race, that of using Balaban & Katz's instantaneous recording process which develops the kine as it is taken off the tube. KNBH had the first half of MacArthur's speech processed in Omaha and rest of the print was developed in the station's own laboratory. None of the other stations in town chose to compete with McFadden or Jones. It was a tossup on whose quality was the better. Both were fogged, no doubt due to the lighting in the chambers of Congress, but no worse that some of the kines of N. Y. shows that have come through.

It has been variously estimated that the MacArthur Story will cost radio and TV in Los Angeles from $100,000 to $150,000. Rebates to sponsors, cancellation of thousands of spots and participations and extensive participation in the San Francisco project will account for the major bite. All are agreed that television did its greatest job of coverage and the performance of McFadden and his KNBH crew will be a mark to shoot at in the exciting days to come. By lack of the draw the NBC station also contributed to the seven-station pool the outstanding camera work of the entire operation. Assigned as its part to cover the arrival of the general at the Frisco airport, the camera followed him at close range from the time he left his plane until he reached his car. Every line in his face could be seen so crystal-clear was the photography. It was an accomplishment that will long go unchallenged and the footage is certain to be a museum piece. Camera work in Washington could not even touch it.

Mich. Baseball

Continued from page 30

and especially helped to increase the crowds on Sundays and holidays when there were no TV or radio broadcasts.

Accordingly, Ryan and Jones are anxious to have at least some of their home games televised this season, although they're threatened with being off TV entirely. Taking a completely opposite stand from U. of Minnesota sports authorities, Minneapolis Lakers basketball team heads and Twin City fight promoters, they're trying to help WTCN-TV work out a plan whereby the Minneapolis and St. Paul home games would be televised on alternate nights.

Under the proposed setup, there would be three nights a week that Minneapolis would not be on TV, with the same for St. Paul, but each night during the home stands, which always are simultaneous, there would be a Twin City game going via video.

WTCN-TV's problem is how to clear enough network time for so much or for any baseball video. Because of the technicians' strike and time problems, too, KSTP-TV is entirely out of the picture. There's a possibility that WTCN-TV may televise one game a week each for Minneapolis and St. Paul, or at least parts of the games.

At one time all Minneapolis and St. Paul night home games were televised simultaneously (Minneapolis on KSTP-TV and St. Paul on WTCN-TV), but that was before the coaxial cable's opening. Then strike developments forced KSTP-TV off.

TV Webs Now Eye Sat., Sun. Morning

With its daytime television schedule now rolling at full steam, NBC plans next to move into the Saturday and Sunday morning hours. While specific program plans have not been finalized, it's believed the web will step in on the weekends from 10 a. m. until 1 p. m., the hours which have previously been programmed locally by individual stations.

First venture in that direction will probably be the extension of the "Children's Hour," now aired in N. Y. and Philadelphia only from 10:30 to 11:30 Sunday mornings, to the full interconnected web. Horn & Hardart will continue to bankroll the show in N. Y. and Philly, but, since the automat outfit has no outlets in other cities, NBC is seeking a single national advertiser to take the show in all other markets. Pending the inking of such a sponsor, the series is expected to preem on the network before the summer season.

ABC-TV was the first video web to move into Saturday mornings, having opened up the 11 a. m. to 1 p. m. hours several months ago for three programs sponsored by clients of the Weintraub agency. Shows have been drawing respectable ratings, indicating an audience is to be found for video in that period.

Hartford Daytime Indie Backs Baseball, Network Shows With Fresh Format

Hartford, April 24.

Paul Martin, manager of the local daytime indie, WCCC, has inaugurated an overall format of opposite programming to baseball and network shows on the other airers.

Net result, he expects, will be a muchly-improved Hooper. Three stations, WHAY, WONS, WKNB, are currently airing the games of the Boston Red Sox, Boston Braves, and New York Yankees. All are giving full coverage. WCCC's afternoon sked consists of music, ball scores, news, interspersed by two contests, one a jackpot affair aimed at the motorist, business men on calls or shoppers in transit. The other is a baseball prediction contest aimed at those interested in the sport.

In an early morning spot, WCCC is resorting to opposite programming to win over an audience. All the other stations at the 7-8 a. m. spot have personality shows, built up around the mikeman. WCCC is featuring music, weather, time and news at that hour. The music is longhair, classical stuff with an upbeat.

THE THREE SUNS

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CHI AS MUSIC BIZ 'GHOST TOWN'

Decline of Unorganized Ballroom Setup Creates Southern Booking Snag

The decline of an organized ballroom setup in the south is developing into a new band-agency problem. Agencies sending their bands south for college prom dates are being forced to fight their way through that territory in a scramble for bookings. Dates are being filled irrregularly, and one-nite agents are making from 10 to 15 calls to set up a date when only a few calls are necessary in other areas.

With ballrooms operating regularly in New England and the midwest, assuring a steady string of one-niters, band agencies are accepting the usually lucrative college dates in Virginia, Georgia and the Carolinas with reluctance. Since Ralph Weinberg, who was to able to guarantee a solid three-week band tour in the southern area, switched to promoting colored attractions, white band bookings have become a hit-and-miss affair. Band boobers in that area are mostly men involved in other activities and take on dance promotions on occasions only. With the armories, coliseums and barns that are used for dancehalls usually booked for carnival and fair dates, dance promoters refuse to concentrate on band bookings only.

Agency men are working through such fraternal organizations as Kiwanis, Lions and Elks to set bands for their entertainment functions. Since these organizational activities are held infrequently, agencies here are in strong competition to place bands in the few available dates. Some one-nite men, however, claim that the coin netted from college proms is enough to get the band off the hook and is worth the ensuing booking battle.

On the other hand, there are midwest bookers who devote all their efforts to band promotion. With dances scheduled on a regular basis, they are renovating their dancehalls and hypoing interest with hefty ad campaigns. Dates are set easily and the bands usually clean up in those areas.

TRADE NAME IN A SONG STIRS LEGAL QUESTION

Question as to whether music publishing firms can use the name of a company in song titles without permission will come up next month. In a wrangle between E. B. Marks and Famous Music over the similarly titled tunes, "On the Chesapeake and Ohio," Marks alleges that permission to use the railroad's name was given to it by Thomas J. Deegan, C. & O. v.p., and that the Famous tune was copyrighted without the railroad's consent. Possibility of legal action is awaiting Deegan's return from Europe in May.

Marks arranged for the publication of the C. & O. months ago, but held off promotion due to labor problems troubling the railroad. Famous, on the other hand, came up with the tune recently and is gearing itself for immediate promotion. Penned by Carl Sigman and Herb Magidson, the Famous song is similar in title only. Meantime, Carolyne Howard, who wrote the tune for Marks, is advising diskeries not to record the Sigman-Magidson version until some decision is reached.

La Martinique, N.Y., Sued By Pubs on Copyright

Five music publishers filed suit against La Martinique, N. Y. cafe, in Federal Court last week, alleging public performance of their tunes without license. The pubs are Peer, Promotora, Hispano-Americano, Embassy, Acuff-Rose.

Action asks for usual copyright damages of not less than $250 for each alleged infringement. All are BMI pubs.

Andrews Sisters headed for Nashville this week for a series of Decca recording sessions.

Coast Palladium Booked Solidly for 6 Months

Hollywood, April 24.

Palladium Ballroom, for the first time in its history, has set firm bookings for a solid six months ahead. Terpery now is booking name bands on a firm four-weeks-only basis.

Following the current Jerry Gray, Palladium is bring in Woody Herman, May 15; Jimmy Dorsey, June 12; Tony Pastor, July 10; Les Brown, Aug. 7; Ray Anthony, Sept. 4; Sonny Burke, Oct. 2; and Blue Barron, making his Hollywood debut, Oct. 30.

Terpery also is dickering with Frankie Carle to span the lush Christmas-New Year's season, and talks are underway for Ralph Flanagan and Gene Krupa to headline early in the year. Only firm 1952 commitment is with Dick Jurgens, who opens Jan. 22.

N.Y. Local 802 Finalizing Deal On Radio Indies

New York Local 802, American Federation of Musicians, is nearing a wrapup of an overall agreement with metropolitan indie radio outlets, which employ nearly 90 tooters. Parts have already been finalized with several of the indies in separate negotiations, with the industry-wide deal to go into effect once the other stations sign up. The old pact expired March 31.

With the prime consideration being maintenance of present employment quotas, Local 802 has been asking for an extension of the old pact on the questions of wage rates and the number of studio staffers. Only new feature is the establishment of a 3% welfare fund, to be paid by the broadcasters on their gross salaries.

Local execs have been driving for welfare fund provisions in all pact negotiations recently and won a fight with the major hotels and niteries on this point a couple of months ago.

ASCAP Board Names New Pix Negotiating Group

Following the resignation last week of the committee handling licensing talks with the film companies, American Society of Composers, Authors and Publishers reconstituted a new negotiating committee comprising Stanley Adams, Fred A. Ahlert, Oscar Hammerstein, 2d, and Edgar Leslie, as the writer contingent, with Saul Bourne repping the publishers.

Old committee dissolved at its own request due to the deadlock in talks with the pix companies and the development of differences on strategy within the ASCAP board. Focal point of the projected deal with the pix majors is the question of including TV performance rights in a general license for film exhibition. ASCAP-ers have split between a hard and soft attitude on the TV provision, with the present committee understood to be flatly opposed to giving the film companies the right to exhibit their pix on video.

Marek's European Hop

George Marek, chief of RCA Victor's artists & repertoire, sails today (Wed.) on the Liberte for a month's o.o. of the European recording and talent scene.

Marek's scope embraces both pop and classical platters.

MOST OF THE PUBS SHUT, CUT STAFFS

Chicago, April 24.

Although still the capital of the lucrative midwestern sheet music belt, Chicago is steadily fading into a ghost town for the music industry, with most of the major pubs shuttering their headquarters in the Windy City or drastically paring their staffs. Once the home grounds for over 100 pluggers in its heyday, Chicago has now been reduced to 16 contactmen as a result of two more pubs pulling up their stakes in that city last week.

Major pubs have been reluctantly forced to surrender or skeletonize their Chi staffs due to the decline of important radio plugs originating there. As against some 85 radio shows that used to be piped from Chicago onto the networks, only a handful of regular network shows with top plugging power are currently centered there. These include the ABC "Breakfast Club," the NBC "Djal Dave Garroway" show and several band remotes from Chi ballrooms and hotels.

Last week, Walt Disney Music shuttered its Chi office, with the transfer of Al Friedman to the Coast to head Disney's new subsid operations, Wonderland Music, there. Shapiro - Bernstein also closed its regular Chicago office, which was headed by Erwin Berke. Latter firm has assigned Leonard Wilson to cover the midwestern area, including Cleveland, Minneapolis and surrounding cities. Johnny Farrow, head of the Disney office in N. Y., will also extend his activity to Chi in covering the midwest area. Bregman, Vocco & Conn also closed its local Chi office but is keeping midwest rep Joe Bennett on the payroll.

The gradual haul out of Chi was hastened in the last year by the shuttering of offices by Santly-Joy and Bourne, and the paring of

(Continued on page 46)

500G GROSS FOR LOMBARDO IN 2 MONTHS

Guy Lombardo orch and the Ames Bros. wind up their two-month tour next weekend (28) with a total gross for the entire junket virutally cinched to hit the $500,000 mark. On the initial 60 dates, the Lombardo-Ames Bros. combo racked up $431,000 at the boxoffice, not including three bookings for which Lombardo was paid flat fees.

High coin level on the concert swing was reached last Friday night (20) at the Rochester, N. Y., State Armory, when a gross of $41,600 was garnered at a Police Benevolent Assn. dance. It was said to be the biggest b.o. for any show biz attraction in the city's history.

Following a Saturday night (21) date in Syracuse, Lombardo returned to New York for Decca recording sessions this week. Dates in Baltimore and Washington at the end of this week will precede Lombardo's return to his home base at the Hotel Roosevelt, N. Y., Grill Room Monday (30).

Jose Ferrer to Record 'Cyrano' Speeches at Cap

Hollywood, April 24.

Jose Ferrer will record several speeches from "Cyrano de Bergerac" this week for a Capitol Records album to be issued in advance of the national release of the Stanley Kramer film in July. Platter-book will be called "Cyrano de Bergerac Academy Award Album" and will be keyed to Ferrer's Oscar for east best performance of the year.

Initial pressing order is for 50,000 copies.

Greater Radio Use of Recorded Music, Jobless Situation Set for AFM Mulling

The widening use of recorded music on radio and the deteriorating employment situation for the nation's windjammers will be the two key issues facing the annual convention of the American Federation of Musicians, which will open at the Hotel Commodore, N. Y., June 4. While no opposition is seen likely to develop against James C. Petrillo for the leadership of the union, delegates from key locals are expected to query the AFM prexy on his recent negotiating strategy with the radio and video webs and his current talks with the Hollywood film studios.

Muffled squawks have already been heard among AFM ranks, against the leadership's purported surrender to the mechanization of music in virtually all entertainment media. Virtually conceding that it was impossible to halt the march of canned music in his recent pact with the radio-TV webs, Petrillo has been throwing his weight behind the buildup of trust funds which are financed by the employers and used for the spreading of tooter jobs via free concerts.

The Music Performance Trust Fund agreement with the disk industry, which expires in two years, has recently been extended to video in a pact calling for the webs to pay 5% of the gross time charges on sponsored TV pix. Ultimately, this deal with the TV webs is being counted on to underwrite a considerable expansion in the trust fund's employment program. AFM ranks, however, are concerned over the immediate shrinking of job opportunities due to the unfettered right of the broadcasters to use transcribed music on their shows.

New B'way Show Tunes In Simultaneous Mkting.

A flock of show tune albums, with and without original casts, are slated to hit the market almost simultaneously in the next couple of weeks. Releases will include Decca's original-cast version of the Rodgers & Hammerstein musical, "The King and I," plus an album of highlights from the same musical packaged by RCA Victor with Dinah Shore, Patrice Munsel, Tony Martin and Robert Merrill.

Victor, meantime, has set waxing sessions on an original-cast version of Hugh Martin's score of "Make A Wish," after picking up the option obtained as a result of RCA's partial bankrolling of the musical. Columbia, meantime, wrapped up etching chores on the Dorothy Fields-Arthur Schwartz musical, "A Tree Grows in Brooklyn," with release set for three weeks hence.

ASCAP Deal With TV Indies Hinges On Reduced Rates

Chicago, April 24.

Break in the stalemate holding up a video musical licensing arrangement between TV stations and the American Society of Composers, Authors and Publishers was forecast last week by Dwight Martin, WLW veepee, chairman of the industry's committee which has been wrestling with the problem for the past two years.

Martin ventured the TV stations would not have to take the situation to the courts for a judicial rate setting, although the industry is geared for such a fight if necessary. Although ASCAP has to date made no changes in its fee proposals for performance licensing contracts, Martin anticipates a "softening" of the society's demands in the face of telecaster's determination to fight jointly for what they consider a reasonable scale.

Forty-five video stations have already turned down ASCAP's latest proposals, sent out last month, and the committee expects that final count of rejections will run better than 50% of the nation's 107 outlets. Committee has received $22,000 of the $68,000 pledged at the January Chi meeting for a war chest to carry the case to the courts.

Committee has employed former Federal Judge Simon Rifkind to handle the legal aspects of the ASCAP hassle and the Department of Justice is being kept informed as to negotiations.

E. H. Morris to Publish RKO's '2 Tickets' Score

RKO parted deal with Edward H. Morris Music Friday (20) for pubbery to promote tunes from its new filmusical, "Two Tickets To Broadway."

Score, penned by Jule Styne and Leo Robin, is scheduled for September release.

Hamp's Israeli Switch

Lionel Hampton will switch from hot band numbers to Israeli ballads at his next waxing session for M-G-M Records May 9. Orch leader will use top Israeli thrush, Shoshana Damari, as vocalist on the new disks.

Hampton cut his first sides for the diskery last week. Session included such typical Hamp numbers as "Cool Train," "Air Mail Special" and "I Can't Believe You're in Love With Me."

3 CHAPPELL SLEEPERS VIA DISKERY PLUGGING

Geared for exploitation of "The King and I" and "A Tree Grows in Brooklyn" legit musical scores, the Chappell Music firms have been snowed under in the last couple of weeks by three hits which unexpectedly popped out of leftfield. Three tunes, not originally pencilled in for plugging, include two revivals—"I Apologize" and "How High the Moon," and the new tune, "Rose, Rose, I Love You"—all building as a result of diskery initiative.

"Rose," a Chinese-inspired number, is hitting the wax market in a variety of treatments, with Frankie Laine's vocal for Columbia Records being immediately followed by a marching version by the Buddy Morrow orch for RCA Victor and a choral arrangement by Gordon Jenkins for Decca. Other diskeries are also rushing to cover the number.

Billy Kenny Sets Up $1,000 Music Scholarship

Billy Kenny, one of the Ink Spots, has established a $1,000 musical scholarship to be awarded annually to a youngster who wins the national audition contest which the singer is sponsoring in conjunction with Decca distributors around the country.

Initial competition will be conducted by disk jockeys and distributors in their respective areas, with audition platters of local winners sent to Decca's N. Y. office for final selection. Five youngsters will be picked from the audition waxings by Kenny and Decca officials to come to N. Y. for an Apollo Theatre showcasing. Final winner will be given the $1,000 prize to further his musical training.

Conkling Back in N. Y.

Jim Conkling, Columbia Records prexy, returned to the N. Y. home-office Monday (23) after a three-week o.o. of the company's Coast operations.

It was Conkling's initial business trip since taking over Col's prexy spot in February.

'Wide Open Spaces' First Clear Test Of TV's Power to 'Make' a Pop Song Hit

Video's power to create a pop hit, another facet of the medium's overall challenge to radio, is due to get its first clear-cut test as result of the initial excitement stirred by TV on a new tune, "I Like the Wide Open Spaces." Introduced on the Ken Murray CBS video show April 14, number has been snowballing in listener reaction to the extent of 35,000 advance disk orders following a repeat performance on a couple of other TV shows. Columbia Records is rushing its wax version to the market this week.

After Laurie Anders, the "glamor cowboy" on the Murray vaudeoer, initially sang "Wide Open Spaces," 20,000 orders were placed on the tune. Miss Anders reprised the tune on the Arthur Godfrey show a couple of days later in a duet with Godfrey, doing another repeat with Murray on the James Melton "Ford Festival" hour on NBC-TV, which accounted for another 15,000 orders plus inquiries from the Hirsch Coin Machine Co. in Washington on placing the tune in its jukebox "circuit."

Last Friday night (20), Mitch Miller, Columbia's artists and repertory chief, cut the tune in an arrangement for Miss Anders, Godfrey, The Mariners, The Chordettes and Archie Bleyer's orch, latter three being regulars on the Arthur Godfrey TVer. Disk is being rushed through pressing for early marketing to cash in on the TV plugs. Published by Broadcast Music, Inc., tune was written by Murray with Charles Wick, his personal manager, and Royal Foster, his chief writer.

If "Spaces" breaks through, it can be credited to video fully unlike the current click, "The Syncopated Clock," which is a matter of some friendly argument. Mills Music, publishers of the Leroy Anderson number, claim the instrumental was launched on the CBS "The Late Show" after it was used as a theme on the TV show. However, Decca, which released the instrumental with Anderson batoning, contends the number caught on as a result of disk jocked plugging by the diskery's promotion department.

Jubilee Repacts Orioles

The Orioles, Negro vocal combo, have been repacted by Jubilee Records to a five-year deal following expiration of a three-year pact. Combo, meantime, has been booked into the Strand Theatre, N. Y., May 4 with the Count Basie orch.

Originally a quartet, Orioles recently expanded into a quintet, two new singers joining up since the death of Tommy Gaither in an auto accident several months ago.

Decca, General Mills Open Tieup Drive On 'Lone Ranger' Disks

Decca Records has tied in with General Mills on a major promotional drive in behalf of the diskery's waxed "Lone Ranger" series, which has been bankrolled on the air for the past 17 years by the food company. Campaign tees off this week on over 200 radio and TV outlets carrying the show, with Decca offering 10 horses and 1,000 four-disk albums in a consumer contest. Food retailers have also been linked to the promotion via poster displays.

Decca obtained the waxing rights to the "Lone Ranger" serial last month and has issued four platters for the juve trade, each narrating a separate yarn, but tied together by a story continuity.

AFM Completes Issuance Of New Booking Permits

American Federation of Musicians completed issuing of new licenses to bookers last week. Adding only a few Federal revisions, licenses were sent out with no substantial change.

This marks first time AFM has issued licenses to bookers since 1936.

New Disk Project for Blind

New York Guild for the Jewish Blind is packaging a series of self-teaching disks designed to instruct the blind in the playing of simple instruments.

Disks are being issued in six-sided sets accomped by instructions in braille. A special fund has been set aside by the Guild for free distribution of the sets to those unable to pay.

Mayner Detroit Soloist; Will Sing in DAR Hall

Detroit, April 24.

Dorothy Maynor will be the soloist at the final concert of Detroit's 250th Birthday Festival Symphony series July 29.

Soprano will also make an appearance with the National Symphony Orchestra of D. C. in Washington's Constitution Hall during the 1951-52 season. This will mark the first time a Negro sings commercially in the hall since some time before 1939, when Marian Anderson was barred by the Daughters of the American Revolution, who own the hall.

Phelan's King Album

Songstress Margaret Phelan will record her first album of special ditties for King Records on May 19.

Waxing session will be held in Cincinnati at the plattery's home-office.

Ghost Town

Continued from page 45

staffs of the film company publishing groups down to one-man apiece. Lou Levy, Leeds Music chief, is virtually the sole publisher maintaining a full office staff in Chicago—with one plugger apiece for his Leeds and Duchess firms.

Decline of Chicago as a music industry center is linked directly to the network programming picture, in which remote shows from Chicago, particularly in the late evening, have given way to disk jockey sessions. Short music sales, which are heavily concentrated in the midwest area around Chicago, are also being influenced by the major radio and TV shows originating on both Coasts. Another factor has been aviation, which has made Chicago only a three-hour hop from New York, virtually a suburb as far as contacting chores are concerned for the Gotham pubs.

Best British Sheet Sellers

(Week ending April 14)

London, April 17.

Tennessee Waltz	Cinephonic
Mockin' Bird Hill	Southern
My Heart Cries for You	Morris
The Roving Kind	Leeds
Petite Waltz	Leeds
Rose I Love You	Sterling
Be My Love	F.D. & H.
September Song	Sterling
If	Lennox
God Bless You	Unit
I'll Always Love You	Victoria
Canoe Up the River	Leeds

Second 12

Sparrow in Treetop	Cinephonic
Mary Rose	Magna
In English Garden	Sun
Penny a Kiss	Leeds
Nevertheless	Chappell
Ferry Boat Inn	Connelly
Da Dim Da Dam	Maurice
Beloved Be Faithful	Pickwick
Tipperary Samba	Reine
All My Love	Maurice
Patricia	New World
Teasin'	Pickwick

AFRS Deejay Programs Up Platter Sales

Hitting an estimated 90,000,000 listening audience, the Armed Forces Radio Services disk jockey programs are being targeted by platter companies to hypo record sales around the world.

With queries as to where the disks can be purchased coming into AFRS on the Coast at the rate of 10,000 a month, diskeries are beginning to flood the network with their new releases. GIs and civilians, from Alaska to New Zealand, are also writing to friends and relatives in the States to purchase the platters for them. Liaison setups have been established between diskeries and the network to keep tabs on listeners reaction.

AFRS also conducts a "basic music library," headed by Captain Mark Azziolo, which dubs a number of pop tunes on 16-inch platters for shipment to GI recreation centers and hospitals overseas. The deejay setup for the network is programmed and produced by Rudy Burns while Rebel Randall handles the announcing. Commanding officer at the AFRS coast branch is Col. William Wright, Jr., and Robert Delatorre is general program director.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Guy Mitchell: "A Beggar in Love"-"Unless" (Columbia). Mitchell is banking on "Beggar" to stretch his recent string of hits, but it's a long shot. He pours too much schmaltz over this tune, which lacks, moreover, the freshness of his previous material. **Herb Jeffries** for Coral handles "Beggar" with a less emotional, but more interesting attack. On the Columbia flip, Mitchell again sounds as if he's retching too hard to get a big sound. **Mitch Miller's** orch and chorus accomp.

Eddie Fisher: "I Have No Heart" - "Unless" (Victor). Fisher, whose fast climb to the top was interrupted by his recent induction into the Army, received a good sendoff from Victor with this coupling. "Heart," based on old Italian tune, is a lushly melodic item custom-made for Fisher's sentimental style. With **Hugo Winterhalter** backing, he also hits hard on "Unless," a good ballad that's being primed as the successor to "If," written by the same British clefting team. **Bill Snyder** has etched a fine version for London Records with the maestro's piano and **Stuart Foster's** vocal in the forefront of a tasteful, instrumental arrangement.

Ames Bros.: "Too Many Women"-"Somewhere There Must Be Happiness" (Coral). "Women" is a bright cornball entry which the Ames Bros. bounce out with catchy harmonies. Slated for plenty of juke spins. Reverse is a slow-tempoed ballad with mild chances despite this combo's expert rendition. **Ray Ross**, batons.

Debbie Reynolds - Carleton Carpenter: "Didja Ever"-"When You and I Were Young Maggie Blues" (M-G-M). Two cute followups by the duet which clicked on "Aba Daba Honeymoon." "Ever" is a light rhythm tune with a novelty lyric which this team niftily tosses off. Their takeoff on "Maggie Blues" is colorful enough but the **Bing and Gary Crosby** version for Decca is still tops on this number.

Helen O'Connell: "Love Me"-"Tell Me" (Capitol). Miss O'Connell's waxing chores for Capitol have been consistently excellent since her recent comeback, and she continues to impress with this pair of contrasting sides. She warbles the fine oldie, "Love Me," with supple pipes and delicate shadings for a topflight side. "Tell Me" is socked across on a strong beat with the chorus getting a switch treatment similar to the arrangements of a decade ago. **Harold Mooney** orch furnishes a good framework.

Bob Crosby Orch: "Because of You" - "Nine-Twenty Special" (Coral). "Because" gets a new interpretation on this side, Bob Crosby handling this ballad with a light beat in front of a danceable orch arrangement. This cut lends impetus to this tune. Bottom deck is a snappy instrumental foxtrot.

Nat "King" Cole: "Song of Delilah"-"Because of Rain" (Capitol). Cole's batting average on wax ranks among the best but this coupling isn't likely to fatten his standing. "Delilah" is too much like a flock of other songs recently etched by Cole and, although it's another ace production by the **Dave Barbour** orch, the impact is reduced. Flip is a conventional ballad, **Les Baxter** orch accomping.

Sammy Kaye Orch: "My Prayer"-"Down the Trail of Aching Hearts" (Columbia). Kaye has a simple, effective cut of "My Prayer," a fine ballad with a strong potential. **Tony Alamo** vocals with tasteful restraint. "Aching Hearts" is out of the cider jug, with Alamo and the **Kaydets** delivering a fair cut of this Ozark opus.

Phil Spitalny Orch & Chorus: "Come Back to Angouleme"-"How Can I Leave You" (Victor). "Angouleme," English ballad recently launched by **Anne Shelton** for London Records, is benefitted by Spitalny's melodic arrangement with a good balance of orch and choir. Flip is another lyrically rendered tune.

Platter Pointers

"The Louis Armstrong Story" (Vols. I-IV) (Columbia). The first in the series of "Golden Era" reissues planned by Columbia, these four 12-inch long-play platters are the most elaborate and impressive contribution to the jazz revival movement which has accompanied the L-P development. This set, running to about two-and-a-half hours, covers the early and most creative period of Louis Armstrong's career. Forty-eight of the great jazz man's best sides from 1923 to 1930, originally issued under the Okeh label, have been assembled in chronological order by George Avakian in a project that is both an historical and musical landmark. Many of these sides were released several years ago in shellac albums, but Armstrong's full influence on the jazz and pop music forms are only made fully apparent in this package. The four volumes cover Armstrong's recordings with the Hot Five, the Hot Seven, his first band with Earl Hines as pianist and a later band which showcased Armstrong's trumpet and vocals. This set will probably undermine what's left of the jazz collector's market. Technically, these sides are far superior to the original recordings.

Fred Waring's orch and chorus have two first-rate sides from the Rodgers & Hammerstein musical, "The King and I," in "Something Wonderful" and "Hello Young Lovers" (Decca) . . . On the same label, **Alfred Drake's** baritone registers big on "Till the Sands of the Desert Grow Old" and "The World Is Mine" . . . **Bud Brees'** vocal on "Goodnight" for Pyramid Records rates attention . . . **Edmundo Ros** has turned out a flock of Latin sides for London, best being the "Match-Box Samba" and "Hora Samba" . . . **Lyn Murray** orch has cut a fine side in "That's When I Think About You" (Coral) . . . More **Betty Hutton** vocal antics on a cute novelty, "It's a Man" (Victor) . . . **Bettie Clooney's** "I Haven't Been in a Month of Sundays" is fair (King) . . . **Eddy Howard** has a moving side in "Strange Little Girl" (Mercury) . . . More solid vocals by **Kay Starr** on "Come Back My Darling" and "Then You've Never Been Blue" (Capitol) . . . On the same label, the **Sportsmen** vocal group sell a couple of oldies, "Me and My Shadow" and "I Found a Million Dollar Baby," in good style.

Standout folk, western, jazz, blues, religioso, etc.: **Lonnie Johnson**, "Fallin' Rain Blues" (King) . . . **Henry Hill**, "Wandering Blues" (Federal) . . . **Gene Autry**, "Gold Can Buy Anything" (Columbia) . . . **Gene O'Quin**, "No Parking Here" (Capitol) . . . **Sheb Wooley**, "Country Kisses" (M-G-M) . . . **Eddie Marshall**, "Honky Tonk Blues" (Victor).

Dorati's Europe Tour

Minneapolis, April 24.

Antal Dorati, Minneapolis Symph conductor, will depart in June on a summer conducting tour in Europe.

Returning to the U. S. in July, Dorati will conduct the Robin Hood Dell orchestra in Philadelphia in July and then, after appearing in Detroit at the city's 250th anniversary celebration, he'll return to Europe to complete his tour.

VARIETY 10 Best Sellers on Coin-Machines

Week of April 21

1.	MOCKIN' BIRD HILL (8) (Southern)	Les Paul-Mary Ford . . . . Capitol Patti Page . . . . . Mercury
2.	IF (12) (Shapiro-B)	Perry Como . . . . . Victor Billy Eckstine . . . . . MGM
3.	HOW HIGH THE MOON (2) (Chappell)	Les Paul-Mary Ford . . . . Capitol
4.	BE MY LOVE (14) (Miller)	Mario Lanza . . . . . Victor
5.	WOULD I LOVE YOU (3) (Disney)	Patti Page . . . . . Mercury Helen O'Connell . . . . . Capitol
6.	SPARROW IN THE TREE TOP (6) (Santly-J)	Guy Mitchell-M. Miller Columbia Bing Crosby-Andrews Sis . . Decca
7.	ABA DABA HONEYMOON (9) (Feist)	D. Reynolds-C. Carpenter MGM
8.	TENNESSEE WALTZ (21) (Acuff-R)	Patti Page . . . . . Mercury
9.	MY HEART CRIES FOR YOU (17) (Massey)	Guy Mitchell-M. Miller Columbia Vic Damone . . . . . Mercury
10.	BEAUTIFUL BROWN EYES (2) (American)	Rosemary Clooney . . . . Columbia

Second Group

ON TOP OF OLD SMOKY (Folk-W)	Weavers . . . . . Decca
I APOLOGIZE (Crawford)	Billy Eckstine . . . . . MGM
METRO POLKA (Ferrest)	Frankie Laine . . . . . Mercury
YOU'RE JUST IN LOVE (10) (Berlin)	Perry Como-Fontane Sis. Victor
PENNY A KISS (6) (Shapiro-B)	Tony Martin-Dinah Shore Victor Eddy Howard . . . . . Mercury
THE ROVING KIND (10) (Hollis)	Guy Mitchell-M. Miller Columbia Weavers . . . . . Decca
SHENANDOAH WALTZ (Acuff-R)	Dinning Sis . . . . . Capitol
NEVER BEEN KISSED (Paxton)	Freddy Martin . . . . . Victor
HOT CANARY (Leeds)	Florian ZaBach . . . . . Decca
SHOTGUN BOOGIE (Century)	Tennessee Ernie . . . . . Capitol Rosemary Clooney . . . . Columbia
SO LONG (7) (Folk-W)	Weavers-Gordon Jenkins . Decca
WHEN YOU AND I WERE YOUNG MAGGIE BLUES (Mills)	Bing-Gary Crosby . . . . . Decca
TOO YOUNG (Jefferson)	Nat "King" Cole . . . . . Capitol
BRING BACK THE THRILL (Maypole)	Eddie Fisher . . . . . Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

'RH' Logging System

Week of April 13-19

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group

Songs	Publishers
Aba Daba Honeymoon—†"Two Weeks—With Love"	Feist
A Bushel and a Peck—*"Guys and Dolls"	Morris
A Penny a Kiss	Shapiro
Beautiful Madness	Advanced
Be My Love—†"Toast of New Orleans"	Miller
Faithful	Bourne
I Apologize	Crawford
If	Shapiro
I'll Never Know Why	BVC
I Love the Way You Say Goodnight	Remick
I'm Late—†"Alice In Wonderland"	Disney
It's a Lovely Day Today—*"Call Me Madam"	Berlin
I Whistle a Happy Tune—*"The King and I"	Williamson
Let Me In	Oxford
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Love Me	W&M
Make the Man Love Me—*"Tree Grows In B'klyn"	T. B. Harms
May the Good Lord Bless and Keep You	Pickwick
Mocking Bird Hill	Southern
My Heart Cries For You	Massey
Never Been Kissed	Paxton
No One But You	Harms
Once Upon a Nickel	Valando
Sparrow In the Treetop	Santly
Tonda Wanda Hey—†"At War With the Army"	Paramount
Too Late Now—†"Royal Wedding"	Feist
When You and I Were Young Maggie Blues	Mills
Where the Red Roses Grow	Famous
Would I Love You	Disney
You're Just In Love—*"Call Me Madam"	Berlin

Second Group

Always You	St. Nicholas
Beautiful Brown Eyes	American
Because of You—†"I Was An American Spy"	BMI
Bring Back the Thrill	Maypole
Destination Moon	Fisher
Down In Nashville, Tennessee	Harms
Harbor Lights	Chappell
Hello Young Lovers—*"The King and I"	Williamson
Hot Canary	Leeds
How Could You Believe Me—†"Royal Wedding"	Feist
How High the Moon	Chappell
If I Were a Bell—*"Guys and Dolls"	Morris
My Lost Melody	Leeds
My Resistance Is Low	Morris
On Top of Old Smoky	Folkways
Roving Kind	Hollis
Syncopated Clock	Mills
Too Young	Jefferson
We Kiss In a Shadow—*"The King and I"	Williamson
You and Your Beautiful Eyes—†"At War With the Army"	Paramount

† *Filmusical.* * *Legit Musical.*

Disk Jockey Reviews

THE DAYBREAKER
With Bill & Alan Carpenter
15 Mins.; Sat.; 7:10 a.m.
Participating
WGY, Schenectady

Disk jockey show uses a different approach, in the supplementing of father by son. Bill Carpenter's youthful offspring, Alan, teams with him, the boy making an occasional announcement, reading temperature reports and chatting. It gives a homey, family touch to the program, which otherwise is straight selection tabbing, a mystery tune, announcements of civic-social events, and public service plugs. Spot advertising is chiefly via transcription.

Carpenter, Sr., possesses a clear voice, although it is sometimes hard and slightly twangy. Manner is friendly. Junior is alert and intelligent, if sometimes given to giggling. Judging from response to mystery melody, on last show heard, "Daybreaker" has many listeners in towns from 30 to 75 miles out of Schenectady. No prize for identification is awarded. The block mentioned had rather too much talking with and reference to board operator. Timeouts are taken for two news periods.

Jacn.

CAUDILL'S CARNIVAL
With Carl Caudill
60 mins., Mon-Fri., 4 p.m.
Participating
WLEE, Richmond, Va.

Billing himself as "Richmond's Singing Disk Jockey," Carl Caudill has caught attention with his new twist on the well-worn platter-spinner routine.

Program is a combination of commercials, chatter, telephone-gabbing with fans who call in and transcribed pop music. Caudill's gimmick of warbling along with two or three records each program appears to have pleased fans who send him their request numbers.

Program has been running a short time, and original kinks are smoothed out. Main fault is that Caudill, who has an adequate baritone, sometimes pits his voice against a fast instrumental background. He's better with the slower numbers. Chatter is light, bantering and informal, with about 30% of the hour devoted to participating sponsors.

Caudill was formerly chief announcer for WFTC, Kinston, N. C. "Caudill's Carnival" has taken over slot formerly held by WLLE's Harvey Hudson, with Hudson now concentrating on morning shows.

Lind.

Cleve's Skybar Club Goes for Hot Jazzists

Cleveland, April 24.

Skybar Club joined the growing circuit of hot jazz niteries last week by bringing in the Flip Phillips-Bill Harris quintet to start a series of one-week upbeat combos.

Spot, managed by Phil Basch and Aaron Rein, was one of the first in this area to feature torrid brass-tooters in the late 1930s but dropped them in mid-war days to experiment with novelties and all-girl shows. String of nightly sell-outs with $1 gate charge for the Phillips-Harris unit convinced owners that the new project should pan out profitably.

Stan Getz crew plus Joan Shawn are in for current stanza, followed by Roy Eldridge, May 7; Charlie Parker, May 15; Herbie Fields, May 21, and then Johnny Hodges. Basch and Rein also plan to get Oscar Peterson, Count Basie and George Shearing.

Marshard Off His Feet

Boston, April 24.

Harry Marshard, Hub society maestro, whose band is currently appearing at Copley Plaza's Oval Room, tore a tendon in his heel while playing in a badminton tournament last week.

He'll be out of action several weeks.

Top Songs on TV

(*Alphabetically Listed*)
Week of April 13-19

(*Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.*)

Be My Love	Miller
Guys and Dolls	Morris
How Could You Believe	Feist
I Like Wide Open Spaces	Wick
You're Just in Love	Berlin
5 Top Standards	
April in Paris	Harms
Don't Talk About Me	Remick
Take Me Out Ball Game	B'way
Tea for Two	Harms
You're the Top	Harms

Brit. Musicians Fight Rule Allowing U.S. Jazz Bands in Festival Year

London, April 24.

The Musicians Union is fighting back at the British Ministry of Labor's relaxation of the rule, which, for the last 16 years has prohibited the granting of work permits for American jazz musicians. Ministry of Labor permits, which will be available for two concerts at the Festival of Britain, are to be allocated to two top ranking U. S. personalities. Louis Armstrong, who had been invited to star in both, refused to accept unless his band was permitted to accompany him.

If negotiations begun here last week are successfully completed, Buddy Rich, drumming bandleader, and Edmond Hall, veteran New Orleans clarinetist, will be the first American musicians to appear in England without special classification as variety acts since 1935. Both have been invited to perform at the Royal Festival Hall on July 14th and 16th when the National Federation of Jazz Organizations stage concerts there and have been granted special labour permits by the government "in the cultural interests of Britain" despite the protest of Hardie Ratcliffe and the politically powerful Musicians' Union.

Hardie Ratcliffe, general secretary of the MU, told James Asman, secretary of the National Federation of Jazz Organizations, sponsoring the concerts, that they would oppose the appearance of foreign musicians "by all means available to us."

An official MU spokesman said the executive committee would be meeting in mid-May when these work permits would be considered but that it likely would conform to the present policy. That policy is to work for full reciprocity with foreign musicians organizations, but not to allow importations into Britain until an exchange system was agreed.

He confirmed that the MU in London were in constant communication with the Petrillo organization in America, but suggested that the initiative would now have to come from the AFM. Until they were prepared to allow British musicians to play in America, the MU would continue to operate the bar in Britain.

The MU official said that if their objections were overruled by the Ministry of Labor, and American band leaders were authorized to work at the Festival Hall, the MU would have to consider their attitude at the proper time. He hinted however, that there was a strong possibility that the union would bar British musicians from participating in such shows, leaving the guest conductor without any orchestra to conduct.

Griffin, Martin Vocalist, In Separate RCA Pact

Merv Griffin, vocalist with the Freddy Martin orch, was terminated by RCA Victor last week. Griffin will remain with the band but will record solo on tunes not set for the Martin crew by Victor.

Martin, who arranged the deal with the dishery, opens the Hotel Astor Roof, N. Y., May 21.

Woody Tees Off Cleve.

Cleveland, April 24.

Woody Herman's band opened season Sunday (22) for Crystal Beach Park's ballroom at Vermilion, O., which inked Russ Carlyle for May 6; Harry James, May 13; Gene Krupa, May 20; Hal McIntyre, May 27. James crew is also set May 10 at local Aragon Ballroom, where Xavier Cugat rolls in May 6.

Music Printers Credit Blacklist 'Seen 'Death Blow' for Small Pubs

With completion of the "blacklist" compiled by the National Music Printers and Allied Trades in the offing, a number of small publishers, who have been delinquent bill-payers in the past, attempted to raise enough coin last week to reestablish their credit rating with the sheet-music printers.

Seen as a death blow to the minor publishing house operations, the "blacklist" would force the publisher to go to commercial printers, where rates are higher, reducing his margin of profit. Current sheet music printing costs are about $20 per 1,000 copies.

In the past, music printers carried the small publisher until his money came from the American Society of Composers, Authors & Publishers or waited from the receipts from the sheet music sales. However, with rising operational costs, the printer today can't afford to carry a delinquent publisher.

With sheet music selling at 22c. a copy average, production, printing and royalties leave little profit for the pubbery. Production costs are estimated at 5c per copy, printing at 2c per and royalties at 8c, leaving only a 9c profit. If printing costs are jacked up 25 to 30%, Tin Pan Alleyites feel that the blacklisted pubberies may have to close shop.

Sues RCA, Jacquet On 'Stay Away' Infringement

Isaac Julius Royal filed suit in New York Federal Court last week against RCA Victor, Illinois Jacquet and Gilbert Music Co. for $10,000 alleged damages, charging infringement of his tune, "Stay Away." Royal charges that Jacquet orchestrated and published the tune without permission.

Jacquet alleges that Royal wrote the song but never had it copyrighted.

See Music Biz Unable to Stem Lag Till August

The music business is currently tapering off into the annual warm weather slump which is not expected to be alleviated until August, when fall buying normally resumes. Still ahead of last year's activity by about 10%, sales in both sheet music and disks have fallen off sharply from the first couple of months of this year. Summing up the impact on the business, an exec of a major platter company said "the mortality rate of firstrate songs now is tremendously high."

Tunes currently breaking into the hit lists are doing way below the smash sales turned over by the clicks of a couple of months ago. While "Tennessee Waltz" climbed well over the 1,000,000 sheet and 2,000,000 disk marks, the comparable No. 1 hit today, "Mockin' Bird Hill," has just gone over the 500,000 sheet music mark in about the same period of time. Other hit tunes are doing proportionately less.

Strong activity for this season on Patti Page's "Mockin' Bird" for Mercury and the Les Paul-Mary Ford cut of "How High the Moon" for Capitol is held to be mainly responsible for cushioning the slump all along the line. These tunes are bringing the customers into the stores, where other numbers are also being picked up.

Industry anticipation at the outset of this year that the last war's year-around prosperity would prevail again has not materialized despite the stepped-up defense economy tempo. The current fall-off of the music biz is ascribed by industry execs to public reaction to the inflationary price squeeze on essential commodities and more cautious buying in general following the war-scare spending of a couple of months ago.

Brit. Publishers Seek Break for Songs on BBC

London, April 17.

Plea for a better break for British songs by the British Broadcasting Corp. was made by Eric Maschwitz when, speaking at the annual dinner of the Music Publishers Contact Personnel Assn. Britishers, he said, have proved they could write songs, but they were not having a fair deal.

Maschwitz did not blame the Americans, who had always co-operated most keenly with the Songwriters Guilds in London, and had contributed handsomely to their funds. But he could imagine the stir that would be created in the States if 60% of the songs aired on radio were British.

Confirming that the SWG was planning a national agitation through press and Parliament, Maschwitz said British publishers were now mainly using songs which had been tried out from coast to coast in America and backed by disks. It was reasonable to understand, therefore, why the local trade was cautious about indulging in the luxury of trial and error.

HERB MARKS TO BRIT. TO O.O. TIEUP DEALS

Herbert Marks, head of the Edward B. Marks publishing firm, planes to England Friday (27) to o.o. possibilities for tieup deals with foreign publishers in Great Britain and on the Continent.

In the nine-week tour Marks will promote tunes from his standard catalog as well as the 20 new songs acquired by Harry Link, pubbery's professional manager, since he joined the firm recently.

Judges Make No Award In Gershwin Contest

For the first time since 1945, the annual George Gershwin Memorial Contest, sponsored by the Victory Lodge of the B'nai B'rith, failed to come up with a composition worthy of the cash award. Fifty-one orchestral works were submitted, but the judges committee rated none as meriting a showcasing by the New York Philharmonic Symphony Orchestra.

Increased awards have been slated for the winner of next season's contest, which closes Aug. 31. Prizes will include $1,000 cash, a performance by the Philharmonic, a recording by Columbia Records, inclusion of the composition in the rental library of Chappell Music, with the usual royalties and a cuffo week in New York for the composer.

Dr. Carleton Sprague Smith, chief of the New York Public Library's music division, will continue as committee chairman for the seventh annual contest, and Dimitri Mitropoulos will remain as honorary chairman. Other committee members are Robert Russell Bennett, Philip James, Ernst Krenek, Goddard Lieberson, Peter Mennin, Michel Piastro, Roger Sessions and Stefan Wolpe.

Seattle Raises $1,600 For Free Park Concerts

Seattle, April 24.

"Musical Promenade" last Friday (20) at the Civic Auditorium here raised over $1,600 to help pay expenses of free concerts to be given in Seattle parks this summer. "Promenade" was put on by singers and musicians of the Summer Opera Co. and Summer Symphony who will present a series of Sunday afternoon park programs this summer under direction of Gustave Stern.

"Rose Marie," "H. M. S. Pinafore" and "Student Prince" will be the major productions.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY Week Ending APRIL 21

Weekly chart of the records on disk jockeys' programs as "most requested" by listeners. This compilation is designed to indicate these records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of the nation's disk jockey programs.

Pos. this wk.	Pos. last wk.	No. weeks in top	Artist	Label	Song	N. Y. Jack Lacy—WINS	Chi. Myron Berg—WCFL	Boston Sherm Feller—WCOP	Atl. City Ben Heller—WMID	Phil. Ed Bartell—KQV	D. C. Jackson Lane—WINX	Port. Me. Dick Smith—WMTW	Bro'ville Ben Curtis—WFBL	Balto. Dick Coleman—WCBM	Phil Mac McGuire—WIP	Buffalo Bob Wells—WEBR	L. A. Al Jarvis—KLAC	Denver Ray Perkins—KFEL	Port. Ore. Frank Conley—KWJJ	Phoenix Dick Gilbert—KTYL	Miami Hal Murray—WMIE	Richmond Harvey Hudson—WLEE	Atlanta Bill Lawrey—WGST	Norfolk Charlie Bentz—WNOR	Memphis Ken Sargent—WHHM	N. O. Bobby Block—KUXN	St. L. Frank Breen—KXLW	Louisville Harry Lockhart—WKYW	Savan'h Don Friedman—WDAR	Ind. Gary Gwynn—WIRC	Milwaukee Bob Larson—WEMP	Cincy Bill Davey—WCPO	Det. Ed McKenzie—WJBK	Mich. Merle Edwards—WMIX	Tulsa Rob Anthony—KRMG	TOTAL POINTS
1	2	4	Les Paul-Mary Ford	Capitol	How High the Moon	3		5	6	8	9	3		1	2	6	1	6		3		4	1	2		1	8		9	1	1	1	4	1		168
2	1	16	Perry Como	Victor	If					4	3	2	1	4	3	4		2	1		4	9	2		1			1	7			4				124
3	2	10	Mario Lanza	Victor	Be My Love				4		4		4				2	3	3		3							2	2	6	9			3		88
4	9	5	Weavers	Decca	On Top of Old Smoky		2							3			7						4	1			4	6		2	2	5		7	7	82
5A	6	16	D. Reynolds-C. Carpenter	M-G-M	Aba Daba Honeymoon		3		7				3				9	4	5			6				5	9	4		3	4			6	79
5B	12	11	Patti Page	Mercury	Would I Love You						2			2			3			8	7		6		2	2	3	5						6	76
7	4	9	Patti Page	Mercury	Mockin' Bird Hill				9			1	5		1			5	4		2		3							4		2			74
8	7	11	Rosemary Clooney	Columbia	Beautiful Brown Eyes				2			6	3	9	7	1			2				6					3	1	9					63
9	5	9	Les Paul-Mary Ford	Capitol	Mockin' Bird Hill		4							8		10	3	1				1			4			3			3			10	1	58
10	21	3	Nat "King" Cole	Capitol	Too Young	3		8			1						6					3	7	9									2			55
11	8	9	Guy Mitchell-M. Miller	Columbia	Sparrow in the Tree Top	6							6				6		6	4	1	5	9					7			7					51
12	10	11	Billy Eckstine	M-G-M	I Apologize						6	6		6	10		10										1	10	3	10		3				45
13	32	2	Hugo Winterhalter	Victor	I'll Never Know Why	8		4		2																							8	1		43
14	11	13	Eddie Fisher	Victor	Bring Back the Thrill	1						5	9	5	9	7							10													41
15			Blue [illegible]	Decca	Moonlight Bay	7	6			1		9																							2	40
16	14	21	[illegible]-M. Miller	Columbia	My Heart Cries for You									7				6	7		8	10			3					5						36
17	39	2	Vaughn Monroe	Victor	Sound Off			2												1									8			9				31
18		3	Frankie Laine	Mercury	May the Good Lord Bless You											3	6							6												29
19	21	2	Gordon Jenkins	Decca	Would I Love You		1																	3												19
20	13	7	Bing Crosby-Andrews Sis	Decca	Sparrow in the Tree Top							4														9			6						9	18
21		1	Bing-Gary Crosby	Decca	Maggie Blues																		5	10							3					15
22	16	5	Helen O'Connell	Capitol	Would I Love You										4																				4	14
23		3	Florian ZaBach	Decca	Hot Canary							10				3																7				13
24A	15	4	Doris Day	Columbia	I Love Way You Say G'nite			7							4								8			4			10							12
24B	19	12	Tony Martin-D. Shore	Victor	Penny a Kiss								7						9	10										6						12
24C	48	2	Mario Lanza	Victor	Loveliest Night of the Year		7										4															10				12
27A		1	Tony Martin	Victor	Faithfully Yours					7																	10							5		11
27B	23	3	Leroy Anderson	Decca	Syncopated Clock	4						7																								11
29A		1	Jan Peerce	Victor	May the Good Lord Bless You		5				7																									10
29B	18	7	Bobby Wayne	London	Always You			1																												10
29C	24	12	Jo Stafford	Columbia	If				1									7							8			9								10
32A		16	P. Como-Fontane Sis	Victor	You're Just in Love																															9
32B		3	Lisa Kirk	Victor	Charlie Is My Darling															2																9
32C		8	Patti Page	Mercury	Sentimental Music																	2														9
35A		1	Phil Brito	M-G-M	You Belong to Somebody Else			3																												6
35B		1	E. Merman-R. Bolger	Decca	Once Upon a Nickel				3																											6
35C		1	Vic Damone	Mercury	Mama					3																									3	6
35D		1	M. Whiting-J. Wakely	Capitol	Maggie Blues																														5	7
39A		2	Jo Stafford	Columbia	It Is No Secret				10																4											7
39B	32	2	Billy Eckstine	M-G-M	I'm Yours to Command																													4		7
39C		1	Richard Hayes	Mercury	Too Young																															6
42A		1	Frank Sinatra	Columbia	You're the One				5																											6
42B		1	Jo Stafford-N. Eddy	Columbia	With These Hands					5																		5								6
42C	39	9	Bobby Wayne	London	Let Me In																												5			6
42D	24	5	Eddie Fisher	Victor	Goodbye G.I. Al																															6
42E	39	2	Percy Faith	Columbia	Hot Canary	5																														5
47A	20	23	Patti Page	Mercury	Tennessee Waltz						8							10			10															5
47B	17	2	Patti Page	Mercury	Down Trail Aching Hearts			6																												4
49		3	Bing Crosby	Decca	May Good Lord Bless You									10	8																					3
50		1	Guy Mitchell-M. Miller	Columbia	Unless	9																									10					2
51	51	18	Guy Mitchell-M. Miller	Columbia	Roving Kind														10						10											2
52		2	Perry Como	Victor	Without a Song		9																													2

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Once Again! RCA Victor springs the big show hits on hot new singles just recorded by the stars who make the hits!

THE BIG NEW HITS FROM

The King and I

by COMO

Remember his hit coupling of Some Enchanted Evening and Ba[illegible]

HELLO, YOUNG LOVERS
WE KISS IN A SHADOW

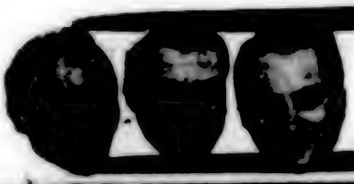
#20-4112 (47-4112)

by MONROE

He does the K & I's show stopper

SHALL WE DANCE

#20-4114 (47-4114)



by THE THREE SUNS: I Whistle a Happy Tune

#20-4122 (47-4122)

The version is one of the happy surprises of the year

And here, in one fantastic album the big RCA Victor production of

RODGERS and HAMMERSTEIN'S The King and I

Perfectly cast... Perfectly sung

ONLY RCA VICTOR COULD BRING YOU SUCH A STAR STUDDED CAST

RCA VICTOR Records

Inside Orchestras—Music

Gilberto Valdes, one of Cuba's representatives to the United Nations Commission on Cultural Affairs, has turned rhumba maestro and is currently fronting a five-piece unit at the Chateau Madrid, N. Y. Valdes, who formerly conducted the Havana Philharmonic Orchestra, is also a composer. His "Rhumba Abierta" has been played by the Buffalo Philharmonic Orchestra and Katherine Dunham used some of his lighter tunes for her "Bal Negre" revue seen here a few years ago. Valdes also penned several other longhair compositions.

Another cue for pop song titles is being taken from the bestselling fiction lists. Inspired from the hit war novel by John Jones, a tune, titled "From Here To Eternity," is currently being pitched up to the recording companies. Don Reid and Jerome Brainan are the cleffers, with Kasmer Music publishing.

On the Upbeat

New York

Irving Fields opens Club Esquire, Montreal, April 26. Fields will introduce his new tune, "Subway Samba," dedicated to Toronto's first subway now under construction . . . **Peggy Lee** into New York Paramount Theatre May 23 . . . **King Cole Trio** booked into Club Belmar, Montreal, May 8 for two weeks . . . **Ernie Rudisill, Jr.**, 17-year-old son of drummer with the **Sammy Kaye** orch, joined **Milt Herth's** band . . . **Count Basie** opens Birdland, N. Y., tomorrow (26) . . . Shaw Artists Corp. inked **Ray Eldridge** and **Coleman Hawkins** orchs to five-year management pacts . . . **Frank Walker**, M-G-M Records chief, back at desk after week's vacation in Va.

Weela Galles returned to the Monkey Bar of the Hotel Elysee April 22. While on this date comedienne is set for a session of recording, four sides due to be made on the Apollo label.

Chicago

Al Morgan goes to Elmswood, Windsor, Can., May 21, for one-week, then to Desert Inn, Las Vegas, May 29, and into Copacabana, New York, June 29 . . . **Eddie Hall**, of Mutual Entertainment, ailing . . . **Al Friedman**, Walt Disney Music plugger, off to Coast to handle firm's subsid, Wonderland Music. Local Disney office remains lighted but no rep is set . . . **Ken Griffin** plays "Home Show" Duluth, May 2 and goes to Seville Theatre, Montreal, June 7 . . . **Teddy Phillips** set for Peabody Hotel, Memphis, June 11 for three weeks . . . **Nev-Elites** will regroup at Kentucky Club, Chi, April 27 . . . **Deejay Myron Barg** weds **Joni Toll**, a non-pro, July 4 . . . **Billy Bishop** into Trianon, Chi, June 19 for one month . . . **Ivory Joe Hunter** inked into Riviera Club, St. Louis, May 19 for one-week . . . **Red Nerve** unit goes to Zanzibar, Denver, May 28 for two weeks . . . publisher **Al Galliee** in whipping up "Down the Trail of Aching Hearts" . . . **Johnny Hodges** set for Blue Note, Chi, June 1 for two weeks . . . **Dick Jurgens** to Aragon, Chi, June 23 for one month . . . **Bregman, Vocco & Conn** will shutter Chi branch pubbery this week, with rep **Joe Bennett** handling freelance . . . Rogers Music picked up "Why Go Home," etched two weeks ago by Al Trace for Mercury.

Hollywood

Johnny David orch checked into Bar of Music for an eight-week stand . . . **Desi Arnaz** set to open at the Flamingo, Las Vegas, May 31 . . . **Blue Barron** will play his first Hollywood date Oct. 30 when he opens a four-weeker at the Palladium . . . vocalist **Shirley Wilson**, drummer **Jackie Mills**, bassist **Ed Mihelich**, also saxist **Jack Ordean** and trombonist **Lewis McCreary** added to **Harry James** band for seven-week tour of midwest one-niters.

Ada Leonard's all-girl band will one-nite at the Trianon Ballroom April 21 and 28 . . . **Louis Armstrong** opened this week at the 150 Club, San Francisco . . . **Lionel Hampton** inked with MGM Records following exit from Decca after 10 years . . . **Count Basie** due on the Coast in August for one-niters.

Jerry Gray set for fortnight at Meadowbrook, opening June 5 . . . **Ronnie Perry** replaced **Ted Romersa** in sax section of **Frank DeVol's** radio musicrew . . . AFM Local 47 took casual dance dates and casual radio engagements off the quota list and raised to $90 the maximum a sideman can earn and still take a film date . . . **Henry Busse** replaced **Desi Arnaz** at the Biltmore Bowl . . . **Chuy Reyes** moved into Ciro's, replacing **Dick Stabile**.

Pittsburgh

Louis Prima, Hal McIntyre, Charlie Barnet and **Gene Krupa**, a return engagement, all looked for one-nighters at Royal Ballroom in May . . . **Jimmy Palmer's** band began two-week stand at Bill Green's on Friday (20) . . . **George Shearing** pencilled for repeat at Johnny Brown's Club in East Liberty week of June 18 . . . **Lee Angelo**, who came back home several months ago after disbanding in Oklahoma, organized new dance outfit, with **Frankie Vince** as his vocalist again . . . **Harry James** plays one-nighter at West View Park's Danceland May 8 . . . **Frankie Laine** set for week at Vogue Terrace beginning June 7 . . . **Ivory Joe Hunter** one-nighting around this territory, in Clairton, Greensburg and East Liberty's Penn-Shady Ballroom, among others . . . **Tiny Wolf**, former Blue Barron bassist - vocalist who took over the Barron band during the war, is leading a trio for new daily half-hour program, "Variety Resort," on WDTV . . . **Hal Pruden** band will remain at Terrace Room until that place closes for the season on June 2.

Kansas City

Billy Vine pulled a fast one during his engagement at Eddy's Restaurant here. He pioned out via TWA after a midnight show Wednesday (18) and attended funeral of his mother, Luella Temple Vine, in New York Thursday afternoon. Then he planed back in time to make the opening show Thursday night. Comic goes to Miami Beach and the Five O'Clock Club for four weeks following his date here . . . It's a return engagement for **Ruth Clayton**, currently on a two-week stint in El Casbah of Bellerive Hotel . . . **Tito Guizar** also makes a repeat at the Bellerive, following Miss Clayton . . . After closing El Casbah here, **Jerry Murad's Harmonicats** work west, opening at the Last Frontier, Las Vegas, May 18 . . . **Tim Herbert** and **Don Saxon** take over at Eddy's April 27-May 10. **The Upstarts** follow them with a May 11 date . . . **Leo Pieper** orch moves into the Terrace Grill of Hotel Muehlebach for a three-week stand, replacing **Johnny Pineapple** orch and troupe which wends southward to the Baker Hotel, Dallas . . . **Red Hot Scamps** currently holding forth at Tootie Clarkin's new Mayfair out east on Highway 40.

Schoen Set by Weavers As Disking Arranger

Vic Schoen, arranger-conductor on the Andrews Sisters' recording dates, has been set by the Weavers to perform the same duties for their next disk assignment on the Decca label.

Currently winding up a midwestern tour, The Weavers are slated for a waxing session in New York in May.

Wolfgang Stresemann, conductor of the Toledo Orchestra, sailed Saturday (21) for Europe, where he'll give a series of concerts in Germany and Switzerland.

Marian Anderson is skedded to fly today (Wed.) to Havana, where she'll begin a two-month concert tour of Central and South America.

Jennie Tourel flew to Europe last week for her fifth postwar concert tour.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating — Week Ending April 21

This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, Sir Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neimer Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music	TOTAL POINTS
1	1	"Mockin' Bird Hill" (Southern)	9	1	1	1	1	1	1	1	1	1	1	1	120
2	2	"If" (Shapiro-B)	5	3	3	2	4	2	2	6	2	10	3	2	86
3	5	"Would I Love You" (Disney)	7	6	4	3	6	7	6	5	5	..	7	..	54
4	6	"It Is No Secret" (Duchess)	3	4	7	..	2	..	..	..	7	8	4	3	30
5	3	"Be My Love" (Miller)	..	10	8	7	7	3	7	2	3	..	6	10	47
6	11	"On Top of Old Smoky" (Folk-W)	2	..	..	..	..	8	3	3	..	2	..	5	43
7	4	"Aba Daba Honeymoon" (Feist)	..	5	10	5	3	5	..	7	4	..	..	7	42
8	9	"Sparrow Tree Top" (Santly-Joy)	8	2	6	..	9	10	8	8	9	7	2	..	41
9	8	"Beautiful Brown Eyes" (Amer)	9	9	..	..	..	9	5	..	..	3	5	4	33
10	7	"Tennessee Waltz" (Acuff-R)	..	7	2	9	5	4	..	..	..	..	..	8	31
11	8	"May Lord Bless You" (Pickwick)	6	..	9	4	8	..	..	..	6	..	..	..	17
12	10	"You're Just In Love" (Berlin)	10	..	..	..	10	..	4	10	..	..	8	9	13
13	..	"Too Young" (Jefferson)	4	..	..	..	..	..	..	..	..	..	..	6	12
14	13	"My Heart Cries for You" (Massey)	..	..	5	6	..	..	..	..	..	..	..	..	11
15	..	"Shenandoah Waltz" (Acuff-R)	..	..	..	10	..	..	..	9	..	4	..	..	10

BY THE COMPOSER OF
"LA VIE EN ROSE"
DON'T CRY
DON CHERRY — Decca
EDITH PIAF — Columbia
HOLLIS MUSIC, INC.
129 W. 52d St., New York

JANE POWELL
Sings
Hits from "The King and I"
"WE KISS IN A SHADOW"
"HELLO YOUNG LOVERS"
"SOMETHING WONDERFUL"
"I WHISTLE A HAPPY TUNE"
with DAVID ROSE and HIS ORCHESTRA
M-G-M RECORDS

A Great Mother Song
I REMEMBER MAMA
by Charles Tobias and Henry Tobias
A Great Record By
THE ANDREWS SISTERS
Special Decca Release #27537
published by
TOBEY MUSIC CORP.
1650 Broadway, New York 19, N.Y.

BE MY LOVE
recorded by
RAY ANTHONY ..... Capitol
LES BROWN ..... Columbia
BILLY ECKSTINE ..... M-G-M
MARIO LANZA ..... RCA Victor
VICTOR YOUNG ..... Decca

PROGRAM
DOCTOR, LAWYER, INDIAN CHIEF
THE NOVELTY STANDARD
Paul Francis Webster

ARTISTS ACT NOW!
N.V.A. MEMBERSHIP DRIVE
SEE PAGE 54

Another BMI Pin-Up Hit!
GOTTA FIND SOMEBODY TO LOVE
Published by Duchess
Recorded by
MARIAN MAYE — Coral 60437
ANDREWS SISTERS — Dec. 27569
ROBERTA QUINLAN — Mer. 5616
MINDY CARSON — Vic. 20-4119
BMI
BROADCAST MUSIC INC. 580 FIFTH AVENUE NEW YORK 19, N.Y.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 21

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Davega Stores)	Chicago (Hudson Rosa)	Los Angeles (Dexel's Mus. Shop)	Boston (Boston Music Co.)	Cleveland (Record Mart)	Kansas City (Jenkins Music Co.)	Seattle (Sherman-Clay)	Detroit (Grinnell Bros.)	Indianapolis (Pearson's)	Minneapolis (Don Leary)	St. Louis (Ludwig Music House)	Philadelphia (Wanamaker)	TOTAL POINTS
1	2	LES PAUL-M. FORD (Capitol) "How High the Moon"—1451	10	3	3	8	1	1	1	1	3	3	1	8	89
2	3	MARIO LANZA (Victor) "Be My Love"—10-1567A	5	4	1	..	..	3	..	8	5	5	5	2	61
3	4	WEAVERS (Decca) "On Top of Old Smoky"—27515	6	1	6	..	6	..	8	3	..	2	2	..	34
4	1	PERRY COMO (Victor) "If"—20-3837	3	5	4	3	..	4	..	10	..	9	..	1	49
5A	5	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	2	6	..	..	2	2	..	6	..	..	..	7	41
5B	6	PATTI PAGE (Mercury) "Would I Love You"—5571	7	7	..	..	5	5	..	9	1	..	4	9	41
6	12	FLORIAN ZABACH (Decca) "Hot Canary"—27509	4	..	..	2	..	..	..	2	..	..	7	..	29
7	8	LES PAUL (Capitol) "Mockin' Bird Hill"—1373	..	..	..	1	..	..	9	..	8	1	9	..	27
8	9	BILLY ECKSTINE (M-G-M) "I Apologize"—10903A	9	2	..	..	..	..	6	..	..	..	3	..	24
9	7	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	..	9	5	..	..	8	..	..	9	..	..	4	20
10	15	LEROY ANDERSON (Decca) "Syncopated Clock"—46201	1	..	10	..	7	..	7	..	..	..	..	..	19
11A	..	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	..	..	7	4	..	..	..	5	..	..	..	..	17
11B	17	VAUGHN MONROE (Victor) "Sound Off"—20-4113	..	..	..	..	3	..	2	..	..	..	..	..	17
12	..	BING-GARY CROSBY (Decca) "Maggie Blues"—27577	..	..	..	6	10	7	..	..	6	10	..	..	16
13A	..	NAT "KING" COLE (Capitol) "Too Young"—1449	..	..	9	..	..	..	5	4	..	..	..	..	15
13B	10	G. MITCHELL-M. MILLER (Col) "Sparrow in the Tree Top"—39190	..	..	..	5	8	..	..	..	..	..	..	5	15
14	11	P. COMO-FONTANE SIS. (Victor) "You're Just in Love"—20-3945A	..	..	2	..	..	10	..	..	7	..	..	..	14
15A	14	MARIO LANZA (Victor) "Vesti La Giubba"—10-3228	8	..	..	..	4	..	..	..	..	..	..	..	10
15B	17	PATTI PAGE (Mercury) "Tennessee Waltz"—5534	..	..	..	..	..	..	..	..	..	6	..	6	10
16A	..	JIMMY WAKELY (Capitol) "Beautiful Brown Eyes"—1383	..	..	..	..	..	6	..	..	..	7	..	..	9
16B	..	TONY MARTIN (Victor) "I Apologize"—20-4056	..	..	..	..	..	..	..	..	2	..	..	..	9

Disk Best Sellers by Companies

(Based on Points Earned)

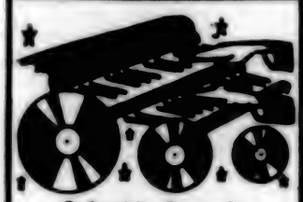
Label	No. of Records	Points	Label	No. of Records	Points
Victor	7	177	Mercury	3	92
Capitol	4	140	M-G-M	2	44
Decca	4	118	Columbia	1	15

FIVE TOP ALBUMS

1	2	3	4	5
GUYS AND DOLLS	SOUTH PACIFIC	VOICE OF XTABAY	LULLABY B'WAY	GREAT CARUSO
Broadway Cast	Broadway Cast	Yma Sumac	Doris Day	Mario Lanza
Decca	Columbia	Capitol	Columbia	Victor
DA-825	MM850	CD-244	CL6168	DM-1506
9-203	ML4180	CC244	C235	LM-1127
DLP-8036				WDM-1506

Ray Ventura In U. S.

Ray Ventura, ex-bandleader and now a music publisher and film producer in France, arrived in New York Monday (23) to o.o. new U. S. pops.



Columbia Records

KEN GRIFFIN

Currently HOMES SHOW, Duluth

Direction: MILO STELY Musical Entertainment Agency, 343 N. Wabash, Chicago 1, Ill.

Long-Playing Disks In Nip Debut This Month

Tokyo, April 17.

Long-playing records will make their debut in Japan near the end of this month when the Nippon Columbia Record Co. markets the country's first 33⅓ rpm player attachment and five 12-inch Vinylite platters to introduce the slow speed. Limited number of the disks are now being pressed from American masters obtained from Columbia Record Co. in the U. S. with which the indie Nipponese firm has an exchange agreement. Before the war the American diskery had a financial interest in its Japanese namesake, but Nippon Columbia is now completely on its own.

Single slow-speed player attachment will retail for $49.95. Company is turning out 50 players to introduce the microgroove system, and will gear future production to public demand. Platters will retail for $6.35. Firm is pressing 100 copies of each of the five disks as a starter. It plans to produce 10-inch and seven-inch platters in the near future.

Japan Victor Co., one-time affiliate of RCA-Victor, which is also now on its own, is expected to follow Nippon Columbia in the long-playing field before the end of the year.

Philly Inquirer Sets Top Budget for Charity Show

Philadelphia, April 24.

One of the largest talent budgets in local history is expected to be set up for the annual benefit put on by the Philadelphia Inquirer for local charities. It's slated for June 15 at the Municipal Stadium here.

Newspaper has set the Philadelphi Orchestra and is negotiating for some of the top names in show business to play the affair. Deal is currently underway for Perry Como.

Deejay Quinn Prepping Act for Nitery Tour

Lou Quinn, who formerly disk-jockeyed from the Copacabana, N. Y., is now preparing a vaude and nitery act. After some breakin dates, he'll play the Latin Casino, Philadelphia, May 14.

Quinn, prior to his platter piloting, was a comedy writer and now feels that instead of going back to writing for others, he'll go in business for himself.

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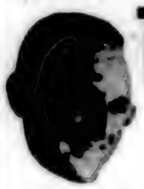

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Night Club Reviews

Hotel St. Regis, N. Y.
(MAISONETTE)

Paula Drake with Bud McCreery; Milt Shaw and Horace Diaz orchs; $1.50 and $2.50 cover.

Brunet looker has gone up the scale quite a bit since her first New Acts notice at Leon & Eddie's, circa 1942. Starting as a straight pop singer she has been increasingly segueing into special material, and now her entire routine, authored and accompanied by pianist-songsmith Bud McCreery, who gets and rates the extra bends allotted him by the comedienne, is of a special material nature.

Miss Drake runs a neat variety gamut with comedy ditties to kazoo and zither accomp - when McCreery is not at the ivories. Her lyrics, of the typical smart boite calibre, are all about amour (legit), torchers (satirical) and s.a. In between she waxes Brooklynese, uses the zither for a hokum folksong routine, brings in a femme dick specialty, and generally cuts up.

Working sans mike, she sometimes has difficulty projecting but, by and large, registers with the chichi Maisonette set.

Holding over is the sprightly Milt Shaw with his dansapation and good show accomp, and the Horace Diaz ensemble as alternate music dispensers. *Abel.*

Palmer House, Chi
(EMPIRE ROOM)

Chicago, April 19.

Dorothy Shay, Jackie Warner & Shirley McGuire, Merriel Abbott Dancers (10), Eddie O'Neal Orch (14); minimum $3.50, cover $1.

Dorothy Shay is making her sixth appearance in as many years at the Empire Room. During that time the general esprit d'Shay has snowballed so much that opening night (19) evidenced a ropes-up policy for one of the few times this year.

Fact is, the gal could have dispensed with anything and everything but her few standard selections and the afficionados would have loved it. Her voice seemingly carries a thicker slice of rusticness than ever. All of it's tailor-made for the payees, and in some ways points out that she could have eschewed her one change of pace number, "Love Isn't Born, It's Made," which fell considerably shy of her backwoods output with the patrons. General clamor is all for "Feudin'," "Uncle Fed," "Toothbrush Sadie," "Fargo Fanny," "Father," etc., all of which she projects to strong response.

Miss Shay is, deceptively, one of the most sophisticated performers to play this room. Patter interlarding her songs is smooth and naughty; she works under a single spot atop a platform, and only once comes down for short hop around the floor. Together with her highly fashionable coiff and gown, general effect perhaps unfortunately is not of warmth but of smooth, poised workmanship.

Only other act on the bill is Jackie Warner & Shirley McGuire, ballroom team. Youngsters make a neat change from usually florid terp acts here. They've a fresh, youthful approach and mix in some vocals, which is highly effective and gets them socko applause. Pair open with a square-dance number, change to tap-shoes on the floor and segue into a Latin routine, simulating castanets with their footwork. They wind with a sailor-gal routine that makes a strong exit.

Producer Merriel Abbott has pared her production numbers down to one quickie opener. It's a fresh routine, neatly terped, and has the gals interjecting some vocalling. *Mel.*

Flamingo, Las Vegas
(FLAMINGO ROOM)

Las Vegas, April 20.

John Carroll, Borrah Minevitch Harmonica Rascals (5) with Johnny Puleo, Ted & Phyllis Rodriguez, Denny Beckner Orch (13); no cover, no minimum.

John Carroll, Hollywood filmster, is winning raves with his full, operatic-quality bary pipings. Biz should be satisfactory for his 18-day stand.

At walkon, his virile appearance grabs immediate attention, and he promptly belts across "If You Feel Like Singing—Sing," after quickie gab opener about how he embarked upon nitery circuit. A natural for TV, personality clicks both in vocalistics and adroit patter, although somewhat lengthy for nitery pacing. Lusty "Love Here is My Heart" gets ovation; "Summertime" is intoned softly for contrast.

Range is displayed on "Solo Mio," and for dramatics, he recites dividing choruses of Malotte's "Long Way From Home" — a Korean war tract which Carroll is preeming on his nitery tour. From a bouncy "Cecelia" switches to "If I Loved You," with first chorus recitative for sock reaction. How well Carroll chants a light-classic is never revealed more clearly than in "Old Man River"—a perfect showcase for his powerful baritone.

Ted & Phyllis Rodriguez score in nimble terpery, graceful whirlings. Act eschews ordinary lifts, overhead spins of other ballroomers, concentrating on footwork. A brilliant paso doble spots pair to best advantage.

Borrah Minevitch's Harmonica Rascals are pretty well lost on this layout. Having toplined in another strip nitery within past year, act is bewildered by kickoff spot resulting in too few returns for musicanties. Little Johnny Plueo with his riotous panto is still potent as ever, lads give tunes the same push, but obviously the Flamingo isn't their dish. *Will.*

Statler Hotel, N. Y.
(CAFE ROUGE)

Jan Garber Orch (13) with Roy Cordell, Joy Conley; cover $1.50-

Vet bandleader Jan Garber has experimented with various orch formats, from sweet to swing, during his three-decade career in the business but has returned in recent years to the sweet, danceable style—the one style that has remained a commercial staple through the years. It also has been paying off for Garber who has been touring successfully through the south and west and, as a result, has developed into one of the most consistent sellers on the Capitol Records label.

Garber proved a click in this room last year, in his first stand here, and should repeat again on this indefinitely extended date. He purveys a clean brand of music on an attractive dance tempo that brings up the inevitable comparison with the Guy Lombardo orch which opens next Monday (23) at the Roosevelt Hotel, N. Y. Comparisons can be invidious, but if there's room in the business for a flock of swing bands imitating the late Glenn Miller, there's also room for duplicating sweet bands.

Garber is fronting a well-trained outfit comprising four reeds, five brass and three rhythm with the arrangements accenting melody via the fine reed section. Medium-sized aggregation projects well-balanced, highly listenable sounds on a good book covering the standards, showtunes, current pops and novelties in both fox-trot and waltz tempi. During the early hours, Garber is playing with suitable softness for the dining clientele. For the later sessions, band picks up its volume and beat for hepper dansapation rhythms although not straying far from the sweet groove.

Vocal chores are handled brightly by Roy Cordell, a fine crooner, and Joy Conley, a cute-looker with a good set of pipes who joined the band three weeks ago, replacing Garber's daughter who is to get married. Cordell and Miss Conley work solo and together, with a trio of sidemen also occasionally joining for choral effects. *Herm.*

Chez Paree, Montreal

Montreal, April 22.

Jean Sablon, Chet Clarke, Boots McKenna Line (8), Martin Kent, Palm de Luca orch (8); Peter Barry Rhumbaists (3); admission $1.

On his way back to Paris and an extended tour of Spain, Africa, Southern France and Egypt, Jean Sablon works in current stint at the Chez Paree, and scores as heavily as he did when he played his first Canadian cafe date here at the old Tic Toc in 1938.

For present showing, Sablon introduces several new numbers such as "Arbres de Paris," "La Bouillabaise" and a lazy Martinique item that should all become faves with the more ardent Sablonites but will take a bit of time to register with the predominately English-speaking crowds at this particular cafe. Working a session of nine songs, Sablon makes little attempt to try anything but French and even his intros while part English are done so fast as to be almost unintelligible to most of the payees. Only concession in the pop vein are "Pigalle" and "C'est Si Bon" both of which are hackneyed and trite. Guy would be an even bigger click if he'd tried the songs most closely associated with him like "Le Fiacre" and "J'Attendral."

Without his pianist who has been with his during past months, Sablon suffers from poor backing and the usual drive and tempo is noticeably missing.

Leadoff in new layout goes to harmonica player Chet Clarke, who offers some very complicated reeding with interpretations of "Hora Staccato," "Hungarian Rhapsody No. 2," "Begin the Beguine" and a socko clincher of "St. Louis Blues." Martin Kent emcees and boosts production number by the Boots McKenna line with some okay baritoning. Dansapation sets are split between the Palm de Luca orch and Peter Barry's trim rhumba combo. Biz near capacity when reviewed but not up to expectations when the Sablon name failed to attract many French spenders. *Newt.*

Desert Inn, Las Vegas
(PAINTED DESERT ROOM)

Las Vegas, April 17.

Blackstone & Co. (10); Arden-Fletcher Dancers (8), Jack Cassidy, Carlton Hayes Orch (11); no cover, no minimum.

Desert Inn's first annl celebration falls April 24, calling for something a bit out of the ordinary for its show. Vet magico Blackstone, in his first nitery date, might turn the trick if production difficulties smooth out. Bulky props, set pieces, lack of storage space for quick shifting causing waits, is only factor preventing this unit from becoming sock attraction. As these details are gradually disappearing because of acclimation to surroundings, show should emerge smoothly later.

Blackstone, long recognized as master magi, overcomes obstacles with combination of craftsmanship, warmth, plenty humor, and chatauqua grandiloquence. Audience gets constant razzle-dazzle—but never spots method of working a trick, due to his speed.

After "sawing woman in half"—illusion perfect—his card-sleight-of-handing wows locals, who are more than slightly interested in any deftness when it comes to handling the pasteboards. Some routine stuff is tossed in—pitcher of milk trick, water into beer, rabbit from newspaper, flowers from nowhere, pickpocket surprises, pretty well standard magiv fare. Breathtaking necromancy of floating light bulb with stage darkened into eerie red glow causes gasps, further mystifies when Blackstone floats his mazda into audience for close peep and feel. Another w.k. Blackstone feat is the dancing handerkerchief, obtained from ringsider and later reutrned after the thing, uncannily resembling a white cobra, follows magi's distant hand direction.

After 15-minute mental telepathy card-sharping sesh, Blackstone frees self after being trussed tight with strong rope. Uses a dozen participators from audience to further boffos during escape act. Six good-looking femmes, who work through entire show, pull scores of scarves from a tambourine, and after melee, out pops a burro and a lamb. Neat double-shift costume switch bowoff baffles for prolonged applause.

Blackstone works with five males in addition to gal assistants, all with costume changes for every scene. Carlton Hayes orch musicues are few, moods being established by Gladys Lyle, personal accomper, at the Hammond alongside stage.

Arden-Fletcher Dancers raise curtain, return for close in assorted terping. Jack Cassidy warbles production numbers neatly. Biz okay. *Will.*

Fairmont Hotel, S. F.
(VENETIAN ROOM)

San Francisco, April 17.

Lena Horne, with Chico Hamilton, Jerry Wiggins and Joe Benjamin; Bill Clifford's Orch (13); $3 cover.

Not even General MacArthur's return celebration (which murdered biz all over town), lessened the impact of Lena Horne's return to this plushy room, which drew 560 (in a normal 450 room) to get a terrific reception for her 40-minute song melange, and incidentally break the spot's all-time record.

Dressed in a blazing white, off the shoulder satin gown, the song stylist turns on all charm and knowhow with "Beale Street Blues," "Good Morning Heartache," "Love," "Take It Easy" and "Deed I Do." Encores with "Smoochie," "Is It Always Like This" and "100 Years From Today" to tumultuous applause. A click all the way.

Music support by Chico Hamilton, Jerry Wiggins and Joe Benjamin is excellent, likewise the band backing of Bill Clifford's crew, which doubles on customer dancing. *Ted.*

Last Frontier, Las Vegas
(RAMONA ROOM)

Las Vegas, April 20.

Liberace, Yvette, Jean Devlyn Dancers (7), Al Donahue Orch (11), Don Baker; no cover, no minimum.

After siege of fair-to-middling layouts, Ramona Room comes up with one that's destined to do turnaway biz for next two frames. Combination of Liberace, Yvette, Devlyn Dancers is sock entertainment for full 80 minutes plus.

In ninth stop at Last Frontier, pianist Liberace outstrips past performances with keyboard gymnastics leaving audiences clamoring for more. Solid showmanship is displayed at walkon, when surrounded by dimout, he rips into "Spellbound" theme, as pinspot, candelabra trademark lights up face and hands.

With brother George Liberace wielding glowing baton before the Al Donahue orch, Liberace takes foray into concertized "Slaughter on 10th Avenue," arousing top reaction at close. Grinning gab intro is ingratiating for Gershwin trib, devising "Rhapsody in Blue" threads to link reprise of several w.k.'s for bravos. Double-times "Tico Tico" in display piece, modulates mood for "September Song" which he sings rather effectively.

(Continued on page 54)

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Mistinguett Files Charges at Guild Claiming Salary Check Bounced

A series of charges and counter-charges have been filed with the American Guild of Variety Artists by the French actress Mistinguett, current at La Martinique, N. Y., and Dario, operator of the cafe. Charges stem from complications which started with return of Mistinguett's $4,025 salary check because of insufficient funds. It's claimed by Mistinguett's managers that she was asked to hold the check over the weekend when there would then be sufficient coin to cover it. However, it's alleged that shortly before the bank closed on Monday (23), payment on check was stopped. Mistinguett then petitioned union for her salary from the bond posted by Dario.

Meanwhile, Dario filed charges with the union declaring that the 83-year-old headliner drove his customers out of the cafe by "putting on an indecent performance." Dario's complaint forestalled payment by union until both charges are threshed out.

Lew Lebish, Mistinguett's attorney and business manager, countered with a statement that Dario had never complained on the nature of her performance. The only change he recommended was the elimination of one number so that the show would run under an hour. Case will be heard at the union within the next few days, because of the union's preoccupation with a board meeting yesterday (Tues.).

Meanwhile, Mistinguett is reporting at the cafe for work in accordance with the union instructions. Mistinguett reported at La Martinique Monday (23), but cafe was closed. Spot is normally closed on Mondays but an exception was made last week (16).

At press time, it wasn't known whether the cafe would have a show last night. Dario couldn't be reached at his home or at the club. Mistinguett's reps said she would report as usual at the nitery.

No show has been signed to follow Mistinguett's run which ends tonight (Wed.).

China Doll Folds

The China Doll, N. Y., closed Sunday night (22) after a long siege of dismal business. Cafe, operated by Tom Ball, started the season excellently, but business failed to keep pace and has been offish for the past few months.

Spot is expected to reopen in the fall.

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Stripper's H'wood Click Hikes Salary for N.Y. Date

Stripteaser Lili St. Cyr, who completed a date at Ciro's, Hollywood, last week, doesn't consider the booking at the Samoa, on 52d street, N. Y., any sort of comedown. The Samoa equalled her salary at Ciro's of $1,000 plus percentages.

However, it's likely that subsequent bookings will be at higher guarantees. She's already set for El Rancho Vegas, Las Vegas, for June date at $2,500.

'Lone Ranger' May Gallop With Rodeo

The World Championship Rodeo which annually holds a meet at Madison Square Garden, N. Y., and the Boston Garden, may be forced to experiment with a new topliner this season. Rodeo is now negotiating for the "Lone Ranger" to head this year's display. George Trendle is owner of the "Lone Ranger" radio-tele shows.

Experimentation with new headliners is necessary because of the fact that the top cowboy filmsters are withdrawing from rodeo field. Gene Autry, who headlined the rodeo for many years, has passed up this annual stand at the Garden and is planning a tour of arenas next October.

WCR execs have been attempting to get Bill "Hopalong Cassidy" Boyd, but he's announced that he'll make no more appearances where an admission is charged and furthermore will not do more than one show daily.

There's also little possibility that Roy Rogers will play rodeo dates. He's scheduled to do a picture with Bob Hope at Paramount in August. He may also do a series of films for television.

Rodeo business was off last year at the Garden despite one of the largest roster of cowboys and top prize money.

RECHRISTENED EMPIRE ROOM'S TOP NAMES ONLY

The Wedgwood Room of the Hotel Waldorf-Astoria, N. Y., will be rechristened the Empire Room when it resumes operation Oct. 31 following the summer hiatus. Room will play top names with either Dinah Shore or Lena Horne as the preem headliner.

Hotel was interested in pacting Josephine Baker for the opening, but she'll be in Paris at that time.

Following the run of Billy De Wolfe, who opens at the Wedgwood Room, Thursday (26), the hotel's cafe activities will switch to the Starlight Roof where Xavier Cugat opens May 31. Roof will operate on a band policy during July and August with little likelihood that names will be used.

Camp Shows Huddle

Abe Lastfogel, William Morris Agency general manager and chairman of USO-Camp Shows board, was in town last week to confer with James Sauter, Camp Shows president, Lawrence Phillips, executive veepee, and Emil Friedlander, chairman of the board of Dazian's, on Camp Shows prospects. Lastfogel returned to the Coast Friday (13) and will be back next week for future discussions.

Camp Shows is currently working on its first unit for troop entertainment in Korea.

Ohio Liquor Bd. Cracks Down on Minors, Strips, Impersonators in Cafes

Cincinnati, April 24.

Hotel managers and booking agents have been warned by the Ohio Liquor Control Board "not to book any minors (under 18), strippers or impersonators of the opposite sex in places where liquor licenses are held, if you want to stay in business."

The clamp on indecent entertainment was announced by the board at special meetings in Columbus of the Ohio Hotel Men's Assn. and the Ohio Guild of Theatrical Agents. License fee for booking agents is $100 per year.

Action by the board may mean drastic reform in the kind of entertainment offered in a lot of Ohio nightclubs holding liquor permits. It was touched off by one of the board's operatives after he attended a business men's party here in the swank Netherland Plaza Hotel. One of the acts booked by Roy Myers, local agent, was Adrian Ames, billed as "modern Julian Eltinge," appearing in beautiful femme attire while singing his numbers.

Harry Nolan, Netherland Plaza manager, when called on the carpet by the board said the hotel had no part in the booking of entertainment for the party.

Sheriff Revokes License Of 6 L.A. Strip Joints

Hollywood, April 24.

Six local cafes which have been putting on burlesque-type shows were stripped of entertainment licenses by L. A. County Sheriff's office in latest move to curtail stripteuses in niteries. Six weeks ago, 17 niteries and two theatres which had been using strippers were notified they must "clean up—or else."

AGVA Coast chief Eddie Rio had appealed to County Supervisors for a 60-day period in which spots could clean up and overcome objections.

Last week, Sheriff revoked license of the Flamingo which had switched from femme impersonators to strippers. An appeal was denied and spot is now dark. Rio was slated to appear today (24) before the board to help handle appeal of four of six spots shuttered, the Sphinx, Formosa, Bowery and Last Call. No date has been set for appeals of the other two cafes, Strip City and the Bomb Shelter.

Plenty Problems Loom for AGVA With Convention City Still Undecided

The American Guild of Variety Artists is expecting a fiery session when union delegates meet in convention May 4 in Hollywood, or a midwest city, to be decided by referendum vote. Guild is expecting a hassle on the question of local autonomy, change from an annual to a biennial convention, and also in the method of electing delegates. Move is underway to have delegates from each branch vote for its own representatives instead of having members ballot on the entire slate as is current practice.

Major battle is expected to center on the question of increased local autonomy. Currently, all decisions are handed down by the national office for enforcement and branch offices cannot on own handle local controversies. For the past few years, there has been an increasing demand for more authority at a local level. The national office feels that because of the terrific amount of strife within the organization, an insufficient number of performers fully capable of running a union have been developed and that it's best to handle affairs from a central source. Various branches including Philadelphia, Boston, Miami Beach and others, have been anxious to get a greater degree of local authority.

Move to change the confab to every two years is being promulgated for economy reasons. Convention costs are estimated at $20,000 annually, and since the union is in the midst of a multitude of financial headaches, halving the cost would be a considerable help. Opposition to the measure is expected largely from delegates seeking a greater share of local autonomy. They feel that if they can't get a greater measure of authority, then they'd like to supervise the national AGVA as closely as possible via yearly conventions.

Move for change in election of delegates has been introduced at previous AGVA conventions but was voted down.

Casino Ban Cues Cuts in Ky. Cafes

Cincinnati, April 24.

The Kentucky clubs are slowly attempting to reestablish themselves despite the lack of casino operation. With the Kefauver probe heat still on, cafes that will operate during the summer months will trim budgets to a minimum. Cafes which usually shelled out $5,000 and upwards for a headliner will now operate on a $2,500 weekly budget, including a gal line.

Operators feel that the line will cost around $1,000, thus only $1,500 will be left for acts. They expect to use three acts to round out each bill.

The Beverly Hills Country Club, Newport, Ky., will operate along these lines. Spot opens April 27 with the Beachcombers and Ricardo & Norma on the preem bill. Other clubs in the area are expected to follow same policy.

Operators in that area figure reduced talent budgets provide the only means of making the nitery operation pay off. When the greenfelts were operating, headliners were a lure for backroom operations. Now that the cafes must stand on their own, curtailed budgets are necessary.

The Kentucky bonifaces do not anticipate much profit. In fact, many will be satisfied to break even. However, they feel that the reopening of the rooms is necessary or else the cafes will become useless parcels of real estate.

There's slim possibility of any sneak gambling in this area. Neither bonifaces nor county politicos are willing to take chances these days.

'LATIN QUARTER' UNIT SET FOR RKO HOUSES

The RKO circuit has booked Lou Walters' "Latin Quarter Revue" for a tour of seven houses in the midwest. It will start at the Golden Gate, San Francisco, May 3, and follow into the Orpheum, Davenport, for four days; Iowa, Cedar Rapids, three days; Orpheum, Minneapolis, for a full week, and Missouri, Kansas City, for a similar run. Unit is also slated to play Sioux City, for four days, and Des Moines, for five days.

Dates are on a guarantee and percentage deal.

OFFISH BIZ CUES EARLY FOLDO OF PITT BURLEY

Pittsburgh, April 24.

Business for burlesque here continues so bad that Casino will fold for the summer on Saturday night (28), its earliest closing in many years. House had only recently reopened following a two-week shutdown after trying combination of burley and vaude, with emphasis on the latter, which didn't pan out either.

Status of Peel Wheel locally remains in doubt for the future since burlesk has been a steady losing proposition since the war for George Jaffe, veteran operator of Casino.

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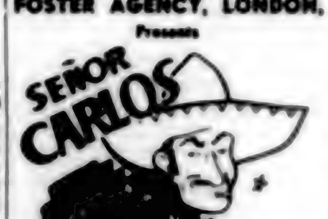

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Proser's Cafe Theatre Plans Indef As Mae West Cancels Out on 'Lil'

It's improbable that Monte Proser's Cafe Theatre, N. Y., will reopen this season because of Mae West's decision not to do "Diamond Lil" in a cafe. Miss West cancelled out last week on premise that the full value of "Lil" wouldn't be achieved in a nitery. Miss West added that she plans to do a musical version of the play, and that the latter would be more appropriate for niteries.

Miss West was slated to open at the Broadway spot May 7. She was to have gotten $8,500 weekly with Proser paying salaries of the rest of the cast.

Proser shuttered the CT last week to prep for Miss West's opening.

Proser still has rights to several legit properties he could condense for the spot, but its reopening is now unlikely.

AGVA's Catskill Branch

The American Guild of Variety Artists will open a branch office in the heart of the Catskill Mountain region at Monticello, N. Y., to service acts playing the resort circuit. It will be the first time that the union has opened an office in that area. Previously organizers made weekly trips to area during the summer season.

Cantor's Pitt Solo

Pittsburgh, April 24.

Eddie Cantor is coming here over the weekend to do his one-man show at Syria Mosque nights of April 29-30. He's being brought to town by Knights of Pythias, profits to the National Foundation for Infantile Paralysis.

Although Cantor, who has never before done a solo locally, will be the chief attraction, promoters are surrounding him with some other acts, including Mary Martha Briney, local radio and teevee singer; Harmonicaires; comedy acrobatic team of Mellino & Hollis, and Maurice Spitalny's band.

Promoters Awarded 47G Vs. Sinatra for Cancelling Out of Mpls. Fashion Show

Failure to play an engagement in Minneapolis last September cost Frank Sinatra $47,048. Amount was awarded to George A. Rosenberg, promoter for National Apparel Shows, Minneapolis by Justice Thomas L. J. Corcoran of the N. Y. Supreme Court, last week. Rosenberg and the NAS got an award of $45,348 plus $1,700 interest.

Rosenberg testified that $63,771 was spent in promoting Sinatra's appearance at the fashion show, but as a result of his failure to show up, only $18,425 had been taken in.

Ringlings' Conn. Date

New Haven, April 24.

Ringling Bros.-Barnum & Bailey Circus, which has shunned a direct stand in New Haven since the disastrous fire in Hartford several seasons ago, has been gradually inching its way closer and closer to a local stopover.

It's due in June 12.

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Name of Act ....
Agent or Representative ....
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Sophie Tucker's Dates

Sophie Tucker has been signed for the Latin Quarter, N. Y., starting Oct. 14. Soph, who goes into Ciro's, Hollywood, Friday (27), is also set for El Rancho Vegas, Las Vegas, May 16.

Other dates in that area will follow before Miss Tucker works her way east.

Circus Review

Cole Bros. Circus
(STADIUM, CHI)

Chicago, April 20.

Cole Bros. Circus, which makes its 1951 debut here, is taking a different tack than its chief rival, Ringling Bros. & Barnum & Bailey, and is making a direct pitch to the oldtime circus fan. Although there are some plunging necklines—and how can that be avoided at a circus—the main emphasis is on the acts.

Whether or not the circus can achieve good grosses without the lure of a name such as "Hopalong Cassidy" is something that perhaps the next few weeks can tell. If not, an effort will surely be made to snag some celebrity. However, the extra nut possibly would not bring that much in the b.o. as evidenced in the case of the western star in some of the situations last year. Also there is no divvy, especially from the concession standpoint, which racked up a fortune for the tele performer, hitting from $1,000 to $3,000 nightly for his end.

Slotting of the acts this year is much better, with the stronger acts working solo, or in several cases—doing their punch stunt individually—while the workers in the other two rings wait their turns. Why someone hasn't thought of this in previous years is a mystery, but audience approval was marked and enthusiastic. There's 16 presentations and four clown offerings, and with the 16 center ring stints about three times that number in the other ring, making about 50 acts.

Show opens with a clown walkaround and then some acro flip work. For the first real applause, Pallenberg works his two bears in the center with the kiddies loving the antics of the cubs as they ride skooters, bicycles, and roar around on a motorcycle. Interjection of teevee thinking is the sensational veeline on Dorita Konyot, who guides her horse through tango, carioca, and high steps to Toreador song from "Carmen."

While the stepladder work of the Karrells in the middle ring, involving some fancy balancing, is neat, two other attractions garner the most attention, both wire acts. Herbert Latinos does a terrific wire sway and Don Francisco gets big applause for a backward slide from the balcony. Show has two pole acts, both working without nets, the Huestri Duo, which do a sensational swinging rock and Rietta, who does some handstands as she swings to and fro. Maiko Troupe and Flying Valentines work simultaneously with the trapeeze artists, doing home nifty under and over passes.

For the finale of the first half the Wallendas again are the strong clincher with the eight balancers, without netting, doing their high wire walk. Seven men, three high, pyramid glide is a thriller.

Second half starts well with a 14 horse hitch, with Georgie Sweet driving them. Terrell Jacobs is subbing for Julie Rand Allen, and works his tigers and lions neatly, but stint needs more fire and effect for optimum payoff. Grouped together are three balancing turns, Winifred May Trio, Littlejohns Trio, and Cathalas Troupe, all nicely received. Last named had good stunt with acro dropping from ladder on understander's shoulder, kicking away the ladder, and somersaulting to the shoulder. Liberty Horse display is another highlight, with Milt Herriot capturing honors with his 12 horses.

Following is another animal routine, 10 elephants, which get a big hand for their posturing and waltzing, and finally marching around the building and then doing a foot stand. Closing act is another high bar act with an unusual twist. Les Krimis Duo in a miniature airplane which revolves constantly, do some fine ironjaw feats.

Clown department isn't much but is helped by Happy Kellems, a top panto artist, who works throughout the show. Also noticeable is Tico, a double-jointed buffoon, who drives a midget car.

Sideshow this year again works outside of the building, which mitigates against getting a hefty trade. Tarif again is at $1 and $3, plus tax, a potent factor against the RB&B&B higher admissions. As yet, a complete route hasn't been formulated but end of Chicago tryout should find bookings complete.

Zabe.

Night Club Reviews

Continued from page 53

Last Frontier, Las Vegas

Chanting of "Something Better Than Love" tickles risibilities for contrast. With request sesh and humorous "Piano Roll Blues," winds up for inevitable begoff.

Yvette, cute blonde with throaty pipes, contribs a well-turned 15 minutes stint, dishing a up a highlight midway, "Hotels Are Better Than People." Double intendre tract on lobby-life as viewed by desk clerk, wins big yocks. Folkish "Molly Malone" and "Old Phonograph Records" earns begoff.

Devlyn Dancers in two bright routines spot Margie Ryan in Hawaiian undulations, vocal by Dolores Framini, and Betty London's boppish vocal and neat ensemble footwork. Al Donahue orch turns in top job all the way. Dansapation interims are sliced by organist Don Baker's pleasing tunology. Lighting effects by Benny Bennington are especially noteworthy.

Will.

Olympic Hotel, Seattle
(GEORGIAN ROOM)

Seattle, April 20.

Beatrice Kay (2), Jackie Souders Orch (9); $1.50 cover.

Beatrice Kay is clicking in the swank Georgian Room, socking over songs, comedy and mugging to big response. Starting out with a warmer-up "Everybody Clap Hands" chirp mixes pops, and her familiar Gay 90s standards for sock results.

"I'm Just Wild About Harry" gets a workout in cutie pie style. Seguing into more old time numbers Miss Kay does nicely with "I Wonder Who's Kissing Her Now" and "Only a Glass of Champagne." She heats up some on "Put Your Shoes on Lucy" and makes a rollicking number of "Molasses, Molasses" with the help of the band and her husband-accompanist Sylvan Green.

Roving around the floor she chatters with the customers and in response to requests does "Won't You Come Home Bill Bailey," "Bird in a Gilded Cage" and "Oceana Roll" for additional applause.

Reed.

Copley Plaza, Boston
(OVAL ROOM)

Boston, April 21.

Herb Shriner, Bernice, Harry Marshard Orch (9), Bob Taylor Trio; cover $1.50-$2.

Herb Shriner, Hoosier comic, who is rapidly gaining stature via his TV and radio stints, is making his first Hub nitery appearance in this plush room and grabbing nifty overall results. Following no particular format, comic meanders through stint of anecdotes, some real, some fanciful, anent characters and life in a small midwest community. With material delivered in a monotone and enhanced by his dry, lazy manner, guy clicks with stanza holding to neat yockful level. Winds with a bit of solid harmonica playing.

Bernice, another newcomer to Hub's nitery belt, is an attractive and slickly clad thrush, whose potential seems to be in a more sexy alignment of songs. She fares best in "Old Black Magic" and "Not Minding Her Mother," but reaction to oldies "Why" and "Old Lamplighter" is mild. Gal's range is limited and routine should include more sultry stuff.

Harry Marshard's band showbacks nicely and gives out with a neat brand of society rhythms alternating with Bob Taylor Trio for customer hoofing. Biz fair.

Elie.

Hotel President, K. C.
(DRUM ROOM)

Kansas City, April 19.

Don Roth Trio, with Juline; Mariana; $1, $1.50 minimum.

After long tenure of acts and floor show policy, the dinner dance room of the President Hotel recently has switched to an all-music policy, calling in the Don Roth outfit to head up the program. With blonde Mariana at Hammond organ at one end of the room from mid-afternoon on, and with the Roth crew taking over the bandstand at 7 and with luncheon sessions to boot, the room scarcely ever is without special music. Biz shows signs of improvement, and evidently the policy was a good move for the room.

Roth is well-known hereabouts with lengthy engagements at three or four better spots within the last couple of years. Date here follows long stands in Detroit at the Miami Hotel and Chicago at the Glass Hat, and is good timing for the local followers. Trio is essentially instrumental with Jimmy Markey on electric guitar, Bill McPherson on the Hammond, and Don Roth shifting between vibraharp and accordion.

Outfit also offers variety in the vocal department, with Juline featured on ballads and rhythm tunes. Markey also contributes a nifty vocal in baritone style. In addition combo features what they call unison singing, a sort of loud whispering with all joining in on "Honey," "Jada," "Down in Jungle Town," and others. Roth has one of the better rhythm combos in the midwest.

Setup likely will prevail through the spring season.

Quin.

9 NAMES SET FOR L.A. POLICE SHOW

Los Angeles, April 24.

Nine show biz names have been set to appear in the Los Angeles Police Department's 17th annual show, "A Night in Bagdad," at the Shrine Auditorium.

Jack Benny and Phil Harris tee off on May 2-4, followed by Ralph Edwards, May 5; Gordon MacRae, May 6-7; Gene Nelson, May 8-9; Jack Smith and Margaret Whiting, May 10; and Roy Rogers and Dale Evans, May 11-12.

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VARIETY BILLS

WEEK OF APRIL 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 26
Gordon Jenkins Orc
Pat Henning
Virginia Lee
Bob Stevens
Music Hall (I) 26
Marilyn Meredith
Anne Kopic
Jane Leslie
Nino Wonder Dog
Jacques Cordon
Gene Snyder
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 26
The Barkleys
Harris & Shore
(6 to fill)
Paramount (P) 25
Frank Sinatra
Eileen Barton
Joe Bushkin Orc
Tim Herbert &
Don Saxon
Dagmar
Roxy (I) 25
Florian Zabach
F & S Barry
Jay Marshall
Gene Harvey
Strand (W) 27
Tony Pastor Orc
Gordon MacRae
Buddy Lester
Grace & Nicco
CHICAGO
Chicago (P) 27
Mack Ross & Owen
Danny Lewis
Lew Parker
Rosemarie
Oriental (I) 26
Mindy Carson
John Agar
Will Mahoney
H & W Bell
Sherman Hayes Orc
CLEVELAND
State (L) 27
Canton Duo
Claire Hogan
De Mattiazzis
Cy Reeves
Ink Spots
MIAMI
Olympia (P) 25
Naitto Co
Ross Harvey
Joe Morris Co
Grace Barrie
Buster Shaver &
Olive
Roosevelt (I) 26
Rogels & Fox
Barton Bros
Johnnie Howard
Adeline Notre
Rickie Layne Co
Larry Alpert
Marty Drake
L & S Willis
ROCKFORD
Palace (I) 27-29
T & A Miller
Norma Toomey Co
Phil Mills
Egan & Parker
Jimmy Lee
WASHINGTON
Capitol (L) 26
Rudy Cardenas
Franklin & Moore
Wally Brown
Alphonse Berge
Howard (I) 26
Johnny Otis Bd
Little Esther
Mel Walker
Redd Lyte
Harris & Radcliffe
Ball & Tapp
Nesbitts

AUSTRALIA

MELBOURNE
Tivoli (I) 23
Jim Gerald
Ed Glover
Dorothy Jean
Miriam Lester
Sheila McGuire
Marie La Varre
Al Thomas
SYDNEY
Tivoli (I) 23
Armand Perren
Marion Davies
3 Pages
Devine & King
Gerda Bernstad
Christl
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Clay Trenholm
WELLINGTON
Opera House (I) 23
M & H Nesbitt
Gaus Bros & Myrna
Wally Boag
Marquis Family
Delrey
Deane Sisters
Eugene's Flying
Ballet
Southerly Busters
Patricia Hardie
Alice Broomhead

BRITAIN

ASTON
Hippodrome (I) 23
Jill Manners
Joe Peyton
Wally Brennan
Cycling
Competitors
BIRMINGHAM
Hippodrome (M) 23
Lester Ferguson
Max Wall
Semprini
Downey & Daye
Jay Palmer &
Doreen
Chevalier Bros
Cynthia & Gladys
BLACKPOOL
Palace (I) 23
Dennis Lawes
Charles Warren &
Jean
3 Oxfords
Jackie & Jean
Sonny Farrar
Bert Duke 2
Burlan & Sue
Julie Andrews
Elmer
Leslie Lewis
Tower Circus (I) 23
Charlie Cairoli & 3
Smiths
Knies French
Horses
Great Konyots
Lions
Gt Alexander Tp
Victor Julian &
Pets
Roses Animals
4 Rickys
3 Lorandos
Mora Tp
Arrigonis
3 Houses
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes
BOSCOMBE
Hippodrome (I) 23
Rhodes & Lane
Dorothy Neal
Paul Newington
Avril & Grant
Tommy Dee
Bon Soir Madames
BRIGHTON
Hippodrome (M) 23
Harry Secombe
Leon Cortez
Nichols & Morris
Tanner Sis
Darlys Dogs
Enzo Toppano
Skeries
Moore & Holton
BRISTOL
Empire (I) 23
Sheik Ben Ali
Revel
Bijou & Baba
Harry Shields
BRIXTON
Empress (I) 23
Hal Monty
S & M Harrison
Wilson Keppel &
Betty
A & L Ward
Ali Bey Co
Betty Hobbs Globe
Girls
Kirk Stevens
Celia Hart
Bob Trent
CHELSEA
Palace (I) 23
Lauri Lupino Lane
Don White &
Stagger
Bd Twins
Welcome Singers
George Truzzi
Wallace Lupino
Wilson
Kinnettes
Waters
McLean
Lyndon Martin
Tommy Layton
Gordon Caddy
CHISWICK
Empire (S) 23
De Haven & Page
Eno & Lane
Franks & LaCrea
Peter Blair
3 Duvals
Hazel Hadland
Annette Duval
Girls
DERBY
Hippodrome (S) 23
Reg Dixon
Allen Bros & June
Scheibly Bulvan
Marionettes
Victor Seaforth
Roger Carne
Les Valetos
Vic Leonard
Alex James & Irene
EAST HAMPTON
Metropolitan (I) 23
Michael Bentine
Fred Ferrari
Houston & Stewart
Joe Church
Musical Elliotts
Augustos Circus
Les Gallantos
Billy Sinclair
Lynn & Lee
Palace (I) 23
Vic Gordon
Peter Colville
Patricia & Colin
Anne Mae
Piccadilly Nudes
Clifford Henry
Sherman Fisher Gls
Singing
Barnstormers
Roy-Roy Lovlies
Tim McCarthy
EDINBURGH
Empire (M) 23
Kerry Pipers
A J Powell
Hal Mack Dancing
Demons
Gus Aubrey
Peter Webster
Flo Whiteleys Els
Angels
Randles Mandalay
Singers
GLASGOW
Empire (M) 23
Red Ingle Co
Frankie 4
Paula Coutts
Cingalee Co
Paul & Pauline
Scott Sanders
Morgan & Laurie
Brockways
Lonsdale Sis
GRIMSBY
Palace (I) 23
Johnnie Lockwood
Crochet Stevens
Gillion
Tatler Girls
Mary O'Neil
Maryl Ransome
HACKNEY
Empire (S) 23
Ethel Revnell
Arthur English
Lowe & Ladd
Mary Priestman
Val Merrall
Irving & Girdwood
Betty Kayes Pekes
Rosa & Renita
LEEDS
Empire (M) 23
Donald Peers
Cynthia & Gladys
Eddie Gordon &
Nancy
Joe Milton
Sandy Lane
Jay Palmer &
Doreen
Morton & Grey
Royal (M) 23
Jack Storey
Joe Bastile
Don Saunders
Bonnie Downs
LEICESTER
Palace (S) 23
Bunny Baron
Billy Nelson
Chuck O'Neil
Ivy Luck
Roy Jeffries
Henri Vadden Girls
Con West
John Persaine
Iris Villiers
LIVERPOOL
Empire (M) 23
Rose Murphy
Banner Forbutt
Moreau & Liliane
Walter Jackson
Dick Henderson Jr
Gillas Dogs
Cox Twins
Olga
Jack Billings &
Diana
Miles Twins
LONDON
Palladium (M) 23
Judy Garland
Max Bygraves
Debonairs
Bedini Tp
Payne & Evans
El Granadas &
Peter
Frances Duncan
Palladium Girls
MANCHESTER
Hippodrome (S) 23
Joe Loss Bd
Tommy Fields
Halama & Konarski
Kay Koris &
Eugene
Joe Crosbie
Artemus
Charles Hague
NEWCASTLE
Empire (M) 23
Vic Oliver
Steve Conway
Bergman & Barron
June Manton
Dorothy Caston
Sylvia Campbell
Maureen Power
Douglas Argent
Ernie Brooks
Les Raynor &
Betty
I & S Davis
NORWICH
Hippodrome (I) 23
Davy Kaye
Hazel Wilson
Homer & Hall
Earl & Oscar
Vyne & Valentine
Derek Dixon
Slick Edwards
Hazel Kaye Lovelies
Eddie Albins
NOTTINGHAM
Empire (M) 23
Frankie Howard
Musical Derricks &
Tony
Raymond Smith
Ken-Dorville
Mme Truzzi Pets
Daley 3
Donald B Stuart
Westway Girls
PORTSMOUTH
Prince of Wales
(M) 23
Bob Hope
Marilyn Maxwell
Peg Leg Bates
Page & Bray
Arthur Klein Fmly
Billy McComb &
June
Bob Murray
7 Volants
Royal (M) 23
Peter Brough
Harold Taylor
Doreen Harris
Skating Colorados
Edward Victor
Craig & Voyle
Jack Crisp & Jill
SHEFFIELD
Empire (M) 23
Bonar Colleano Jr
Robert Moreton
Lee Royce
3 Monarchs
Coltas 3
Aerial Kenways
Eve Kecell
Gordon Ray Girls
SHEPHERDS BUSH
Empire (S) 23
C & R Yale
Dudley Dale Co
3 Hicks
Delmo Ballet
Freddie Harrison
Co
SOUTHSEA
Kings (M) 23
Valerie White
Robin Bailey
Guy Middleton
Emrys Jones
Joyce Barber
SUNDERLAND
Empire (M) 23
Freda Wyn
Dr Crock &
Crackpots
Tony Walsh
Mighty Joe Young
Revere & Roach
Kay Cavendish
Joe Black
Floyd & N'Nay
SWANSEA
Empire (M) 23
Billington
Dorothy Squires
Semanda Pigeons
D & J O'Gorman
3 Angelos
Joyce Golding
Jose Moreno
Bebe & Belle
WALTHAMSTOW
Palace (I) 23
Jack Lewis
Sonny Dawkes
Tommy Rose
Arthur Knights
Melody 6
Pete Taylor
Ralph Hamber
WOOD GREEN
Empire (S) 23
Jackie Tuld
William Harris
Jeanette Auberge
Nudes
Rhonda Rolanda
Val Cave
Sherwood & Forrest
Bobby Dennis
Roy Andre
Manu & Chico
WOLVERHAMPTON
Hippodrome (I) 23
Terry Cantor
Ford & Lenner
Ken Barnes & Jean
Jon Fount
Eva Kane
Victor Redman
Morgan & Manning
Cope Models
Mayfair Maids

CANADA

EAST HAMPTON
Granada (I) 23
Barclay Sis
Susan Paul
Rex Gordon Co
J & B Meeham
Nancy Carroll
Wally Dean
Joe Artes Co
MONTREAL
Gayety (I) 23
Ruth Ewank
Lou Saxon
Paul Valentine
Dean 3
Sean & Gile
Tom Dick & Harry
Milt Moss
Chester Tunis
Larry Clarke Orc
Seville (I) 23
Page Cavanaugh 3
Don Cherry
Carroll Sis
Billy Kelly
3 Ivanos
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Birdland
Count Basie Orc
Blue Angel
Portia Nelson
Alice Pearce
Marc Lawrence
Martha Davis
Stuart Ross
Eadie & Rack
Oliver Wakefield
Lester Crossley 3
Harold Cooke
Bon Soir
Jimmie Daniels
Mae Barnes
Norene Tate
Kamack & Burns
L Henderson
Cafe Society
Josh White
Pearl Primus
Dorthy Ann
Sammy Benskin 3
Chateau Madrid
Gilberto Valdes
Ramonita & Leon
San Miguel
Jose Pillado Orc
Jack Fairchild
Copacabana
Jimmy Durante
Eddie Jackson
Jimmy Nelson
Toni Arden
Harrison & Patricia
Hope Zee
Maria Gambarelli
Paycees
Mi Durao Orc
Sonny Calello
F Alvarez Orc
El Chico
Rosita Rios
Trini Moreno
Maria Del Carmen
Nino Utrera
Eduardo Ruiz
Sarita Herrera
D'Alonzo Orc
Embers
Art Tatum
Habibi
Shoshone Demari
Leo Fuld
Havana-Madrid
Tony Bari
Laura Cordon
Marquita Rivera
Anita & Antonio
Bartolo
De Castro Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Bernie Cummins
Joan Hyldoft
Romayne & Brent
Blade Beauties
Hotel Pierre
Rosalind Courtright
Stanley Melba Orc
Hotel Plaza
Evelyn Knight
Kathryn Lee
Mark Monte
Dick La Salle Orc
Maximillian Bergere
Hotel Roosevelt
Guy Lombardo Orc
Hotel St Regis
Paula Drake
Milt Shaw Orc
Hotel Statler
Freddy Martin Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Woody Morgan
Page Morton
Jose Pomiera
La Martinique
Mistinguett
James MacColl
Lina Carenzio
Pepito Lopez Orc
Val Olman Orc
La Vie en Rose
Marianne
Cy Coleman 3
Sonny Kendis Orc
Latin Quarter
Chic Chase
Alex Darcy
F Manners Dcrs
Myron Colley
Gloria Le Roy
Les Fabias
Can Can Dcrs
Romano Trio
Art Waner Orc
Le Ruban Bleu
Michael Brown
Pat Carroll
Kirkwood Goodman
Three Riffs
Norman Paris 3
Julius Monk
Leon & Eddie's
Eddie Davis
Alverda
Nancy Graham
Morton & Patricia
Joan Mason
Kenny Davis
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Lois Livingston
Herb Corey
Downey & Fontaine
Dean Webster
Old Knick
Paul Killiam
Jack Waldron
Betty Lou Barto
Sherry Stevens
Ernest Sarracino
Gene Courtney
Bill Meigs
Clara Cedrone
Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linner
Line
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Johnny Thompson
Mirko
Versailles
Lucienne Boyer
Pierre Cartier
Artini & Consuelo
Emile Petti Orc
Panchito Orc
Village Barn
The Hicks
David Blight
Shy Sis
Lou Apparetti
Jack Whitehead
Village Vanguard
Folkmasters
Royce Wallace
Charlotte Rae
Clarence Williams 3
Wivel
Texas Jimalpage
Lady Frances
Bob Lee
Bordi Hayden
Waldorf Astoria
Billy De Wolfe
Eileen & Carver
Emil Coleman
Mischa Borr Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Al Robinson
Alkali Ike
Harvey Bell
Arne Sultan
Casablanca Hotel
Blackburn Twins &
Pam Cavan
Jose Cortez Orc
Ralph Font Orc
Clover Club
Gene Baylos
Lily Ann Carroll
Joan Brandon
Jack Stuart 3
John Conrad Dcrs
Woody Woodbury
Tony Lopez Orc
Copa City
Catron Bros
Marion Powers
R & M Carnevale
Quintones (5)
David Tyler Orc
Delano Hotel
Louis Adler Orc
5 O'Clock Club
Martha Raye
Sonny Sands
Yost Guardsmen (8)
Frank Linale Orc
Jewel Box
Jackie Maye
Danny & Doc's Rev
Johnina Hotel
Frances Colwell
Michael Strange
Tony Matas
Lord Tarleton Hotel
Mal Graham Orc
Leon & Eddie's
Mel Mara
Gayle Powers
Melvin
Billie Jay
Dan Kelly
Gabby
Chris Bailey
Martinique Hotel
Paul Chapman
Harry Elliott
Danny Yates Orc
Mother Kelly's
Jackie Small
Peggy McCoy
Beachcombers (4)
Sam Bari
Bobby Sherman
Charlie Page
Nautilus Hotel
Gary Morton
Jack Prince
J & E Reyes
Don Castro Orc
Park Avenue
Charlie Farrell
2 Continentals
Peter Rich
Marion Murray
Roney Plaza Hotel
Nick D'Amico Orc
Sans Souci Hotel
Sid Gary
Manor & Mignon
Arne Barnett
Socarras Orc
Saxony Hotel
Johnny Morgan
Mara Orc
Sea Gull Hotel
Kitty Davis
Betty Graham
Jeanette Castle
Dorothy Berlin
Bob Stevens
R & J Carlton
Rafael's Rumberos
Sherry Frontenac
Al Schenck
Laurette Foster
Nino Yacovino
Catalino Orc

CHICAGO

Blackhawk
Norma Lee Doggett
Jennie Elliot
Ray Arnett
Connie Baxter
Don Neal
Bobo Lewis &
Bobby Barry
Joel Friend
Henry Brandon Orc
Chez Paree
Martin & Lewis
Helen O'Connell
Barr & Estes
Stan Grover
Rhodes & Kyle
Chez Adorables (10)
Cee Davidson Orc
Pancho Orc
Palmer House
Dorothy Shay
Warner & McGuire
Merriel Abbott Dcrs
Eddie O'Neal Orc
Edgewater Beach
Bill Snyder Orc
Myrus
Winters & Angeline
Ralph Sterling
Dorothy Hild Dcrs
Hotel Stevens
Jerry Mapes
Jack Raffloer
Harper Flaherty
Skating Brodeurs
Buddy Rust
The Rookies
Kermond Bros
Sid Kroft
Alice Farrar
Jimmy Carter
Otis Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Frances Langford
Clifford Guest
Eddie Bergman Orc
Biltmore Hotel
Jackie Green
Henry Busse Orc
Ciro's
Teresa Brewer
Will Mastin Trio
Sammy Davis Jr
Dick Stabile Orc
Geri Galian Orc
Mocambo
Durand & Brion
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Blackstone & Co
Carlton Hayes Orc
El Rancho Vegas
Joe E. Lewis
Austin Mack
Ted Fio Rito Orc
Flamingo Hotel
John Carroll
Harmonica Rascals
T & F Rodriguez
Denny Beckner Orc
Last Frontier Hotel
Liberace
Yvette
Al Donahue Orc
Thunderbird Hotel
Mimi Benzell
Al Jahns Orc

'Bank Nite'

Continued from page 1

the usual seasonal pattern in sales. Fact that the sales graph tops that of last year at the same time that inventories have piled up, he said, is due to the tremendous increase in manufacturing during the last year. That's the reason for several manufacturers laying off personnel and shutting down their plants for awhile, he added. While predicting that sales will pick up of their own accord in August or September, Sarnoff also claimed that an easing in the Government's restrictions on credit buying would help considerably in the present situation.

Bruno-N. Y., for its part, is offering no premiums or gimmicks, he said, planning instead to ballyhoo "honest value in merchandise." To further that theme in line with the current slump, Bruno is pushing the lowest-price model in the RCA line, a 14-inch job retailing at $219.95.

New Acts

HONEYDREAMERS (5)
Songs
21 Mins.
Casino, Toronto

Here is a mixed harmony quintet who, successfully featured on Kay Kyser's TV program, prefer to gain a stage reputation. They're breaking in the new act in Canada with commendable success.

With the boys and girls in blue blazers and/or gray skirts and trousers, quintet bounces on cold with "It's a Lovely Day" and then into their novelty "Chicken Song." Boss of the troupe is Marion Bye, diminutive brunet (who muggs too much); Patty McGovern, blonde lead; Bob Davis, tenor; Bob Mitchell, baritone; and Lew Anderson.

In campus glee-club style, complete with nostalgic slow-timing, the group gets great audience response for "May Thy Slumber Be Blessed" and the swift tempo change to "Shadrach." Their "Show Boat" medley for the finale smacks too much of sophomoric summer theatre style of intimate cuteness and should be dropped. But aside from that, these youngsters have upper-bracket class for any entertainment media.
McStay.

VICTORIA CORDOVA
Songs
35 Mins.
Ritz-Carlton, Montreal

The personalized chirping of Victoria Cordova at the Ritz-Carlton's swank cafe is standout in a long list of singers which has included Suzy Solidor, Jane Morgan, Rosalind Courtright, et al., and general song selection with the Latin-American overtones makes her a cinch for the class rooms and video.

Demure manner helps to sell numbers but over-cute intros sometimes get in the way of eventual presentation. The inevitable Spanish opener sets pace followed by "Dead Leaves" in both French and English plus a brace of Cuban chants that are effective and offered with just enough eye and hip-rolling to establish mood.

General routining is at times too casual and gal needs to discipline act before essaying another try on the cafe circuit. Piping is clear and true; Garb is good but coiffure is too casual and doesn't fit in with smooth offering.
Newt.

MARJORIE DARE
Songs
25 Mins.
Penthouse, Montreal

For a gal doing her initial cafe stint, Marjorie Dare exhibits plenty of natural show savvy and with the proper handling and buildup augers well to becoming a better than average chirper with good video and intimery possibilities.

Voice, while not big, is true and enunciation is clear without too many vocal tricks which only work for the more experienced. Miss Dare wisely refrains from the over-arranged material and stays close to the ballad type numbers such as "Embraceable You," "Time On My Hands," "Blue Moon," et al. Mannerisms are limited and despite young appearance and average grooming, scores with the more blase Penthouse habitues her fresh approach and style.
Newt.

ROSEMARY CLOONEY
Songs
18 Mins.
Hippodrome, Baltimore

With a background of name band stints and video appearances, this good looking chirp has what it takes to hold her own in theatre and nitery dates. Nicely gowned and giving out with an aura of wholesome charm she punches out a good mixture of pops with ample voice and a good feel for the right phrasing.

Smartly contrasted routine includes "From This Moment," "Be My Own," an elaborate "Lullaby of Broadway," "One More Time," and for enthusiastic response. Encores with her current disclicks, "Beautiful Brown Eyes" and "Shot Gun Boogie."
Burm.

KITTY STEVENSON
Songs
11 Mins.
Apollo, N. Y.

Kitty Stevenson, colored songstress, knows how to sell a song. Gal delivers with bumps, grinds and acrobatics in a big-voiced, shouting style. However, abundant indigo material will have to be toned down before she can get wider spotting.

Her repertoire range from blues to calypso, and she should click in similar situations.

Carnegie Hall B.O. Snafu

Continued from page 1

witz is reportedly stuck the most, in a situation full of irony. His concert, which was announced last Nov. 13, was sold out a day later, so that the coin has been collected for months. It's customary for an artist to be paid off directly after his concert. But with the Government audit likely to take three or four weeks, it's not known how soon or whether Horowitz can get his coin.

Heck Family Dropped

Situation has come about as result of a move made last week by Carnegie Hall, which dropped the Heck family. Latter had held the boxoffice concession for 60 years, or ever since the auditorium opened. Robert E. Simon, Jr., prez of the Hall, said that the management terminated its lease with the Hecks due to various "breaches." Carnegie Hall is now running the boxoffice itself, with Harry A. Benson and Frederick Edward Faber in charge of ticket sales.

Fact that this snafu could happen in the No. 1 concert hall of the world, has stunned managers and artists alike. Fact, also, that Carnegie Hall had no connection with its boxoffice has surprised many. This was the only auditorium in the world, according to the trade, where the boxoffice was a concession, along with such items as the bar, programs, lobby music stand, etc.

Rudolph Heck got the b.o. concession in 1891, and his three sons, Howard, Walter and LeRoy, inherited it from him, and ran it till last week. They handled various matters for artists, in addition to ticket sales, for which they charged fees, and collected admissions tax for the Government.

Carnegie Hall management remained separate and independent of the boxoffice. The Heck brothers, it's reported, were bonded for only $5,000. Over $1,000,000, however, passes through the boxoffice every season, as the Hall is busy daily, with sometimes three to four events taking place in one day.

Although the Hall management claims that its contracts with artists and managers relieved it of financial responsibility, due to the former concession setup, it's rumored that various concert groups may take legal action against the Hall if monies due them aren't eventually paid. Attorney for Horowitz made demand on Carnegie Hall yesterday (Tues.) for the $8,000 due the pianist from Monday's (23) concert.

Chevalier Visa

Continued from page 1

munist-inspired) and that he was connected with several Red-front organizations in France.

Actor made his original application for a visa to the U. S. Embassy in Paris in the normal manner and was turned down. Appeal was then taken with Paramount's assistance to the State Dept. in Washington and to Attorney-General J. Howard McGrath.

Appeal is understood still pending, but Par will do no further pushing on it. It's highly unlikely that the visa will be granted, since State Dept. has asserted Chevalier's entry is "not in the interest" of the U. S., and the Attorney-General in that case will not exercise the waiver he holds on admittance of persons who have been affiliated with Communist-front organizations.

Chevalier had planned to stay in Canada about two months prior to leaving for Hollywood. Canadian Concerts & Artists has set up a tour for him. Advance sale has been okay, but not as great as actor's last visit a couple years ago.

Palace, N. Y.

Karpis Trio, Bobby Jordan, Lee Sullivan, Paul Steffen Dancers (5), Merlbeth Olds, Benny Meroff, Bobby Whaling & Yvette; "Raton Pass" (WB), reviewed in VARIETY, Feb. 28, '51.

Still proceeding with a flexible policy, current Palace layout is a fair entertainment package comprising seven turns. The new booking policy has not resulted in any marked improvement in the calibre of this show which is in the identical groove of the previous eight-act layouts.

Headliner is Bobby Jordan, one of the "Dead End" kids, who delivers a mediocre comedy routine in the deuce. This is an unusual spot for a topliner but it's where Jordan, whose values as a former pix performer is being exploited on the marquee, accurately belongs. He opens with a stale number, about wanting to be a disk jockey, which should be scrapped entirely. After this insipid intro, Jordan considerably picks up with his series impressions of Cagney, Boyer, Bogart, Colman, Sanders and others. He handles these in good style although this gallery of carbons, particularly Cagney and Bogart, are currently being worked to death.

Vet performer Benny Meroff, in next-to-closing, sells fair material with considerable savvy and scores with the customers. His gags are lightweight but he projects strongly with his comedy mannerisms. The ex-bandleader also hits with his display of versatility on a flock of wind instruments and works with a goodlooking femme, in abbreviated costume, in an effective, slightly risque comedy bit framed around a hillbilly number, "Cigarettes and Whiskey."

Lee Sullivan, also billed on the marquee along with Jordan due to his television chores on WNBT, registers nicely with his tenor warblings in the trey spot. Sullivan has good, though not standout pipes and handles himself in an unpretentious manner that's ingratiating. Sings a flock of current ballads and show tunes for a solid reception.

The Paul Steffen troupe also click with their ballet turn. Three men and two gals work through smartly conceived patterns for an overall flashy effect. Troupe could increase the impact if they varied their two numbers more instead of keying both choreographies to a staccato tempo.

Rest of the acts are standard. Karpis Trio has a neat curtain-raising acro turn with the two men and a femme executing a fast risley routine in addition to intricate flips, hand-to-hand balancing and ladder stunts. Merebeth Olds, working between the two numbers of the Paul Steffen troupe, impresses with her unusual contortionistics while Bobby Whaling & Yvette, in another repeat booking in this house, close the show with their clever bicycling antics. *Herm.*

Hippodrome, Balto

Baltimore, April 21.

Rosemary Clooney, Berk & Hallow, Georgie Kaye, Pierce Knox, Jo Lombardi House Orch (12); "My Forbidden Past" (RKO).

Smooth playing setup builds smartly to closing slot of Rosemary Clooney (New Acts) which provides a solid finish. Jo Lombardi's house orch, moved up on stage and cutting a highly expert show, is a decided plus with all the strength and assured instrumentation of any name combo extant.

Following a flashy opening by Berk & Hallow, experienced mixed dancing duo, Pierce Knox, with a long-time build-up via Horace Heidt's video talent quest, scores with xylophone stint which is above the ordinary. Lad, who is blind, gets the most out of his hammers and a blackout highlighting of the radium-treated mallets skipping over the blocks, provides extra flash.

Georgie Kaye is next with swift gazing for a very funny interlude with his bit built around a psychoanalyst. Milks this for a steady stream of laughs which should be a natural for some of the better teevee shows looking for fresh talent. Makes perfect spot for Rosemary Clooney to wallop over her smartly-mixed voca's which builds to an enthusiastic finale.

Biz okay. *Burm.*

Chicago, Chi

Chicago, April 20.

Mack, Russ & Owen, Danny Lewis, Lew Parker, Rose Marie, Louis Basil Orch. "Father's Little Dividend" (M-G).

Emphasis for the present show will be on the picture, although all acts register well. Lack of a headliner, however, prevents layout from building for proper payoff. Perhaps band number midway could have lifted it somewhat.

Antics of Mack, Russ & Owen make for a good opener with midget garnering most of the applause with his buffoonery as understander. Trio pile up succession of acro stunts that include some difficult feats. Neat for video.

Danny Lewis wisely sticks to the standards of yesteryear. Opens with "The Best Things in Life Are Free," and as a tribute to Al Jolson makes a neat tiein of "Swanee," "April Showers," and "Rock-a-Bye Your Baby." Then using a Yiddish tune as a base, he concocts a ballad, "Wonderful Gal of Mine." Dons strawhat and cane to sell "Old Piano Roll Blues" for closer.

Lew Parker, who recently had his own video program, fits well in the comedy slot. Exuberant comedian has some fresh quickies. After a "No Business Like Show Business" parody he takes a rap at the romantic lyricists for some brisk chuckles. It's still the types of diners that get him his best response, especially when he gets entangled in food.

Rose Marie has a new intro which is very clever, "Everyone's Making a Comeback," in which she recounts the recent successes of erstwhile stars. However, her next special isn't a good followup and it's too long. Her impression of Jimmy Durante, as always comes across strong and her "Butcher Boy" signoff really gets the matinee customers for solid returns.

Louis Basil orch does its usual capable backgrounding job. *Zabe.*

Olympia, Miami

Miami, April 21.

The Vagabonds (3), Hermanos Williams Trio, Billy Romano, Chambers & Blair, Peggy Novatny, Les Rhode House Orch; "Payment On Demand" (RKO).

There's a pleasant show on tap this week, with the Vagabonds, (working as a trio, with bass player-comedian Pete Peterson out due to illness) clicking with their instrumentals and comedics in topliner spot.

Peterson, a focal point in their comedy biz, is missed, but from audience reaction they were highly satisfied with the handling of their standard bits. Most of their routines are intact, with only bit missing the Hawaiian number which featured the bass strummer. However, their version of "Salt," "Lazy River" and "I Wonder" register for top returns.

Hermanos Williams Trio get solid reception via acro work, with balancing and flips garnering hefty mitts.

Billy Romano does nicely in balloon sculpting turn, in which he fashions them into figurines and animals for giveaway to moppets in audience.

Teeoff spots sets a fast pace via the roller-skating stunts of Chambers & Blair. They essay most of the standard spins and twirls, and inject some original and palm bringing ideas, with the gal featured in whirlwind routine.

Chirp spot is held by Peggy Novatny, who worked in the recent Music Circus. Gets by with operetta familiars. Les Rhode and house orch background in okay manner. *Lary.*

Apollo, N. Y.

Todd Rhodes Orch (13), Norma Miller Chorus (11), Kitty Stevenson, Pigmeat & Co. (4), Ralph Brown, Lester Young Band (5); "Storm Warning" (WB).

Current show lacks top name b.o. attraction but it's nicely-paced bill regardless. Staged to simulate a cabaret atmosphere, layout offers enough variety to please.

Norma Miller's dancing chorus gets the show off to a brisk start with a shag and lindy-hop. Chorus, consisting of six gals and five men, comes on again later with a sock satire of the charleston. Routine is hypoed by exaggerated costuming to symbolize the 1920 era.

The Lester Young combo, consisting of two brass and three rhythm, is spotted in the closing niche. Group features Young's expert alto-sax on four solid instrumentals. Combo is loud and fast, with each member coming in for his share of the licks on such numbers as "Ghost of a Chance," "Up 'n Adam" and "Lester Leaps In."

Songstress Kitty Stevenson (New Acts) is in the deuce.

Pianist-maestro Todd Rhodes reduces his band to four brass and three rhythm for an exciting jive session. Ralph Brown scores easily with his hoofing. Comedy slot is filled adequately by Pigmeat & Co. in two sketches. Situations are trite but act nets good results. Todd Rhodes' big band backs the show ably.

Earle, Philly

Philadelphia, April 21.

Larry Darnell, Wini Brown, Bill Bailey, Chris Powell & Five Blue Flames, Stump & Stumpy, Co-Ops, House Orch (16); "Pygmy Island" (Col).

Fast and neatly varied, the new Earle show has what it takes to set the house rockin' during the main events. With songs from Larry Darnell and Wini Brown, in generous but not overdone portions; Stump and Stumpy making two appearances, and Bill Bailey in for a class bit of tap dancing, the bill is well routined and never lags in entertainment.

The opening slot is taken by the Co-Ops, two gaily garbed boys and a girl, who offer modern dance on the rhythmic as well as unusual side. Wini Brown, well known locally through nightclub appearances and as vocalist for Lionel Hampton, comes on for the vocal warmup and her strong pipes project such torchy items as "How Deep is the Ocean" and "What is This Thing Called Love." For encore she scores with a solid bounce version of "A Good Man Is Hard to Find."

Stump and Stumpy make their first appearance following Miss Brown (they repeat after Darnell for the next-to-close) and the comedy duo very nearly walks off with the show. They work into their routine okay impersonations of Jimmy Cagney, Barry Fitzgerald, Ted Lewis, Durante and the members of the Kefauver Committee. They punctuate the patter with comic and acro-dance spots and much good-natured roughhousing. It is all grooved smoothly to the surrounding bill and gets enthusiastic reception.

Bill Bailey, the clergyman who every so often deserts the cloth for the pearl derby and the dancing shoes, is a terper in the best tradition of the late Bill Robinson, whom he much resembles. Bailey's heel-and-toe work has a lot subtle and rhythmic humor. His spiel, however, is not so fresh as the footwork.

Star of the show is Darnell, one of the newer recording faves and extremely popular in this platter-sensitive area. From the whoops and howls down front that greet the opening bars of each Darnell offering (all of which apparently have been waxed) it is clear the customers are familiar with the tunes. Darnell sells a song energetically and does some fast stepping. He gets a quality of excitement in his jump numbers, "For You My Love" and "You're My Kind of Baby." Less frenetic, but equally well received is the more subdued "Nobody Cares, Nobody Knows" and his breathlessly delivered "I'll Get Along Somehow." In the closing spot are Chris Powell and his Five Blue Flames, a combo that gets a surprising amount of volume out of one saxophone and a rhythm section (piano, bass, guitar and the leader on drums). Johnny Echo, the unit's vocalist, does nicely with "Old Black Magic," and the outfit works up a sock finish on "Flying Home," with the lone sax taking off, a la Illinois Jacquet. *Gaph.*

Oriental, Chi

Chicago, April 19.

Howard & Wanda Bell, John Agar, Will Mahoney with Nancy Sheldon, Mindy Carson, Sherman Hayes Orch.; "Soldiers Three" (M-G).

While on paper this might appear a weak bill with two singers on the same show, it works out a pleasing 40 minutes of rapidly paced entertainment with no clash between the vocal efforts of Mindy Carson and John Agar.

Howard and Wanda Bell start off proceedings in brisk fashion with some fine teeterboard work with shapely blonde and partner getting good applause for flying somersaults and shoulder stands.

Agar is playing his first vaude date in his home town. He doesn't trade on that fact, but gets over with his singing. The Hollywood filmster's slight lack of ease is an asset and he does okay with "If I Were a Bell." However, he's better on the ballad side with "I Apologize" rating a warm hand. His comedy tune effort gets lost, possibly through the loud backing of the band. He finishes well with "I Am Love" for plenty plaudits.

Will Mahoney is a welcome relief in No. 3 spot. Knockabout comedian, attired in his traditional kilts and derby, gets the laughs from the start with his tap quickie of prize fighter and brings on Nancy Sheldon for his big yock session. Gal really tears into an opera solo as Mahoney snips away at her gown till there's not too much left as she walks off to a big mitt. Then he clinches things with hoofing stop xylophone bit.

Miss Carson has improved in the vocal department since last here. Perhaps through her video shows, she's gained ease and showmanship and her routining is better. Starts off with a beat number, "Would I Love You," and then swings into romantic tune, "I Got a Crush on You." Her "Butonniere" special with roving handmike is clever, and she winds strongly with "Be My Love." *Zabe.*

Casino, Toronto

Toronto, April 20.

Clark Dennis, Honeydreamers (5), Martin Bros., Bobby Winters, Harry Savoy, Bob Goodman, Archie Stone House Orch; "Tougher They Come" (Col).

With Dick Contino suddenly drafted and then Connie Boswell yanked because of contract trouble, Murray Little had plenty of headaches lining up his 70-mins. stint but hurriedly came through with an ill-balanced bill that is still satisfactory and will do fair business. Fortunate was the scheduled arrival of Clark Dennis, for whom the bobbysoxers were waiting, but sharing the marquee draw was "The Honeydreamers," (New Acts), never heard of here before, as far as the customers were concerned, but will do well on word-of-mouth.

Dennis saves the bill but, with two headline singing acts sharing the marquee, this is bad booking and not strong enough to draw more than just satisfactory business. With his disclick rep, Dennis walks right on cold for a smash rendition of "If" and then into "It's Wonderful" and "Jealousy" for a tango change of rhythm that had the teenagers squealing for more. As a nice guy neatly sidestepping too slick professionalism, Dennis also scores with the adults, particularly with "Tenderly" and his "Peg o' My Heart" theme number. Has to beg off.

In a black and gold full-stage set, with band on-stage, eye-filling setup gives neat buildup to the acts, which include Bobby Winters in nonchalant but adept juggling for delayed returns; the Martin Bros.' fine work with puppets; Harry Savoy's indigo patter. Routining of acts is bad and, perhaps unfairly, gets mediocre reception. *McSlay.*

Alameda, San Antonio

San Antonio, April 19.

Fred Lowery & Catherine Tommay, Dick & Dinah, Rudy Van Horn, Spencer & Jinaye, Val Valentine, Perez Del Rio, Mel Winters Orch (5); "Las Tundas del Principal" (Oro).

Another well-knit show is on tap at the Alameda Theatre this week. It's a little overboard on dance teams but each is different and patrons won't mind.

Flash opening is provided by Val Valentine, who juggles three flaming torches and rubber balls for nice reception.

Spencer & Jinaye present neat ballroomology stylings. Toppers are "Samba" and "Boy Meets Girl" routine. Dick & Dinah are another dance team in the novelty vein. Their "Bumble Bug Boogie" and bit with a huge ball get over neatly.

Comedy slot goes to Rudy Van Horn who interlards eccentric dances with comedy bits.

Headliners are Catherine Tommay & Fred Lowery. Miss Tommay does an "Oklahoma" medley and "C'est Si Bon" for nice returns. Then duets with Lowery on "Italian Street Song." Lowery does slick whistling on a group of his recordings including "La Golendrina" and has the crowd with him. Other tunes include "Glow Worm," "Indian Love Call" and William Tell Overture.

Mel Winters band provides capable backgrounding.

Capacity house at supper show. *Andy.*

Seville, Montreal

Montreal, April 22.

Carroll Sisters (2), Don Cherry, Billy Kelly, The Ivanos (3), Page Cavanaugh Trio & Two Wives; Len Howard orch (7); "Our Relations" (Indie).

Biz continues on the upgrade at the Seville as platter artists, interlarded with straight vaude offerings, draw a steady trade. Topliner this week is the Page Cavanaugh trio and Two Wives (gals are married to the bass player and guitarist) whose smooth harmonizing and jump arrangements get hefty reception. Cavanaugh at the piano is sparkplug for group and takes most of the better vocal spots. Combo reprises such oldies as "Nobody's Sweetheart," "Blue Skies" and "After You've Gone" and updates with "Bushel and a Peck" plus a brace of new waxings. A rollicking interp of "Love and Devotion" makes an okay clincher for begoff.

Opener is the Carroll Sisters, who register neatly with their straight terp and acro stuff. Emcee-comic, Billy Kelly, a familiar cafe act around town, gets off his usual stuff but the Seville patrons, most of whom never frequent the local boites, respond with plenty of mitting for his impreshes and gib patter. Don Cherry is little more than just another radio-platter singer with the usual list of rejuvenated ballads and a couple of new songs that should soon be good material for the jukes and jocks. Cherry's baritoning is good but static manner of delivery and devotion to mike cools overall style and presentation. The three Ivanos, hampered by the small stage for their sock aerial work, still manage to score with payees and mix just enough comedy into routine to maintain interest. Len Howard's band in the pit backs show neatly. *Newt.*

Palisades Park, N. J., Preems to Huge Crowd, Hypoed by Tele Plugs

Palisades Park has latched onto television as a means of luring New Yorkers across the Hudson River. Park officials are seeking video tieups since television is regarded as being responsible for one of the biggest opening days this Ft. Lee, N. J., park has had in many years. The preem count of 70,000 customers, it's felt, was brought on by the tele links (and good weather).

Operators Irving & Jack Rosenthal have hit upon the tele tieins as a substitute for the 125th Street ferry which stopped operating during the winter. This was regarded as a major setback and the Rosenthals planned to operate own ferry services during the season, but lack of docking facilities stymied that idea. But according to opening day indications, television plus increased bus service and the large house developments in northern New Jersey are more than compensating for the lack of ferry transportation.

The video pitch that helped get the park off to a good start included consistent plugs and ticket offers on the Buster Crabbe show and the "Bobby Benson B-Bar-B Ranch." Crabbe came over to sign autographs and will return next week, while the Benson show opened an exhibit on the site of the Ripley "Believe It Or Not" show. More tele ties are being sought.

Efficacy of the video aid was seen by the fact that the postcards sent out by Crabbe on his TV stanza which would be autographed by the former filmster at the park were enough to keep Crabbe busy for several hours.

Another tiein was made with the Peerless Photographic store which will provide partially paid tickets to tyro lensers, while still another was made with Kraft. Coupon from the Kraft Caramels plus 15c will admit to the park.

Another way to beat the lack of the ferry was tried opening night with the advertising of Noro Morales as the opening day's band. The ferry which was located in the Spanish sector of N. Y., generally brought in many Latins. The Morales band offset that downbeat to some extent.

The 54 acre park hasn't much to offer in the way of new rides this year. The only new item is the Rotor, a German import for which American rights are owned by John Ringling North and Harry Doob. Latter is the program concessionaire. This ride wasn't in operation the opening day because of a faulty clutch.

Entertainments wise, Park will offer several free acts and a band concert on weekends, with full weeks of bands starting Decoration Day. The Park was owned at one time by Nicholas and Joseph M. Schenck, heads of Metro and 20th-Fox, respectively. Eddie Mannix, now a Metro production exec, started his career there. The Rosenthals took over in 1935 and have been operating it since.

However, the operators are regretting one change made at the end of last year. Gen. MacArthur was thought to be out of vogue with his job in Japan. The ride known as the MacArthur Bomber was changed to Hey Day. They now feel as though they shouldn't have done it.

Wakely's N.Y. Cap Date

Jimmy Wakely, the cowpoke crooner who disks for Capitol records, has been signed for his first N. Y. theatre date. He'll play the Capitol starting May 24.

The Les Brown band has also been set for this bill.

Al Woods, Producer of Hokey Hits And Flops, Dead at 81; Aided Stars

Al Woods, 81, one of the most colorful producers in the theatre until his retirement several years ago, died of a heart attack yesterday morning (Tues.) at his apartment in the Beacon Hotel, N. Y. He had been in declining health for some time. Having made and lost several fortunes, he was broke for the last few years and was supported by old friends and associates, including the Shuberts.

A picturesque character who never took himself seriously or lost his sense of humor, Woods was noted for his careless dress, his inevitable cigar, his habit of calling everyone—men and women alike—"sweetheart," and for some of the most successful and most disastrous shows in Broadway history. He produced about 500 plays, giving his name to a certain type of hokum and highly popular melodrama.

Woods was the subject of countless anecdotes, some of the less complimentary of which appeared to amuse him as much as anyone. After a series of particularly dire flops, for instance, the story went the rounds that the showman's method of selecting scripts was not to read them, but to throw a handful up in the air and then produce all the ones that didn't stick to the ceiling. Told of the yarn, the producer just nodded and laughed.

Abbott Yarn

On one occasion, after a George Abbott production had drawn brutal reviews, the producer ran into Woods on the street. "Hello, sweetheart," said Woods, "too bad about your show last night." Then, after a moment's reflection he added, "You know, when I read those notices this morning I thought for a minute it must have been one of my shows."

Born Aladore Herman (he later assumed the name of Woods) in Hungary in 1870, Woods was brought to the U. S. as an infant. He made his start in show business with a Bowery nickelodeon. When it was destroyed by fire, leaving him broke, he borrowed money to produce a melier, "The Bowery After Dark," which clicked and

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Cleveland Preps Hypoed Al Fresco Musical Setup With 4 Shows This Summer

Cleveland, April 24.

Cain Park's 2,000-capacity summer theatre in Cleveland Heights will go more commercial in its coming 14th season with a full-time staff, four musicals and Marvin Kline as its recently appointed executive director.

Running two weeks each, shows will be staged more elaborately this year, using a permanent repertory company plus guest stars. "Red Mill" is the opener, June 25, followed by "On the Town," July 9; "Bittersweet," July 23, and "Desert Song," Aug. 6.

Kline, who produced "Brigadoon" and "Green Grow the Lilacs" for the municipally operated amphitheatre last semester, is surrounding himself with several new associate directors this summer. Two borrowed from Peninsula (O.) Rep Theatre are Eleanor Buchla, choreographer, and Honore Guilbeau, costume mistress.

Frank Hruby, Jr., of the Cleveland Hruby musical family, was named conductor for a 16-piece pit orchestra. Harold Fink, new choral director, is modernizing words and choral music of "Red Mill." Gerard Gentile as technical director and William Winters as business manager are continuing in posts they have held for the last 13 years.

'Girl Crazy' Fills Void In Pitt Al Fresco Sked

Pittsburgh, April 24.

Open date on the nine-week season of the Civic Light Opera Assn. here this season has been filled with selection of "Girl Crazy" for July 30, preceding the closing production, "Show Boat."

Series opens June 11 with "Miss Liberty," and others on the list are "Finian's Rainbow," "Where's Charley?," "Bittersweet," "Bohemian Girl," "Two Hearts in Three-Quarter Time" and "Rose Marie."

Mence, 'King' Supporting Player, Has Heart Attack

Len Mence, a supporting player in "King and I," suffered a heart attack Thursday night (19) after the performance at the St. James, N. Y., and is a patient in Medical Arts Hospital, N. Y. His condition is reported satisfactory, but date of his return to the Rodgers-Hammerstein musical is uncertain. Meanwhile, Ed Preston, his understudy, is substituting.

English-born, of Dutch extraction, Lence is a painter whose works have been exhibited in galleries in New York and Washington. He's in his mid-50's.

'Moon' to Pay Back by July

"The Moon Is Blue," playing to capacity at the Henry Miller, N. Y., will probably have earned back its investment about mid-July. The F. Hugh Herbert comedy, presented by Aldrich & Myers, in association with Julius Fleischmann and Otto Preminger, made a $25,000 return to the backers last week, representing one-third of its investment. A second payment of $25,000 is expected in about six weeks.

A non-name second company played a break-in engagement last week in Detroit and will open its Chicago run next Monday (30). A third company is in preparation.

'PAN' SEEN REOPENING ON COAST FOR SUMMER

"Peter Pan," shuttering next Sunday night (29) in Minneapolis, will probably reopen for engagements on the Coast this summer and then continue touring next fall. Under the sponsorship of the Los Angeles and San Francisco Civic Light Opera Assns., the revival is tentatively slated to play four weeks in Los Angeles, starting July 2, and four weeks in San Francisco, starting July 30.

Boris Karloff and Joan McCracken, co-starred currently, are due to return to the show and remain with it for the tour, which is to work back east for a possible repeat engagement on Broadway for the Christmas holidays. Miss McCracken, playing her first co-starring appearance, recently replaced Jean Arthur, who withdrew to fill a Paramount film commitment.

Toronto to Get Tent Musicals This Summer

Toronto, April 24.

City fathers have given the greenlight to establishment of tent musicals to be staged this summer in the infield of the Dufferin race track here. Appearing before City Council for the local syndicate, which has $50,000 in trust in the bank, was Leslie Blackwell, former Attorney-General for Ontario. At $3 top and $1 minimum, the group will present the following schedule: "Brigadoon," "Bloomer Girl," "Song of Norway," "Roberta," "Desert Song," "Show Boat" and "Rosalinda." Name artists will star, including some from the Metropolitan Opera, Blackwell said.

Application was thereupon approved on behalf of Music Circus of Canada, Ltd., and Melody Fair, Ltd., with Monty Lampard named as president. Tent venture will be operated here from June 12 to Sept. 8. Leighton K. Brill and Ben Kamsler have been inked as producers. Completely fireproof tent will seat 1,600.

Oregon College to Test Depressed South Drama

Portland, April 24.

"The Blue Ridge," drama about a depressed area in the south, will be premiered May 11 by the Vanport Extension Center of the U. of Oregon.

The author, John L. Robson, director of drama at the college, is staging the production.

U.S. Preem of 'Mr. Gillie' At College in Memphis

Memphis, April 24.

American premiere of "Mr. Gillie," a last-season London success by the late James Bridie, was given last week by The Players, of Southwestern College, in Hardie Auditorium here.

Raymond S. Hill, assistant professor of dramatic arts, staged the production.

'Dolls' to Be Texas Fair Stellar Show; 'Charley' As Opener, Starring Foy

Dallas, April 24.

"Guys and Dolls" will be the stellar musical for the 1951 State Fair of Texas. The show will run 16 days and give 24 performances, opening Oct. 6.

The musical will open with a matinee Oct. 6 and will play each night until Oct. 21, with matinees Saturdays, Sundays and Thursdays.

Booking is the fruition of a program started in 1947, when a national company of "Annie Get Your Gun" was formed here, starring Mary Martin.

Last year the Fair sponsored the national company of "South Pacific" which had Janet Blair and Richard Eastham in leading roles.

The shows will be given in the 4,300-seat air-conditioned State Fair Auditorium.

Eddie Foy Jr., has been signed to star in the opening State Fair musical show, "Where's Charley?," to open June 11. Most of the cast will be from the original Broadway troupe. Foy appeared here in last season's opener, "High Button Shoes." Foy is due to go to London with "Charley" after a couple more break-in dates.

100G Expense Covered

Coast engagements of the second company of "Guys and Dolls," under the sponsorship of the Los Angeles and San Francisco Civic Light Opera Assns., will pay a guaranteed profit or enough to cover the $100,000 production expense, with the necessary coin being put up in advance. The Frank Loesser-Jo Swerling-Abe Burrows musical will open June 4 in San Francisco and July 30 in Los Angeles, playing eight weeks in each city.

Following the two Coast engagements the Cy Feuer-Ernest H. Martin production will play its stand at the Texas State Fair Auditorium, Dallas. Subsequent bookings are indefinite, with the Chicago run apparently having to wait until the second edition of "South Pacific," currently playing to solid capacity at the Shubert there, vacates the house, the most desirable one in that city.

Co-producer Feuer planes to the Coast today (Wed.) to take over supervision of the "Guys" production preparations there, as well as to be on hand for the Los Angeles engagement of his and Martin's "Where's Charley?" presentation, opening next Monday night (23), with Ray Bolger continuing in his original starring role. Martin, who has been heading the firm's Coast operation, is due Monday in New York to handle matters at the eastern end. But he'll return to the Coast for the June 4 preem of the second edition of "Guys."

VROOM'S PRODUCER BOW WITH 'GUILTY' IN FALL

Providence, April 24.

"Let Me Be Guilty," melodrama somewhat analogous to some of the Kefauver committee crime disclosures, is slated for Broadway production next fall by Paul Vroom. The author, Arthur Carter, a local television and radio writer, sailed last week on the Ile de France for a European vacation.

Play's principal character, for which a major star is required, is a woman in her mid-30's, with two children. Male lead is a gambler. Although the show involves five changes of scenery, it's figured a single multiple set can be used, so the production can probably be done for about $70,000.

Vroom, who will make his Broadway producer bow with the show, is general manager for Richard Krakeur & Fred Finklehoffe, presenters of the hit, "Affairs of State." He has managed various other productions and several seasons ago operated a summer theatre at Glen Rock, N. J.

More Adaptations for Musicals As 'Insurance'; Dozen Due on Broadway

Prospect of 12 and perhaps 13 musicals on Broadway this summer indicates anew the predominance of song and dance shows in legit, since the likelihood is that there will be only about nine straight plays on the boards at the same time. Moreover, the fact that 10 of the tuners are adaptations, highlights the still-growing tendency to seek "insurance" by using proven original material.

Musicals have always been the top grossers of the legit list, not only because they play bigger houses at a higher scale, but because audiences traditionally prefer song shows, particularly ones with strong comhedy slant, to straight plays. Also, since composers and lyricists have generally sought established stories, either plays or literary works, on which to base their shows, the decline of revues has tended to leave the legit field more and more to musical adaptations.

Of the current Broadway musicals, "Kiss Me, Kate," "South Pacific," "Gentlemen Prefer Blondes," "Guys and Dolls," "King and I," "Out of This World," "Make a Wish" and "Tree Grows in Brooklyn" are adaptations. "Call Me Madam" is the only original. Of the incoming shows, "Flahooley" is original, but "Courtin' Time" and "Seventeen" are adaptations. And the new Arthur Lesser show, "Two on the Aisle," being a revue, is original.

The same preponderance of adaptations is evident in the prospective musical productions on next season's list. They include "Huck and Jim" (based on Mark Twain's "Huckleberry Finn"), "Month of Sundays" (from Victor Wolfson's "Excursion"), "Having Wonderful Time" (Arthur Kober's play of the same name), "My Sister Eileen" (the Joseph Fields-Jerome Chodorov play, in turn based on Ruth McKenny stories), "Three Wishes" (Charles O'Neal's novel, "Three Wishes of Jamie McRuin), "Desire Under the Elms" (Eugene O'Neill's play) and "Messer Marco Polo" (the Dunn Byrne book).

Musical adaptations in the last few seasons have included "Lost in the Stars" (Alan Paton's book), "Regina" (Lillian Hellman's "Lit-

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Aldrich & Myers Mull 'Gypsies' for Next Season

"Gypsies Wore High Hats," comedy by Joseph Kramm, will probably be produced next season by Aldrich & Myers. Negotiations are expected to be concluded this week for the one-setter, involving an estimated production cost of around $60,000.

Kramm, whose "The Shrike" was under option to Aldrich & Myers and is now held by Jose Ferrer, staged Richard Harrity's "Hope Is the Thing with Feathers" two seasons ago for the ANTA Experimental Theatre.

ANTA May Take Over 'Hadleyburg'

"Man That Corrupted Hadleyburg," Bernard Evslin adaptation of the Mark Twain story, is a prospect for presentation as the final offering of the ANTA Play Series, at the ANTA Playhouse, N. Y. Fact that the comedy, which folded last Saturday night (21) in Philly, despite favorable notices, could be done for about $2,000 additional cost, is figured as making it a natural for ANTA, particularly in view of the play's Americana theme.

The entire cast, as well as the author and stager Ezra Stone, are reportedly ready to make necessary concessions to permit the show to be taken over by ANTA. Since the physical setup is an exceptionally simple one, only a couple of travelers and some new costumes would be necessary, provided a satisfactory deal for the physical production could not be reached with Lawrence Shubert Lawrence, who presented it for the Shuberts. ANTA already has the lighting and sound equipment required.

All sorts of rumors were current on Broadway and in Philly last week, when it was announced that the show would fold after a single week of its scheduled tryout. Immediately, a wire was sent by the company, including actors, author, director and backstage craft members involved, appealing to ANTA to take over the venture. As a result, Robert Breen, ANTA executive-secretary, is trying to work out such a deal. Rights to the show have reverted to the author, and only the simple physical layout remains the property of the Shuberts.

Production is understood to have involved a cost of only $31,000 up to the Philly premiere. Gross for the single week was about $6,000, which involved an estimated operating loss of about $2,500.

KOESTLER TRYING TO NIX FOREIGN 'NOON'?

Arthur Koestler, author of the original novel of "Darkness at Noon," is reportedly trying to stymie deals for foreign language productions of the Sidney Kingsley dramatization, which recently won the N. Y. Drama Critics' Circle award as the best play of the season. Thus far, he has refused to sign contracts for productions of the show in foreign countries, but it's figured that won't prove a serious hitch, since Kingsley's original adaptation agreement covers all dramatic rights, with no mention of any exception for foreign language versions.

It isn't known exactly what precipitated Koestler's new move, but it's figured the recent shortwave broadcast of the play by U. S. Government radio "Voice," presumably causing comment on the Continent, may be a factor. Other angles may be the play's winning the critics' prize and the subsequent boxoffice upturn.

'Daughter' for Houston

Houston, April 24.

The Houston Little Theatre will present here as its next production, "Yes, My Darling Daughter," to open for two weeks May 10 at the Chelsea Playhouse. Paul Stephenson will direct.

Current is "Pursuit of Happiness."

Mike Todd Hit by $596,295 Default Judgment in N.Y. Supreme Ct. on Show Loans

Default judgment of $596,295 against producer Michael Todd was entered last week in N. Y. Supreme Court. Action was brought by Isabelle M. Davis, assignee of Henry Crown, for loans to Todd for various of his Broadway shows. Situation apparently stems from the producer's $1,800,000 bankruptcy proceedings of two years ago, which the courts subsequently tossed out.

According to the papers in the latest suit, Todd gave Crown promissory notes for $500,000 in June, 1946, and $50,000 apiece in July and August of the same year. The producer repaid $61,729 on the $500,000 note, but returned nothing on the other two. The amount of the judgment represents the balance of the unpaid loans, plus interest.

Todd, who did not defend the suit, is currently active in a novelty film exhibition venture. His last Broadway production was "Peep Show."

Phoenix Little Theatre Preems $160,000 House

Phoenix, April 24.

Phoenix Little Theatre, oldest continuously-operated group of its kind in the country, raised the curtain Saturday (21) on its new 394-seater playhouse, for which members and bond holders ponied up $160,000.

Teeoff attraction, "Once In a Lifetime," drew a virtually capacity house at $10 a head, and will be followed by a series of three plays during May and June. Regular season activity gets under way Oct. 1, with 26 legiters lined up through May 15, 1952.

Ballet Russe Winds Unique Trek Of 29 Weeks, 199 Shows, $750,000

Ballet Russe de Monte Carlo will wind up a season of touring in Boston Saturday (28), for a trek unique in show biz annals. Dance troupe, booked by David Libidins, independent concert manager and booker, will have played for 29 consecutive weeks, or 199 performances in 203 days, appearing in 84 cities from Oct. 16, '50, to April 28, '51. There were no layoffs, no suspensions for the traditionally dull pre-Christmas or pre-Easter Holy Week, and gross for the season at a $3.60 top is estimated at over $750,000. The tour included 50 one-night stands.

American Guild of Musical Artists agreement with Ballet Russe does not call for any layoff for the troupe as a group while on tour, but individually dancers get a day off in eight. If they work a ninth performance in a week, they get paid one-eighth pay for that stint.

Business was spotty, but in two weeks in Chicago, the company took in $120,000. In a week split between Detroit and East Lansing, it grossed $85,000. Business in the far northwest, in Oregon and Washington, was exceptional; in the south, in Memphis and New Orleans, it was bad. Yet on Dec. 18, at the height of the Christmas shopping season, the troupe garnered $7,300 in a single performance in San Antonio. A week ago the company did a sock $43,000 for 11 performances in Montreal, and another $10,000 capacity biz in two showings in Quebec.

At that, Ballet Russe will probably not make any money on its season. Cost of touring has risen sharply in the past few seasons. Railroading has now become the major expense in running a company. A night jump instead of a day jump between two stops may spell the difference between profit and loss on the two performances

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Ballet Theatre Trio Of Premieres Disappoint; Babilée's Comes Off Best

Ballet Theatre again gave three premieres last week, in its second week at the Met Opera House, N. Y. But where the first stanza's trio of preems had excitement, diversity and merit generally, all three of last week's new works disappointed. The highest-touted one was the biggest flop. This was the "Circo de Espana" ("Spanish Circus"), choreographed by Carmelita Maracci, who danced the lead as guest artist with the troupe in Wednesday's (18) premiere. A satire on bullfights, dancers and humans in general, the work is a sketchy, fragmentary collection of dance bits, with little cohesion or substance. One waits for something to happen, or someone to dance. The tidbits are titillating, but not at all satisfying. Maracci does a vivid bit as a distressed figure alone in a vast foreboding arena. But the whole thing adds up to little.

Alicia Alonso's "Ensayo Sinfonico" ("Symphonic Essay"), which preemed Thursday (19), and is the ballerina's first North American choreographic chore, is an abstract classic dance study employing four couples. A pleasant but undistinguished concoction, it was danced willingly but a little raggedly on its preem, and may look better on subsequent showings.

"L'Amour et son Amour" ("Cupid and His Love"), which preemed Tuesday (17), is the first choreographic effort of Ballet Theatre's gifted French guest artist, Jean Babilee. It's quite in contrast to the vivid, dramatic Roland Petit "Le Jeune Homme et la Mort" ("Young Man and Death"), which Babilee introduced a week before. A delicate dance study, it's more modern dance than ballet, and though a good evocation of mood, is a succes d'estime rather than a popular success. Second half is more interesting than the first. Babilee and his gifted wife, Nathalie Philippart, do much to give the work what distinction it has.

Bron.

Equity Show

(April 22-May 6)

"Read to Rome" — Lenox Hill Playhouse, N. Y. (25-29).

Fine Flurry of Femmes In Zolotow Drama Desk Exit

Sam Zolotow, of the N. Y. Times, president of the Drama Desk, Broadway legit reporters' group since its formation two years ago, will submit his resignation at the regular meeting next Monday (30) at Rosoff's Restaurant, N. Y. As a final gesture, he has lined up as guests the femme stars of most of the current Broadway shows, including Gertrude Lawrence, Ethel Merman, Shirley Booth, Charlotte Greenwood, Carol Channing, Lilli Palmer, Anne Jeffreys, Uta Hagen, Gloria Swanson, Maureen Stapleton, Nancy Kelly, Nanette Fabray and Claire Luce. Others who have not yet given final answers about attending are Barbara Bel Geddes, Jane Wyatt, Ethel Griffies, Sarah Churchill and Vivian Blaine.

Choice of Zolotow's successor as president is apparently wide open. It's figured possible that Zolotow may be persuaded to reconsider his resignation, as occurred last year. However, he has indicated that he believes he has "done his share" and is entitled to bow out.

Pitt Area Barns Bowing In a Bunch Early June; Arena Sets Name Guesters

Pittsburgh, April 24.

Strawhat season will tee off here with a bunch of simultaneous getaways, early in June. White Barn Theatre, Clay Flagg-Carl Low operation in its third year, gets the jump on the others, but by only two days, kicking off June 9.

Two days later, June 11, the summer opera company series at Pitt Stadium will swing into action, and so will Bill Green's Arena Theatre and the Mountain Playhouse in Jennerstown, Pa. Latter spot, which has always changed plays every week, will try a fortnight run for each one this year. Little Lake Theatre, in-the-round amateur operation about 20 miles from downtown, goes at same time.

Pittsburgh Playhouse will still be in there, too. Its last production doesn't open until June 16 and will run three or four weeks.

Sidney-'Chiffon' for Arena

Sam Handlesman announced another booking over the weekend for his Bill Green's Arena Theatre this summer—Sylvia Sidney in "Black Chiffon." Actress has packaged the drama, which Flora Robson did on Broadway last fall, for a tour of the strawhats, but hasn't picked her supporting cast yet.

Handlesman likewise booked Veronica Lake for "Voice of the Turtle," which virtually puts his schedule at the three-quarters mark already, since he had previously pacted Joan Blondell, Arthur Treacher, Glenda Farrell and Sidney Blackmer for guest weeks. Arena Theatre, with capacity of 1,300, will be under a tent covering what has previously been the warm-weather Terraced Gardens dancing spot at Green's. He plans to keep his adjoining indoor room and cocktail lounge going all summer, but just with local bands playing for dancing after the end of performances outside.

Longhair Shorts

Gladys Swarthout sails Saturday (28) from N. Y. to Italy for a two-month vacation. She'll do some broadcasts, but no concerts. Mezzo returns end of June for summer engagements in the U. S. . . . **Trudy Goth**, N. Y. choreographic director, is flying to her Florence summer home May 4 for a four-month stay in Italy. Will attend Florence and Venice music festivals.

Prospects for cast of next season's Metropolitan Opera touring company of "Die Fledermaus" include **Brenda Lewis**, as Rosalinda; **Virginia MacWatters**, as Adele; **William Horne**, as Eisenstein, and **John Tyers**, as Dr. Franke. Miss Lewis was last seen on Broadway as supporting lead in "Regina." Miss MacWatters sang Adele in the legiter "Rosalinda," and Horne was lead in "Helen Goes to Troy."

Met soprano Astrid Varnay flew to Italy Sunday (22) for opera appearances in Florence, to be followed by dates in England and Germany.

Future B'way Schedule

"Little Blue Light," ANTA Playhouse, April 29 (playing previews).

"Stalag 17," 48th Street, May 6 (matinee) (rehearsing).

"Dream Girl," City Center, May 9.

"Getting Married," ANTA Playhouse, May 13 (rehearsing).

Flahooley," Broadhurst, May 14 (trying out).

"Courtin' Time," unspecified theatre, week of May 16 (trying out).

"Idiot's Delight," City Center May 23.

'Sleeper' in Met 'Official' Pacts Riles Managers

Unexpected move by Metropolitan Opera Assn. to align all its artists for "official" Met recordings, films, radio or tele shows, has caught talent managements by surprise and created quite a bit of resentment. The move was the cause of an all-day session yesterday (Tues.) of execs of the concert artists' union, the American Guild of Musical Artists, to study the situation.

Managements are claiming that in contracts sent to Met artists for next season, there's a "sleeper" clause which asks talent to keep themselves clear for any services needed as "actor or singer" in any "official" Met production. Furthermore, the clause reportedly asks talent to list other connections or pacts, such as affiliations with what record company, etc.

Talent managers regard the latter as none of the Met's affair, and the whole clause as infringing on the artist's freedom of action. Some have claimed the purported move to be in restraint of trade, in violation of anti-trust laws. They also claim the "sleeper" clause was inserted without knowledge and consent of AGMA. Met management is away currently with the opera troupe, on its annual spring tour, and unavailable for comment.

Move is considered an outgrowth of a situation last winter, when the Met announced an "official" album of this season's biggest hit, Strauss' "Die Fledermaus," to be released by Columbia Records. RCA Victor beat Columbia to the release, coming out earlier with a "Fledermaus" album made by Met singers, some of whom were stars of the Met's stage "Fledermaus" hit.

AGMA Turndown

The Met subsequently is reported to have asked AGMA for a revision in its collective bargaining agreement, to allow changes in individual pacts that would permit performers to keep themselves non-exclusive for "official" albums. AGMA is said to have turned the request down flat.

Now, in sending out contracts for next season, the Met has inserted a "sleeper" paragraph in this regard. It reportedly asks talent, when they make new outside agreements, as with record companies, to insert the non-exclusivity clause in the future. From the Met's point of view, this clause is to avoid such conflicts as with the "Fledermaus" album, so that an "official" release will be just that, and so that deals for future films, radio or TV, that will help the depleted Met treasury, can have the strongest selling point.

But talent managers point out that the request is impractical, that it will interfere with an artist making the best deal for himself in other fields, and that recording companies, for one, won't stand for it anymore than the artists. There's also some resentment over the "threat" to an artist's future work at the Met inherent in a refusal to go along with the clause.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Dream Girl" (C)—N.Y.C. Theatre Co., prod; Morton Da Costa, dir.

"Getting Married" (C) — Roger L. Stevens-ANTA, prods.; Peter Frye, dir.

"Stalag 17" (D) — Jose Ferrer, prod.-dir.

Harold C. Myers Productions has been chartered to conduct a theatrical business in New York.

Inside Stuff—Legit

A Hammerstein-Wilkinson byline on a pop song disclosed the fact that 83-year-old former legit producer Arthur Hammerstein, uncle of Oscar Hammerstein 2d (Rogers &) had written the song, "Because of You," with ex-vaudeville pianist Dudley Wilkinson some 10 years ago. Incidentally, unlike the ASCAP allegiance of R&H, this tune is a Broadcast Music, Inc., publication.

From this, VARIETY's Hobe Morrison whipped up the following memo for intra-office information of the staffers that just about wraps up the "Hammersteins Over Broadway":

Question of the relationship of some of the Hammerstein family, who have been in the news for one reason or another, is kinda involved, so I've dug up the following facts, which aren't complete, but should suffice for most situations.

The original Oscar, a fabulous character who was an impresario (top hat, etc.), built opera houses, invented a cigar-making machine and made and lost several fortunes, died Aug. 1, 1919, at 72.

His sons were William Hammerstein and Arthur Hammerstein. Willie Hammerstein was a theatre manager, now dead, famed for his showmanship in connection with the Victoria, later Hammerstein's Music Hall. Arthur, a legit producer, married to former film actress Dorothy Dalton, had two daughters, Elaine, silent screen star, who was killed in an auto accident several years ago on the Coast, and Carol, now Mrs. John Schneider. William had two sons, Oscar, 2d, born July 12, 1895, and Reginald.

Oscar, 2d, is the lyricist, producer, president of the Authors League of America, board member of ASCAP and collaborator-partner of Richard Rodgers. His wife (second) is Dorothy B. (for Blanchard), by whom he has a son, James (Jimmy). His children by his first wife (Myra) are William Hammerstein, a stage manager, production associate in the Leland Hayward office (his wife is Christina Lind Hammerstein), and Mrs. Phil Mathias. His stepchildren (Dorothy's children by her first husband, the late Henry Jacobson) are Susan Blanchard Jacobson Fonda, a former film bit player, now the wife of Henry Fonda (his third), and a son, Henry Jacobson, who's with the Blow ad agency.

Reginald, a producer (he's currently around with a plan for a revival of "Music In the Air," for which Oscar is doing some polishing of his original book and lyrics), is married to Mary Steele, Oscar's personal secretary. Her first husband was Richard Gordon, television producer now married to singer Kyle MacDonnell—incidentally, they're about to have a baby. e has no children, but is stepfather of her two youngsters, Richard and John Gordon. Just to make things a little more complex, Reginald's former wife, also named Mary, has retained the Hammerstein name, so there are two Mary Hammersteins—Mrs. Reginald Hammerstein and the ex-Mrs. Reginald Hammerstein.

Finally, Ted Hammerstein, a cousin (I'm not up on that exact relationship) is a stage manager and, at the moment, a television director."

Jacques Aubuchon, who succeeds Kurt Kasznar next week as Uncle Louie in "Happy Time," at the Plymouth, N. Y., got the assignment after various others were ready for it. He is Kasznar's understudy. After considering various suggested replacements, co-producers Richard Rodgers and Oscar Hammerstein, 2d, with director Robert Lewis, let Aubuchon go on in the part for one performances Immediately after the curtain they went backstage and signed him for it. Kasznar's contract for the show actually extended to June 2, but the management released him in advance so he could accept a Hollywood film offer.

Legit Bits

Company manager **Jesse Long** recuperating in Lenox Hill Hospital, N. Y., from a gall bladder operation . . . **Irving Engel**, former treasurer of the Century, N. Y., has returned to Florida to continue his vacation, after a visit to New York . . . Actress **Regina Wallace** back in New York after touring with "The Innocents" . . . **Robert E. Griffith** is general stage manager for "Tree Grows in Brooklyn," with **Terence Little** as stage manager and **Kenneth Utt** assistant . . . **Judith Abbott** has joined her father, producer **George Abbott**, as casting director . . . **Iva Withers** is understudy for **Nanette Fabray**, star of "Make a Wish." **Alexander H. Cohen** is general manager as well as associate producer of the musical, with **Archie Thomson** production stage manager, **Neil Hartley** stage manager and **Larry Baker** and **John Barry Ryan, Jr.**, assistants. Incidentally, the show's program credits **Mrs. Gower Champion** as having given "valuable assistance" to her choreographer-husband.

With the opening tomorrow night (Thurs.) of "Gramercy Ghost," pressagent **Richard Maney** will be handling five Broadway shows, the others being "Gentlemen Prefer Blondes," "Autumn Garden," "Moon Is Blue" and "Tree Grows in Brooklyn" . . . **Cy Feuer**, co-producer of "Where's Charley?" and "Guys and Dolls," planes to the Coast today (Wed.), his partner, **Ernest H. Martin**, being due east next Monday (30) to cover the New York end of the operation. Pair have just acquired a non-musical, "Mary Shaw, Inc.," by screen and mag writer **Robert Carson**, for next season's production. Last week they optioned "The Troubled Air," to be dramatized by **Irwin Shaw** from his forthcoming novel . . . Pressagent **Lewis Harmon** has joined **Samuel J. Friedman** as associate on "Springtime for Henry" and "Courtin' Time" . . . The Theatre Guild has optioned "Go, and Catch a Falling Star," by **Leon Stein**, for tryout this summer at the Westport (Conn.) Country Playhouse and possible Broadway production next season . . . **Peter Davis**, Guild business manager, is currently out with the touring "Oklahoma."

Leland Hayward, producer of "Call Me Madam" and "Mister Roberts" and co-producer of "South Pacific," leaves today (Wed.) for a fortnight's vacation in Bermuda . . . London producer **Emile Littler** is due in New York tomorrow (Thurs.) to see the Broadway shows, particularly "King and I" . . . "Collector's Item," American play by **Alfred Golden** and **Lillian Day**, was favorably received last week by seven of the eight dailies in Manchester, where the **Van Mitchell-Lloyd Isler** production tried out prior to its London opening . . . **Gloria Swanson** is set to star on Broadway next fall in "Nina," the **Samuel Taylor** adaptation of **Andre Roussin's** Paris hit, which **Gregory Ratoff**, **John C. Wilson** and **Hugh Beaumont** will co-produce with Ratoff staging.

Mildred Natwick will succeed **Jean Adair** and **Douglas Watson** will replace **Scott McKay** in "Bell, Book and Candle," effective June 4, when producer **Irene M. Selznick** recasts the **John van Druten** comedy upon the withdrawal of **Rex Harrison** and **Lilli Palmer** as leads . . . **"Courtin' Time"** will probably go into the National, N. Y., although producers **James Russo** and **Michael Ellis** still hope the **Shuberts** will let them have one of the desirable houses in 44th or 45th streets, N. Y. . . . **Anne Jeffreys** has signed an extension of her contract as star of "Kiss Me, Kate," but will vacation from the musical from July 16 to Aug. 27, with **Holly Harris** subbing . . . **Chandler Cowles** and **Anthony Brady Farrell** are tentatively set to produce **Igor Stravinsky's** opera, "Rake's Progress," next season, perhaps presenting its first in Italy with an American cast and then bringing the production to Broadway. While on the Coast recently, **Cowles** also arranged for **Russell Lewis** and **Howard Young** to present the **Gian-Carlo Menotti** opera, "The Consul," there this summer, when the company returns from London.

Frank Dare, Chi Equity manager, is ill at the American hospital there, with his wife taking over his duties . . . Producer-director **Otto Preminger**; author **F. Hugh Herbert**; co-producer **Richard Myers** and designer **Stewart Chaney**, in Chi for opening of "Moon Is Blue" April 30 . . . **Vince McKnight** recuping from an operation in Florida and expects to be back in N. Y. in shape for his usual subway circuit legit activities . . . Pressagent **Anne Weil** sailing next Tuesday (1) for two-month vacation in Europe.

"The Gusher," adaptation of

(Continued on page 61)

Mild B.O. Activity on Hub Scene; 'Courtin' Time' 22G, 'Ghost' $7,800

Boston, April 24.

There's very little activity on the legit scene this stanza, with "Courtin' Time" winding a three-week stint at the Shubert, and "The Kidders" at the Brattle, Cambridge, entering its final week. Ballet Russe de Monte Carlo is in for a week at the Opera House, but no other legits skedded for immediate future.

Estimates For Last Week

"Courtin' Time," (Shubert) (2d wk) (1,750; $4.20, $4.80 F & S). Not much reaction to this one, which is still undergoing revamping. About $22,000 for second week. Final week current.

"Gramercy Ghost" (Plymouth) (2d wk) (1,200; $3). Fell off to about $7,800 for final week. House now dark.

"Member of Wedding" (Colonial) (4th wk) (1,500; $3.60). Held up to neat $18,400 for final week. Could have stayed another week at least. House is dark.

"The Kidders" (Brattle) (2d wk) (460; $3.50). Not so good at nearly $2,300.

Ballet Theatre Gets 35G In Its Second N.Y. Week; Set for S. American Tour

Ballet Theatre, in its second stanza at the Met Opera House, N. Y., racked up another $35,000 in eight performances last week, matching the 35G take in nine showings of the first week.

Troupe is finishing its stand Sunday (29), and then preps for its first South American tour. Troupe will fly from N. Y. to open a three-week season in Rio de Janeiro May 21, followed by a week in Sao Paulo, Brazil. It may then appear in Montevideo and Buenos Aires. Troupe will return to N. Y. for a three-week run at the Met in late September.

Tour will have sponsorship of the State Dept.'s Cultural Relations Division. Details were set up by Anatole Heller and Dante Viggiani, South American impresario. Heller, who set up last summer's European tour for Ballet Theatre, and headquarters in Paris, is due in N. Y. from France this weekend.

Jean Babilee and his wife, Nathalie Philippart, biggest draws of the current BT Met season, fly home to Paris Monday (30), and will appear at the Florence Music Festival in May.

'Lil.' $19,000, FRISCO; 'CHARLEY' SOCK 42G

San Francisco, April 24.

Both the Curran and Geary went dark Saturday (21) with the closing of the Civic Light Opera Assn's "Where's Charley?" with Ray Bolger and Allyn McLerie, and Mae West's "Diamond Lil."

Final and fifth stanza of "Charley," which went off subscription on its last week at the 1,775-seat Curran, hit a sock $42,000. House was scaled to $6.60. "Diamond Lil" chalked up an okay $19,000 for its third and final frame at the 1,550-seat Geary. House top was $4.20.

"The Merry Widow," second offering on the Civic Light Opera seasonal program, with Paul Henreid and Jane Pickens, relights the Curran April 30. "Mister Roberts," with Henry Fonda, moves into the Geary May 1.

'Oklahoma' OK $21,200 In Washington Return

Washington, April 24.

"Oklahoma," back again in Washington, got under $21,200 last week at the Cayety Theatre. It was the first of a three-week stand at the theatre, with the second week building and looking more hopeful on the basis of early business for the stanza.

"Mister Roberts," for which a very strong advance is piling up, follows "Oklahoma."

'Moon' $8,500 in 3, Det.

Detroit, April 24.

"The Moon Is Blue" grossed a very fine $8,500 in the first three days of a 10-day run at the Cass Theatre. The road company preemed here Thursday (19). Stars are Maggie McNamara, Leon Ames and Murray Hamilton.

The Shubert reopens Monday (30) with "Kiss Me, Kate," in for six days.

Fonda-'Roberts' $31,170, Seattle House Record; $26,900 for Andrews Co.

Seattle, April 24.

Another smash b.o. take was established last week at the Metropolitan by the Henry Fonda "Mister Roberts" company. In the final week of a fortnight's stand the show set a new house record of $31,170.

The 1,500-seater had a large early advance sale, and capacity was the rule nights, with healthy matinees, too. House, scaled from $4.50, grossed almost $58,200 for the engagement of 16 performances, five of them matinees.

$26,900 In 3-Show Split

Atlanta, April 24.

Touring company of "Mister Roberts," starring Ted Andrews, did a satisfactory $8,500 in a two-day, three-performance stand ending Saturday (21) night at the Roxy Theatre. Final show was a sellout at $3.70 top. Added to the stands in Mobile, Montgomery and Birmingham, that gave the production a total gross of over $26,900 for the nine-performance week.

"Mister Roberts" was the Roxy's initial venture into the legit theatre field since its takeover on Jan. 1, along with Fox and Paramount Theatres, by the Wilby-Kincey circuit from Georgia Theaters, Inc., erstwhile Lucas & Jenkins organization.

One-night stand at Birmingham's Temple Theatre Thursday (19) with $4.80 top garnered $5,000 for "Roberts."

'Kate' $35,700 in Duo

Des Moines, April 24.

Touring edition of "Kiss Me, Kate," with Frances McCann and Robert Wright as leads, grossed a snappy $35,700 last week in an eight-performance split, playing Monday-Tuesday (16-17) at the Orpheum, Davenport, and Wednesday-Saturday (18-21) at the KRNT Theatre here.

Cole Porter musical is at the American, St. Louis, this week.

Adaptations

Continued from page 57

tle Foxes"), "Where's Charley?" ("Charley's Aunt"), "The Liar" "Goldoni's play), "Sleepy Hollow" (Washington Irving's "Legend of Sleepy Hollow"), "My Romance" (Edward Sheldon's "Romance"), "Porgy and Bess" ("Porgy," by Dorothy and DuBose Hayward), "Green Pastures" (Roark Bradford's "Old Man Adam and His Chillun"), "Boys from Syracuse" ("Comedy of Errors") and various others.

Increased Trend

The tendency to use established stories and plays as the basis for musical shows is, of course, not new. Operatic and light opera composers have done so for generations, as witness "Othelo" and "Chocolate Soldier," for instance. But the trend in that direction has increased to such an extent that it's now the seldom-broken rule, rather than the exception. Probably the explanation lies not so much in any dwindling of creative imagination among composers, lyricists and librettists, but rather in contemporary theatre economics, which has increased the risk of musical production so drastically that it's now necessary to guarantee maximum popularity by using established stories and plays.

The derivation of the current musical crop includes "Kiss Me, Kate" ("Taming of the Shrew"), "South Pacific" (James Michener's "Tales of the South Pacific"), "Gentlemen Prefer Blondes" (the Anita Loos story, book and play), "Guys and Dolls" (Damon Runyon's "Idyll of Sarah Brown"), "King and I" (Margaret Landon's "Anna and the King of Siam," in turn based on an original diary), "Out of This World" (the Amphytrion legend), "Make a Wish" (Molnar's "Good Fairy") and "Tree Grows in Brooklyn" (Betty Smith's novel). Source of the incoming adaptation of "Courtin' Time" is Eden Phillpott's "Farmer's Wife") and for "Seventeen," Booth Tarkington's book and the subsequent play.

'Pan' 24G, St. Louis

St. Louis, April 24.

"Peter Pan," James Barrie fantasy, last seen locally in 1916 when Maude Adams made her final tour, returned to the American Theatre for an eight-performance stand winding up Sunday (22). With the house scaled to $4.27, it grossed an estimated $24,000 for eight performances. Final matinee the previous Sunday (15) in Chicago grossed almost $5,000.

The current one-week stand of "Kiss Me, Kate," that teed off at the American last night (Mon.), will wind up the 1950-51 legit season here. "Kate" also wound up the 1949-50 season at the American with a two-week engagement.

'Flahooley' $22,800, 'Guardsman' 17½G, 'Man' $6,000, Philly

Philadelphia, April 24.

No new legit openings this week, but with "Flahooley" rocketing upward in biz and the "Guardsman" revival doing right smartly, current week's attendance record should be good. Notices on "The Guardsman" didn't help this attraction at the Forrest but Jeanette MacDonald's hometown friends are helping biz.

Next Monday (30) "Courtin' Time," new musical, comes to the Forrest after two weeks in Boston, and "Borscht Capades" arrives at the Locust. Both are skedded for fortnight runs. "Oklahoma" returns to the Forrest May 14 and the musicalized "Seventeen" is set for the same house first week of June.

Estimates for Last Week

"Flahooley," Shubert (1st wk) (1,870; $4.55) Two rave notices and one favorable for new musical which opened Tuesday (17) and got $22,800 in seven performances but climbed steadily all week and will zoom way over that figure this week. Saturday night (21) was capacity. Three weeks in all.

"Man That Corrupted Hadleyburg," Erlanger (single wk) (1,950; $3.90). Closed suddenly Saturday night (21) after promising opening previous Saturday (14). Notices were generally good for the preem of this piece but Producer Lawrence Shubert Lawrence couldn't see any future for it in present form. Down around $6,000.

"The Guardsman," Forrest (1st wk) (1,750; $3.90). Notices were no more than mildly friendly, but stars' names helped bring in $17,500 for the first of two weeks. "Courtin' Time" in next Monday (30).

Current Road Shows

(April 23-May 5)

"Courtin' Time" (Lloyd Nolan) (tryout) — Shubert, Boston (23-28); Forrest, Philadelphia (30-5) (reviewed in VARIETY, April 11, '51).

"Diamond Lil" (Mae West)—Geary, San Francisco (23-28) (closing).

"Flahooley" (tryout) — Forrest, Phila. (23-5) (reviewed in VARIETY, April 11, '51).

"Guardsman" (Jeanette MacDonald, Gene Raymond) (tryout)—Forrest, Philadelphia (23-28); Court Square, Springfield, Mass. (30-2); Shubert, New Haven (3-5) (reviewed in VARIETY, Jan. 31, '51).

"Kidders" (tryout) — Brattle, Cambridge, Mass. (23-5) (reviewed in VARIETY this week).

"Kiss Me, Kate"—American, St. Louis (23-28); Lafayette, Detroit (30-5).

"Member of the Wedding" (Ethel Waters)—His Majesty's, Montreal (23-28); Royal Alexandra, Toronto (30-5).

"Merry Widow" — Curran, San Francisco (30-5).

"Mister Roberts" (Henry Fonda) —Mayfair, Portland (23-28); Geary, San Francisco (30-5).

"Mister Roberts" (Ted Andrews) —Aud., Colombia, S. C. (23); Carolina, Greenville, S. C. (24); Carolina, Charlotte, S. C. (25-26); Carolina, Durham, N. C. (27); State, Raleigh, N. C. (28); State, Winston-Salem, N.C. (30); National, Greensboro, N. C. (1); Roanoke, Roanoke, Va. (2); Center, Norfolk, Va. (3-5).

"Moon Is Blue"—Cass, Detroit (23-28); Harris, Chicago (30-5).

"Oklahoma"—Gayety, Washington (23-5).

"Peter Pan" (Boris Karloff, Joan McCracken) — Lyceum, Minneapolis (24-28) (closing).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (23-5).

"Where's Charley?" (Ray Bolger) —Philharmonic Aud., Los Angeles (23-5).

B'way Spring Downbeat Continues; 'But Brooklyn' SRO $22,900 First 4, 'Wish' 31G First 6; 'Kate,' 'Blondes' Up

The traditional spring boxoffice decline put another crimp in business on Broadway last week. With the usual exception of the sellouts, which were unaffected, nearly all shows felt the slower pace, but two long-run musicals, "Kiss Me, Kate" and "Gentlemen Prefer Blondes," reversed the field with sharp upturns.

The total gross for all 26 shows was $836,100, or 74% of capacity. The previous week's corrected total was $898,700, or 78%.

Of last week's four openers, "Tree Grows in Brooklyn" got generally strong boxoffice notices and got away to capacity trade. "Make a Wish" drew mildly favorable reviews and started with promising attendance, but "Angels Kiss Me" and "Long Days" were mildly panned and did quick folds.

There were five closings last week, including "Green Pastures," "Romeo and Juliet," "Second Threshold," "Angels Kiss Me" and "Long Days." No shutterings are scheduled for this week, but "Season in the Sun" folds May 5 and three other shows are figured uncertain bets to run much longer.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price include 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (31st wk) (C-$4.80; 1,012; $26,874). Bettered $27,000 again.

"Angels Kiss Me," National (1st wk) (D-$4.80; 1,172; $29,534). Opened Tuesday night (17) to unanimous pans and folded Wednesday night (18) after two performances, for a gross of about $1,500; production involved a loss of about $40,000.

"Autumn Garden," Coronet (7th wk) (D-$4.80; 1,027; $28,378). Over $19,000 (previous week, $34,000).

"Bell, Book and Candle," Barrymore (2d wk) (C-$4.80; 1,064; $28,000). Topped $28,200 (previous week, $28,400).

"Billy Budd," Biltmore (11th wk) (D-$4.80; 920; $22,600). Just missed $8,900 (previous week, $9,600).

"Call Me Madam," Imperial (28th wk) (MC-$7.20; 1,400; $51,847). Over $52,300 again.

"Country Girl," Lyceum (24th wk) (D-$4.80; 995; $22,845). Topped $10,300 (previous week, $13,300).

"Darkness at Noon," Royale (15th wk) (D-$4.80; 1,035; $27,100). Almost $23,300 (previous week, $24,600).

"Gentlemen Prefer Blondes," Ziegfeld (72nd wk) (MC-$6; 1,828; $48,344). Over $42,000 (previous week, $39,700).

"Green Pastures," Broadway (8th wk) (MD-$3; 1,900; $46,912). Under $14,700 (previous week, $26,900); folded Saturday night (21) after 44 performances, at a loss of around $200,000.

"Guys and Dolls," 46th Street (23d wk) (MC-$6.60; 1,319; $43,904). The usual SRO $44,400.

"Happy Time," Plymouth (65th wk) (C-$4.80; 1,063; $29,019). Reached $17,000 (previous week, $18,200).

"King and I," St. James (4th wk) (MD-$7.20; 1,571; $51,717). Went clean again, but press list limited the gross to almost $51,700 (previous week, $51,600).

"Kiss Me, Kate" Shubert (119th wk) (MC-$6; 1,361; $40,847). Exactly $30,000 (previous week, $26,900).

"Long Days," Empire (1st wk) (D-$4.80; 1,082; $24,196). Opened Friday night (20) to unanimous pans and folded Saturday night (21) after three performances; gross was under $2,000; production represented a loss of about $30,000.

"Make a Wish," Winter Garden (1st wk) (MC-$6.60; 1,519; $50,000). Opened Wednesday night (18) to six moderately favorable notices (Guernsey, Herald Tribune; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; McClain, Journal-American; Pollock, Compass) and two indefinite (Atkinson, Times; Watts, Post); first six performances grossed $31,000, plus $11,000 on two previews and $15,000 for three previews the previous week.

"Moon Is Blue," Miller (7th wk) (C-$4.80; 920; $21,586). Goes clean at all performances, but party commissions limited the gross to just under $21,100 (previous week, $20,700).

"Out of This World," Century (18th wk) (MC-$6; 1,045; $49,191). Just hit $31,000 (previous week, $33,000).

"Romeo and Juliet," Broadhurst (7th wk) (D-$4.80-$6; 1,160; $34,340). Bettered $18,600 (previous week, $18,100); closed Saturday night (21) after 49 performances, at a loss of about $170,000.

"Rose Tattoo," Beck (12th wk) (D-$4.80; 1,124; $28,000). Nearly $19,400 (previous week, $22,400).

"Season in the Sun," Cort (30th wk) (C-$4.80; 1,056; $24,101). Reached $11,700 (previous week, $12,200).

"Second Threshold," Morosco (16th wk) (CD-$4.80; 912; $24,300). Nearly $7,300 (previous week, $8,100); closed Saturday night (21) after 128 performances, at a loss of about $30,000.

"South Pacific," Majestic (109th wk) (MC-$6; 1,659; $50,186). As always, over $50,000.

"Springtime for Henry," Booth (8th wk) (C-$4.80; 766; $20,365). About $5,500 (previous week, $6,000).

"Tree Grows in Brooklyn," Alvin (1st wk) (MC-$7.20; 1,331; $47,167). Opened Thursday night to six raves (Atkinson, Times; Chapman, News; Coleman, Mirror, Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post) and two dissents (Guernsey, Herald Tribune; McClain, Journal-American); first four performances had standees at $22,900, plus $10,000 for two previews.

"Twentieth Century," Fulton (17th wk) (C-$4.80; 976; $23,228). Bettered $23,500 again.

Opening This Week

"Gramercy Ghost," Morosco (C-$4.80; 912; $24,300). Play by John Cecil Holm, starring Sarah Churchill and Robert Sterling, presented by Roger Clark, in association with Evan M. Frankel; opens tomorrow night (Thurs.).

"Taming of the Shrew," City Center (C-$2.80-$3; 3,023; $41,000). Shakespeare revival starring Claire Luce and Ralph Clanton, presented by the N. Y. City Theatre Co.; opens tonight (Wed.).

'Streetcar' 12G, 'SP' $51,300, Chi

Chicago, April 24.

Although there are only two attractions in town, both are tops at the boxoffice. New York City Ballet Co., which opened yesterday (23), had a hefty advance for its two-week stay at the Opera House. "South Pacific" reaches sellout business, week after week.

"Moon Is Blue" is due at the Harris April 30. A three-day Metropolitan Opera stand starts May 10 for the Opera House.

Estimates for Last Week

"South Pacific," Shubert (23d wk) ($5; 2,100). Sellout again; $51,300.

"Streetcar Named Desire," Harris (6th wk) ($3.80; 1,000). Closed here Saturday (21) to weak take of $12,000.

'Needle' Okay $5,100, L.A., 'Madwoman' Slow $4,300

Los Angeles, April 24.

Start of the 14th L. A. Civic Light Opera season last night (23) augurs an upswing for local legit, which has been limping along for several sessions. CLO season of four offerings, which teed off with Ray Bolger in "Where's Charley?" is expected to top the $1,000,000 mark. Other shows scheduled are "The Merry Widow," "Guys and Dolls" and "Three Wishes for Jamie," latter a new musical.

Last week's legit tally failed to reach the $10,000 mark, with only two small-eaters alight. "The Square Needle" edged up again in its eighth frame at Las Palmas to hit $5,100. However, "Madwoman of Chaillot" dipped in its fourth session at the Ivar. Despite use of "twofers," take for the week skidded to $4,300, right around the breakeven point. Show will remain at least one more week.

Plays on Broadway

A Tree Grows in Brooklyn

George Abbott (in association with Robert Fryer) production of musical in two acts. Book by Betty Smith and George Abbott, based on Miss Smith's novel of same name; music, Arthur Schwartz; lyrics, Dorothy Fields. Stars Shirley Booth, Johnny Johnston; features Marcia Van Dyke, Nathaniel Frey, Nomi Mitty, Lou Wills, Jr. Directed by Abbott; scenery and lighting, Jo Mielziner; costumes, Irene Sharaff; choreography, Herbert Ross; musical supervision, Jay Blackton; musical arrangements, Joe Glover and Robert Russell Bennett; musical director, Max Goberman. At Alvin, N. Y., April 19, '51; $7.20 top ($9.60 opening).

Willie	Billy Parsons
Allie	Joe Calvan
Hildy	Dody Heath
Della	Beverly Purvin
Petey	Lou Wills, Jr.
Katie	Marcia Van Dyke
Aloysius	Jordan Bentley
Johnny Nolan	Johnny Johnston
Cissy	Shirley Booth
Harry	Nathaniel Frey
Max	Bruce Wirk
Mae	Ruth Amos
Moriarity	Roland Wood
Annie	Claudia Campbell
Old Clothes Man	Harland Dixon
Florence	Janet Parker
Bagie	Donald Duerr
Francie	Nomi Mitty
Junior	Howard Martin
Swanswine	Albert Linville
Mick	Alan Gilbert
Judge	Harland Dixon
Salesman	Art Carroll
Maudie	Coline Flanagan

Girl's in Mae's Place: Beverly Purvin, Claudia Campbell, Jane Copeland, Merle Beckett, Mary Statz, Dorothy Hill.

Dancers: Merle Beckett, Dorothy Hill, Mary Statz, Doris Wright, Oleg Briansky, Val Buttignol, Dean Detwer, Dick Price.

Singers: Elaine Barrow, Claudia Campbell, Jane Copeland, Jeanne Grant, Beverly Purvin, Beverly Jane Welch, Eleanor Williams, Art Carroll, Delbert Anderson, Johnny Ford, James McCracken, John Mooney, Feodore Tedick, Kenneth Ulz.

Children: John Connaughton, Donald Duerr, Coline Flanagan, Bessie Martin, Howard Martin, Patti Milligan, Janet Parker.

As usual with hit shows, "A Tree Grows in Brooklyn" looks as if it had involved practically no difficulties and, as a matter of fact, that impression is pretty much justified. That's generally true in such cases. For when a show is basically right, the tryout problems are apt to be apparent, rather simple and relatively easy to solve. In the case of this musical version of the Betty Smith best-seller (which was subsequently a med), the show seemed a natural from the start and, without minimizing the craftsmanship and taste involved in the production, the job was comparatively smooth.

As often happens with hits, particularly musicals, "Brooklyn" uncovers new and potential stars, and adds new stature or dimension to established names. Thus, George Abbott comes through with one of the most impressive jobs of his career as co-author, director and producer. Arthur Schwartz has composed his best legit score in many years, Dorothy Fields has contributed some of her most admirable lyrics, and Shirley Booth, already recognized as a superb emotional actress and comedienne, emerges as a star personality as well.

In addition, Johnny Johnston, previously a radio and disk name and film player, impresses as a likable legit performer, and Marcia Van Dyke proves a prospect for future stardom, in films as well as on the stage. Also, Nathaniel Frey suggests possibilities for character comedy leads, Herbert Ross joins the legit choreographer ranks, and such reliables as designer Jo Mielziner, costumer Irene Sharaff and arranger Robert Russell Bennett reinforce their top status.

Under the circumstances there can be no single star. But Abbott unquestionably deserves special recognition for his triple click. As collaborator with Miss Smith in the adaptation of her novel, his expert craftsmanship is apparent in the way the book retains the color and the blend of comedy and tenderness of the original story, and at the same time maintains movement. As stager, he has not only achieved again the smoothness and pace for which he is noted, but has done a miraculous job of getting convincing performances from inexperienced talent. And as producer, he has kept the multiple elements of the show in harmonious taste while holding the whole project within budget limits.

In the program, "Brooklyn" is billed simply as a musical, which seems appropriate, since it isn't a musical comedy, although it has some very funny comedy; isn't a musical drama, although it has some genuinely touching moments, and apparently doesn't fall into the category of musical play. Although it seems true to the flavor of the original novel, it shifts emphasis somewhat from the character of the moppet, Francie, and to a lesser extent from the tragic romance of Katie and Johnny Nolan, to the hilarious, pathetic Aunt Cissy.

With Miss Booth giving a star performance and projecting a star's personal magnetism, the changed story accent was not only warranted but probably inevitable. At any rate, the cheerfully amoral Cissy, with her gowdy air of gentility, becomes the most entertaining character in the show, if not the key to the story. And Miss Booth, combining uproarious clowning with a poignant undercurrent, provides the biggest wallop of the show. She hits the bulls-eye with three comedy songs, "Love Is the Reason," "He Had Refinement" and, with Albert Linville, "Is That My Prince?"

Although it's his first legit appearance, Johnny Johnston gives a believable performance as the drunkard Johnny Nolan, and registers as expected with such tunes as "I'm Like a New Broom," "I'll Buy You a Star," "Growing Pains" and "Don't Be Afraid." Moreover, he'll undoubtedly improve dramatically with experience.

Miss Van Dyke, also making her stage debut, impresses both as an actress and singer in the role of Katie. Although she seems slightly constrained in the first few scenes, her performance is better as she grows more relaxed in the second act. She has only one real number, with Johnston, "Make the Man Love Me." She, too, should improve as the run continues and she acquires experience and confidence. A pretty girl with an appealing personality and a nice voice, she appears a bet for the future, provided she continues to develop.

Frey, whose previous parts have been mostly confined to the singing chorus, connects neatly as Aunt Cissy's current Harry, whose dimwit gullibility underlines the laugh-provoking bogus maternity scene. He also comes across in the reprises of "Love Is the Reason" with Miss Booth and "Look Who's Dancing" with the kids. Others who register personally are Nomi Mitty as an agreeably unprecocious Francie, Lou Wills, Jr., with acrobatic dancing, Dody Heath as Katie's friend and rival, Jordan Bentley as the latter's husband, Ruth Amos as the madam of what Aunt Cissy refers to decorously as an "Ill-house," former vaude hoofer Harland Dixon in the dual roles of an old clothes man and a gallivanting judge, and Albert Linville as Aunt Cissy's decrepit former pash.

As composer and lyricist, Arthur Schwartz and Miss Fields have supplied songs that not only stand out as numbers on their own, but are suited to the atmosphere of the story, and in several cases clarify character. Besides the tunes already mentioned, "Mine 'Til Monday," "If You Haven't Got a Sweetheart" and "That's How It Goes" should prove radio and platter pops.

Mielziner's scenery and lighting and Miss Sharaff's costumes establish the locale and turn-of-the-century flavor, but retain the note of gayety necessary for a popular musical show. Ross has resigned a spectacular ballet on a Halloween delerium tremens theme, and Robert Russell Bennett and Joe Glover have arranged the music skillfully, particularly in such numbers as "Mine 'Til Monday," "Love Is the Reason," and "Look-Who's Dancing."

Some sophisticated playgoers may become restive at such numbers as "I'll Buy You a Star," "Growing Pains" and "Don't Be Afraid," but audiences will generally lap up the show's weepy moments as well as its comedy. It's the combination of the two elements, in fact, which makes "Brooklyn" the boxoffice sock it is. And for that, of course, the original novel and the original authoress, Betty Smith, are responsible.

Hobe.

The Long Days

Peggy Tait-Temple Buell production of drama in three acts by Davis Snow. Stars Frances Starr; features Jeffrey Lynn, Katharine Bard, Neva Patterson, John O'Hare, Ralph Theadore. Directed by Edward Ludlum; scenery and lighting, Eldon Elder; costumes, Ruth Morley. At Empire, N. Y., April 20, '51; $4.80 top ($6 opening).

Ann Adams	Neva Patterson
Charles Adams	John O'Hare
Joe Adams	Jeffrey Lynn
Marion Adams	Frances Starr
Sylvia Adams	Linda Mae Sirola
Frances Adams	Susan Harris
Mary Adams	Gale Ashworth
Samuel Adams	Ralph Theadore
Paula Adams	Katharine Bard

There's apparently not enough movement or compulsion in "The Long Days" to overcome its awkward structure and sombre tone. Presumably intended as a Freudian study of morbidly possessive motherhood, it has interesting characters and a provocative premise, but it gets mired repeatedly in needless flashback scenes and stumbles into a disappointing denouement that sidesteps the drama's basic problem. It's a remote boxoffice bet and doubtful film or video material.

Locale of the yarn is the ancestral New England farm of the Adams family. Mama, whose maiden name was Adams and obviously married her easygoing husband because, though no relation, he has the same name and she can thus retain her lineal identity, is one of those relentlessly opinionated people who mistake their desire to have their own way for a great moral principle. Having driven one son from home and her two others to drink, and maneuvered her "polack" daughter-in-law into a sanitarium, she tries to cajole the now-successful first son into bringing his clear-eyed young wife back there to live. But when she accidentally shoots and kills one of the younger sons, her reason suddenly cracks and she wanders offstage muttering incoherently as the curtain falls.

As the exasperatingly self-centered and self-righteous matriarch, Frances Starr gives an expert, sensitive performance, catching the subtleties as well as the broad outlines of the character and even making the lurid final scene credible. Jeffrey Lynn, in the top-featured part, gives a properly quiet, intense portrayal of an embittered weakling son, a rather difficult assignment.

John O'Hare is acceptable in the inconsistent role of the unseeing older son. Katharine Bard plays skillfully against type as the emotionally unstable daughter-in-law. Neva Patterson is suitably direct and agreeably decorative as the sensible daughter-in-law and Ralph Theadore is convincing as the philosophical father. The other three characters are moppets, all bits.

Edward Ludlum's rigid staging accentuates the ponderousness of the play and while Eldon Elder's combination parlor and kitchen setting and New England landscape backdrop are admirably atmospheric, his lighting setup is unwieldy and distracting. Ruth Morley's costumes help to establish character.

The author, David Snow, is publicity head of the Public Housing Administration in Washington. Co-producer Peggy Tait, his wife, is the daughter of Australian legit producer-manager Frank Tait. Her partner, Temple Buell, is a Denver architect.

"Long Days" was tried out last year at the Westport (Conn.) Summer Theatre, with Florence Reed starred, and was under option to the Theatre Guild for a time. Martin Manulis, who directed the tryout production, was to have staged this edition, but withdrew because of the press of his duties as a TV director for CBS. Miss Bard, the only member of the tryout cast to be in the Broadway production, is his wife.

Hobe.

(Closed Saturday night (21) after three performances.)

Make a Wish

Harry Rigby & Jule Styne (with Alexander H. Cohen) production of musical comedy in two acts (10 scenes); book, Preston Sturges; music and lyrics, Hugh Martin, based on Ferenc Molnar's "The Good Fairy." Stars Nanette Fabray; features Melville Cooper, Harold Lang, Stephen Douglass, Helen Gallagher, Phil Leeds, Mary Finney, Sylvia Mason Trio, Eda Heinemann. Directed by John C. Wilson; dances and musical ensembles staged by Gower Champion; scenery and costumes, Raoul Pene du Bois; musical direction, Milton Rosenstock; vocal arrangements, Hugh Martin; orchestrations, Phil Lang-Allan Small; vocal direction, Buster Davis; dance music arrangements, Richard Pribor. At Winter Garden, N. Y., April 18, '51; $7.20 top ($9.60 opening).

Dr. Didier	Eda Heinemann
Dr. Francel	Phil Leeds
Janette	Nanette Fabray
Ricky	Harold Lang
Poupette	Helen Gallagher
Policeman	Howard Wendell
Marius Frigo	Melville Cooper
Paul Dumont	Stephen Douglass
The Madam	Mary Finney
Felix Labiche	Le Roi Operti
Sales Manager	Howard Wendell

Singers: Mary Harmon, Carol Hendricks, Anne Humphrey, Josie Janvier, Beverly McFadden, Ellen Martin, Claire Mitchell, Peggy O'Hara, Rica Owen, Dean Campbell, Robert Davis, Edward Gombos, David Hoenergardt, Douglas Luther, Don McKay, Michael Mann, Robert Shaver, David Vogel.

Dancers: Aleen Buchanan, Lynn Joelson, Margaret Jeanne, Lida Koehring, Carol Lee, Charlotte Ray, Sue Scott, Thelma Tadlock, Norma Thornton, Gene Bayliss, Dick Crowley, Ray Dorian, John Laverty, Jack Purcell, Ernie Preston, Richard Reed, Kenneth Urmston, Ken Whelan.

If they paid off on intentions and money, "Make a Wish" would be a cleanup. But despite spectacular improvements during the extended road tryout and a college-try opening night performance, this musical version of Molnar's "Good Fairy" is better as a visual spectacle than as a song-and-laugh entertainment. With its $330,000 production cost, $34,000 operating nut and the lateness of the season, it's a dim payoff prospect.

The standout merits of the show are Gower Champion's dances, including several routines by Harold Lang and Helen Gallagher, and a striking comedy ballet satire of a department store bargain sale, plus Nanette Fabray's attractive performance as star. Melville Cooper's broad comedy playing as an aging Parisian wolf, and the colorful scenery and costumes of Raoul Pene du Bois. The principal drawbacks, which outweigh the assets, are the mediocre score and trite-seeming book.

There's not a hit song in the show. Miss Fabray, in particular, makes a do-or-die attempt to put over such routine tunes as "I Wanna Be Good 'n' Bad," "What I Was Warned About" and the title number, and teams strenuously with Stephen Douglass in "Who Gives a Sou?" and with Lang and Miss Gallagher in "Take Me Back to Texas With You." But her best turn is a dance bit, in which Lang and Miss Gallagher "teach" her a time step. Similarly, Lang and Miss Gallagher can do little more than get through the singing of "Suits Me Fine," "That Face" and "I'll Never Make a Frenchman Out of You," but click neatly with the dances to them. Douglass' only solo, "When Does This Feeling Go Away?" is inconsequential.

The book, adapted by Preston Sturges and given an extensive, unbilled rewrite by Abe Burrows during the chaotic tryout in Philly, offers a nod to the Molnar original in its account of the runaway orphan in Paris who picks up a friendship with a couple of American hoofers, falls in love with an impoverished young lawyer, is befriended by a lecherous business man, gets into and tossed out of a nitery show and attends a students' costume ball. The latter provides a lively and decorative ballet as the first act finale.

Perhaps partly because the songs are inferior, the book seems too long and involved. In any case, the show is generally just passable. It has a few bright numbers, but if there are no downright dull spots, neither are there any of the exciting moments that a musical comedy audience has a right to expect.

Miss Fabray, in her first solo starring assignment, is talented, hard-working, comely and likable as the fugitive waif. Cooper gets what laughs there are in the slim material at his disposal. Lang and Miss Gallagher are an okay terp team, Douglass sings pleasantly and Phil Leeds, Eda Heinemann and Mary Finney are acceptable in supporting comedy parts. John C. Wilson has staged the show adequately. But the book and score are too heavy a negative factor, so that the dancing and decor come through as the top elements of the show. That doesn't spell musical comedy boxoffice.

Hobe.

Angels Kiss Me

Trudi Michel production of drama in three acts by Scott Michel. Features Alan Manson, Madeleine Clive, Maryanna Gare. Staged by Ramsey Burch; scenery, Frederick Fox; costumes, Rose Bagr. At National, N. Y., April 17, '51; $4.80 top.

Jimmy	Dwight Foster
Charlie Corwin	Allan Stevenson
Michael Bancroft	Alan Manson
Helen Darcy	Mary Best
Katherine Hobald	Madeleine Clive
Myra Winters	Maryanna Gare
Franklin Winters	Calvin Thomas

If "Springtime Folly" was the worst comedy of the season, "Angels Kiss Me" is probably the worst serious play, perhaps its sole point of superiority being that it doesn't attempt jokes. In any case, it's an embarrassingly inept attempt and a hopeless boxoffice prospect.

The play is about an up-from-the-gutter newspaper circulation manager who ditches his beauty parlor proprietor-mistress to elope with a society page heiress, only to discover that she's a manic-depressive with a suicide fixation. Despite the unscrupulous interference of the girl's possessive aunt, he ingratiates himself with his upper-crust father-in-law, prevents his bride from drowning herself and, at the final curtain, apparently has her on the way to mental recovery. Since no other reason is offered for his character reformation and psychiatric success, the explanation appears to be the benign influence of pure love.

Under the trying circumstances Alan Manson is acceptable as the husband, but Maryanna Gare as the wife, Madeleine Clive as the aunt, Calvin Thomas as the father-in-law, Allan Stevenson as the cynical friend, Mary Best as the discarded amour, and Dwight Foster as a liveried penthouse attendant, are hobbled by the inane script. Ramsey Burch's staging is stilted and Frederick Fox's two interior settings have a look of synthetic splendor.

The author, Scott Michel, is reputed to be a pulp mag writer. The producer, his sister, has produced variety shows for the borscht circuit.

Hobe.

(Closed Wednesday night (18) after two performances.)

NEW TENT FOR SALE
(Music Circus Type)
Owing to change of plans, will sell brand new gay-colored tent, 100' x 140', at cost. Planned for music circus. Can seat up to 1500. Box V1501, Variety, 154 W. 46th St., New York 19.

Play Out of Town

The Moon Is Blue

Detroit, April 20.

Richard Aldrich & Richard Myers (in association with Julius Fleischmann) present Otto Preminger's production of comedy in three acts (four scenes) by F. Hugh Herbert. Stars Leon Ames, Maggie McNamara and Murray Hamilton. Staged by Preminger; settings and lighting, Stewart Chaney. Opened at Cass, Detroit, April 19, '51; $3.60 top.

Patty O'Neill	Maggie McNamara
Donald Gresham	Murray Hamilton
David Slater	Leon Ames
Michael O'Neill	Wallace Rooney

Premiere of the road company of "The Moon Is Blue," current Broadway hit, received a rousing, well-deserved sendoff from a capacity audience at the Cass Theatre Thursday (19) evening. F. Hugh Herbert's sophisticated comedy, with sex as the laughing matter, is loaded with laughs marked by witty dialog and enhanced by the direction of Otto Preminger. If it gets by at the b.o., which seems likely, this no-name edition, with its limited overhead, should garner substantial profits.

Leon Ames, Maggie McNamara and Murray Hamilton are socko in this virtually three-character study of a virgin and two guys who go on the make. Miss McNamara, a relative beginner, will obviously improve with experience. Her looks and ingenuousness are an asset now.

The two settings by Stewart Chaney, one of the Empire State Building's observation tower and the other of a modern apartment, are realistic and simple.

Play will be at the Cass for 10 days, then moves to Chicago's Harris Theatre.

Tew.

Ballet Russe

Continued from page 38

involved. Ballet Russe covers more territory annually than any other troupe. It visits small towns (Roanoke, Va.; Pottsville, Pa.; Thomasville, Ga.) as well as the big cities.

Heavy Expenses

Although weekly receipts of Ballet Russe averaged over $33,000, expenses probably totaled as much. The troupe consists of 42 dancers, 20 musicians, six stagehands (including carpenter, electrician and head propertyman), two wardrobe mistresses, two orchestra conductors, a company manager and an advance agent.

Approximate weekly payroll included: dancers (42), $6,400; musicians (20), $3,000; stagehands (6), $1,000; wardrobe (2), $275; conductors (2), $650; and advance agent plus company manager, $550. Railroading averaged $4,000 to $5,000 weekly, with hauling another $1,500. Printing ran to $450. Then there were such expenses as rental for the house, booking commission, royalties, costumes, shoes, storage, breakage, office, phones and unemployment insurance. (Though Ballet Russe is a non-profit organization, and not required by law to carry it, it carries unemployment insurance).

Ballet, like opera or symphony orchestra, isn't self-supporting. A well-run troupe, if it produces no new works and cuts expenses to the bone, may get by, or almost make ends meet. If it does a new work, and fresh works are always needed to keep a repertory vitalized, it calls for outside coin. Fortunately, there are various organizations formed to promote or sustain ballet, that help keep these troupes going, as well as private angels who support the dance.

Ballet Russe Foundation has contributed $100,000 to Ballet Russe over the seasons. Prime individual backer for Ballet Russe is Julius Fleischmann, who has contributed over $150,000 to the company.

Ballet Russe $5,100, N. H.

New Haven, April 24.

Last week's annual visit of Ballet Russe de Monte Carlo (16-17) turned in a black figure, when two performances at a $3.60 top pulled an estimated gross of $5,100.

Shubert is battling season's tag end doldrums with only a single attraction actually signed up. It's "The Guardsman," due May 3-5. Preem of the musical, "Seventeen," has been jockeyed around for several weeks and is now pencilled for the week of May 28.

Currently the house has been rented to a Yale group doing "A French Affair," an original musical, on a four-day stand (25-28). Show is said to have Broadway interests ogling its local reception.

Tony Shayne Attractions has been chartered to conduct business as theatrical producers and manager of artists, directors and entertainers in New York.

Literati

N. Y. Dailies' MacArthur Aids

General Douglas MacArthur's homecoming brought an allout coverage in the nation's press that included some innovations which showed that journalism is keeping pace with scientific and technical progress. As an example, the New York Daily News used an elaborate walkie-talkie and two-way radio car relay system for the first time in its history to get the news out swiftly.

Paper feared that in the rush at Idlewild airport and in the parade Friday (20) reporters wouldn't be able to get to phones easily. Range of walkie-talkies is too short to permit direct pickup at the city desk, so radio car was used as relay. To test the setup and ascertain best transmission points, a dry run was held day before the events.

All the dailies used large staffs to cover the welcome. Associated Press had more than 20 cityside men on the yarn. Daily News' main story on the big show had a jumbo by-line which listed six reporters and rewrite men who worked on the piece. Paper, of course, had other legmen and rewrite men doing yarns on other phases of the story.

News Syndicate's TSG Nick

Daily News Syndicate was smacked with a $75,000 damage verdict last week in N. Y. Supreme Court, in a libel and defamation of character suit brought by film actress Dolly Dare Dawson. Award included $50,000 for compensatory damages and $25,000 punitive damages. Paintiff had sued for $250,000.

Action was based on a story and picture published in August, 1948, in which the actress was identified as Dolly Dare Krog, wife of Roy Krog. In bringing suit, she charged that she had never been married to Krog, but that since 1935 she has been the wife of Ted Dawson.

Saucers Still Flying

Latest contribution to the saucerian saga is Harper's "Is Another World Watching?" Authored by Gerald Heard, it is more temperate than previous publications in the field, but just as persistent in the belief that flying saucers are neither American, Russian nor Chilean, but interplanetary.

Author does a clear-cut job of recapping the history of whirling disks in the first half of his study, and then goes into an ingenious merger of scientific fact and fancy based on Astronomer Kuiper's contention that, if there is any life on Mars, it must be in the form of plants and insects. Heard attempts to prove that even bees from another planet that might be millions of years older than ours, could have a superior intelligence to ours. They might even pilot the two-foot saucers frequently reported in our atmosphere and denied by the Pentagonians as ours.

Heard, a Cambridge man who talks and writes in precise temperate terms, was science editor for the British Broadcasting Corp. from 1930 to 1934. He has lived in Santa Monica since 1937. There may be a picture in this one. *Scut.*

Smith's Hinterland Scribes

Russell E. Smith, of the San Diego (Cal.) Union, has completed his book, "Hinterland Columnists," in which he discusses the careers and work of daily newspaper columnists, excluding those nationally syndicated, like Winchell, Pearson, Pegler, et al.

The smaller cities and towns, Smith claims, hold many column writers quite as good as the best that New York has produced. Portions of Smith's book have been published in Editor and Publisher, Jim Dixie and others.

The Barrymore Clan

"We Barrymores" (Appleton-Century-Crofts; $3.50), as told to Cameron Shipp by Lionel Barrymore, reads like you are eavesdropping on them and listening to Lionel's story of the American royal family of show biz—the Barrymore-Drew dynasty, who have worn the sock and buskin for 250 years.

Lionel tells how hard he tried not to go on the stage, even going to Europe to study art, with subsistence checks furnished by Ethel. But through a series of circumstances he had to turn to the stage to make a living. He says: "The reason I worked in the theatre was that I had nothing else to do, and the reason I worked in moving pictures is because I didn't have nothing else to do. Anyone can be an actor. And if you need $5, you can even be an author."

He shatters many fabulous stories of the fabulous Barrymore, and lets a few go "because they have become tradition" and doesn't wish to destroy the illusion. He is in a wheelchair, not because of many whispered alcoholic insinuations, nor has he got arthritis . . . he just fell and broke his hip, and, after many months of painful hospitalization, he walked again, and then tripped over a cable at the studio and again had to get in his wheelchair. The Barrymores didn't fight on the set of "Rasputin and the Empress" . . . they just helped the pressagents.

He discusses the stage and himself, when he was good and when he was bad, and prints a few "write-ups" to prove both cases. He discusses art and music and belittles himself in both arts. He claims, "The only thing that kept me from being a great painter or a musician was sheer lack of talent." He speaks about the "Spates of abuse" from the critics, and yet likes most of them. He speaks about silent and talkie pix and the pioneers, radio, TV, politics and the great and near-greats he has met in his long, interesting and honorable career. He speaks about these things in an understanding, humorous and intelligent vein. He tells about the great times he spent at The Lambs in his hand-to-mouth days.

Best of all, I like him telling about his famous grandmother, Mrs. John Drew, Sr. (Mum Mum), his uncle Sidney Drew (Uncle Googan), his brother's biographer Gene Fowler, Edward Sheldon, the playwright, and especially his brother Jack and his sister Ethel. When speaking about these people and Louis B. Mayer he weaves his words with love, thanks and warm affection. And yet he doesn't condone or excuse his brother Jack's peccadillos. He feels the same way I do about John Barrymore; a guy like that who has given so many years of pleasure to us in the theatre certainly can be excused for his fun—like the smartest kid in school can always blow a few spitballs.

Telling about his own bad acting, he says: "I opened the Republic Theatre and I might have had the honor of closing it, too, some years later when I played there in 'Peter Ibbetson.' But this time I had Jack with me." *Joe Laurie, Jr.*

P-H Acquires Allyn & Bacon

Prentice-Hall has acquired control of the 82-year-old Boston house of Allyn & Bacon, publishers of school textbooks, making P-H the nation's largest dollar volume general book publisher. Richard P. Ettinger, prez and board chairman of P-H, will head Allyn & Bacon, Inc., with Charles E. Bacon, manager of A&B, continuing with the firm under a long-term pact. Kenneth E. Grubb, P-H veepee, will serve as liaison between the two firms.

Move is in line with P-H's expansion plans. It recently purchased a 17-acre tract in Englewood Cliffs, N. J., for construction of a large building, and has announced that it's in the market to acquire a juvenile publishing house. Last year it added a law school book division. Its stable now includes college book division, educational book department for high school, business school and industrial training school tomes; mail order book division; law book section; and trade book division for general public.

Mary Garden's Story

"Mary Garden's Story," by Mary Garden & Louis Biancolli (Simon & Schuster), lacks the warmth and freshness of the Ethel Waters story. Let's face it, all the gals that have stories to tell in print, must shoot at Miss Waters' story—the best biog I've read in my life.

Miss Garden told her story to Louis Biancolli, music critic of the World-Telegram and Sun. He took it down in shorthand. The publishers demanded that she put "romance" in the book. This Miss Garden did—in a half-hearted way. She mentioned a few names, but she loved her work more than her men. She never married, for fear it would interfere with her career.

So she tells about a Scotch gal, with a fine family background, who started at the top and stayed there throughout her career. She tells about her romances on the way, like a guy tells about tasting his first oyster or his first artichoke. It's all far from the Mary Garden we read and heard about when she was the talk of the town in opera.

There are many interesting things in this book. At times she really lets go. She tells that in "Thais," in which she created a sensation, she was not naked (as reported in some of the papers), but that she wore a pale pink crepe de Chine. There were no buttons on her mantle, which was wrapped around her, and when it came off, everybody swore she had nothing on.

Miss Garden says her first "affair" was with Andre Messager, the conductor and composer. She tells it like a guy would confess spitting in the subway. She never got a penny for the famous "Mary Garden Perfume." (I thought she made a mint out of it.)

She tells about the second performance of "Thais," when Oscar Hammerstein, I, came backstage and said, "Mary, there is not enough money in the house to pay the gas bill." She started boosting the show in her many interviews (Miss Garden was always news), and soon every performance was sold out. To the end of her career "Thais" was the warhorse that brought in all the coin. Whenever anything went wrong at the boxoffice, they wanted her to make up the losses by playing "Thais."

I believe that I can explain my reactions to this book by quoting Miss Garden: "I never thought having an affair with a man was a terribly important thing. I never really loved anybody. I had a fondness for men, but very little passion, and no need."

My pal Gene Fowler, many years ago, told me "if you're gonna write about a guy, tell everything." There is a lot of swell stuff about music, composers, etc., in Miss Garden's story, but I felt that the gal had more to say than she did.

Joe Laurie, Jr.

Non-Pro Play Production

"Play Production," by Henning Nelms (Barnes & Noble), is a comprehensive instruction chart for amateur legiters. The author, a graduate of Prof. George P. Baker's Yale drama school and a playwright - director - producer - designer with several college theatres, offers detailed and apparently practical instructions for non-pro dramatists, stagers, actors and technicians.

Besides numerous photographs of settings, there are many diagrams and drawings illustrating stage groupings, arrangements of scenery and furniture, positions for actors and types and uses of backstage equipment. The book is not intended for and is of neglible interest to professionals. *Hobe.*

Irish Censors Reverse

Irish Censorship Appeals Board has nixed the banning of five novels, one of them—Liam O'Flaherty's "Hollywood Cemetery"—banned 14 years ago.

Others which got an okay were "Point Counter Point," by Aldous Huxley; "The Green Lion," by Francis Hackett; "Stephen Hero," by James Joyce (banned in 1944), and "Under the Skin" by Phyllis Bottome.

Eire Import Cut Due?

Irish Minister for Commerce Thomas F. O'Higgins announced recently that an investigation of volume of imports of duty-free newspapers and periodicals is being made to see what action, if any, could be taken to reduce them.

Statement follows considerable pressure by the Irish Periodicals Publishers Assn., which claims flooding of market by imported periodicals, mainly English, is hampering their development.

Good Baseball Index

"The Encyclopedia of Baseball" (Barnes) was written and compiled by Hy Turkin, sports writer of the N. Y. Daily News, and S. C. Thompson who, besides being a musician in many Broadway musical pits, is a rabid fan and collected much data as a hobby.

The boys have the most complete major league players register that has ever been compiled. It's a sure arbiter for any baseball arguments, a must for every baseball fan. *Laurie.*

Father Peyton's Clicko Story

"The Ear of God," by Rev. Patrick C. Peyton (Doubleday, $2.75) is a warm, stimulating and inspiring book on the efficacy of individual and family prayer. It is interlaced with an absorbing story of the long, eventually successful effort by an Irish-born priest in triumphing over tuberculosis and pledging in return his life's service to encourage the world-wide habit of prayer via radio, motion pictures, television, newspapers, pulpit and other media.

The book is already having a big sale; proceeds go to the Family Rosary Crusade, which Father Peyton started in Albany, in 1942, and where he first presented a Family Rosary program over WABY. The book is dotted with names of leading people in the picture and radio fields. Father Peyton displays a photographic memory; he does not forget those who helped him in the days when his dream of a network program, with Hollywood stars donating their services to the fostering of the Rosary recitation and of daily family prayer, seemed unrealizable.

The priest-author voices a strong tribute to the screen personalities exposing themselves in this cause. He also points out what "The Family Theatre" "taught" radio men about the feasibility of "selling" family prayer. *Jaco.*

Actor Browne's Tome

Actor Michael Browne has turned author, having completed a book tentatively titled "The Hollywood War Years." Indiana U. Press, as well as several commercial publishing houses, has made a pitch to publish.

Browne, currently working for an M. A. at Columbia U., last appeared in "Battleground" and "Cyrano de Bergerac."

CHATTER

F. W. Faxon Co. is publishing "Public Relations, Edward L. Bernays and the American Scene," a bibliographical tome.

Donald Stevens' first tome, "Or Call It Winter," coming from Harper press May 9. He's in cast of "20th Century" on Broadway.

Jessica Dragonette is working on a book for fall publication. Tome will be her life story against the background of her radio work.

Cameron Shipp joined the "Westward, the Women" troupe on location in Utah to write a national magazine piece on William Wellman.

Barbara Nichols, 17-year-old daughter of Metro exec George Nichols, interviewed the studio's Howard Keel for May issue of Seventeen mag.

The George Russell Memorial Award for 1950, granted in Ireland every five years to young writers, has been awarded to Richard Murphy, Kylemore, County Galway, for poetry and poetic drama. Award is worth about $300.

Paul A. Tierney, former managing editor and executive editor of the N. Y. Post, has resigned a $7,500 position as director of public relations for the State U. of New York, to open a public relations office in New York. He had been stationed in Albany.

Giles Playfair will have his first novel, "Heart of Fame," off the Atlantic Monthly presses May 10. Author is son of Nigel Playfair, actor-producer-director, and novel is backgrounded in London's theatrical world. Younger Playfair, a lawyer, has had three plays published and authored a biog of actor Edmund Kean.

Legit Bits

Continued from page 58

Moliere's "Bourgeois Gentleman" by former legit actor **Beaumont Brocatte**, with incidental songs by **Charles Suter**, will be tried out by **Paul Randall** of Temple U. Theatre, in Mitten Hall, Philadelphia, May 3-5 . . . **Sol Hurok**, who found himself snafued in N. Y.-to-Europe last week instead of vice-versa, was on jury duty in N. Y. all last week.

Carl Fisher, manager of "Call Me Madam," at the Imperial, N. Y., and **Paul Vroom**, with "Affairs of State," at the Music Box, were roommates and friendly rivals with "This Is the Army" during World War II. Since the two shows are next door to each other in West 45th street, Fisher usually drops in during the performance to count the standees at "Affairs" and Vroom generally manages to make a similar check at "Madam." But their counts for each other rarely agree.

Producer **Paul Gregory** has set **Peter Ashmore**, London director, to come to the U. S. next month to stage "The Four Poster" which will star **Hume Cronyn** and **Jessica Tandy** for a strawhat tour . . . **Lee Gordon**, with the touring "Mister Roberts," father of a girl . . . **Lawrence Blyden** of the same "Roberts" company, sails for Europe on the Nieu Amsterdam June 8.

Gaye Jordan, who rejoined **Malcolm Atterbury's** Playhouse Co. in Albany for "Death of a Salesman" and who remained for the current, and final production of the season, "Papa Is All," will return to **William Miles' Berkshire Playhouse** at Stockbridge, Mass., this summer. She was ingenue there last year.

Ben D. Kranz has been named stage director for the 1951 season of the St. Louis Municipal Theatre Assn.'s al fresco entertainment in the Forest Park Playhouse. Kranz will serve on the production staff headed by **John Kennedy**, production manager.

Peggy Phillips joined **David Lipsky** as associate p.a. on "Twentieth Century" and the incoming "Stalag 17" . . . **Shelley Lewis**, appearing in the revue, "Wear a New Face," in Albany, engaged to Jesse Kay, of New York.

Touring 'SP'

Continued from page 1

"SP's" second anni. Company manager Harold Goldberg took over the exotic, swank Shangri-La eatery completely for the 250 guests. In addition to the various impromptu bits planned by cast members, Miss Blair and others have been on location for the past two weeks shooting an old Keystone comedy-type film for the anni, which was shown last night (Mon.). Producers Richard Rodgers, Oscar Hammerstein, 2d, Leland Heyward and Joshua Logan, and general manager Morris Jacobs, and their wives, came in for the doings.

Since the Cleveland debut the show has broken all boxoffice records, doing SRO business in practically every spot, selling out weeks in advance. In most cases, the show played at a lower admission price than competing musicals. In Chicago, for example, the top is $5, tax included. In Cleveland the show hit $144,000 for two weeks and then brought in $100,800 for 12 days in Kansas City. Los Angeles had a tremendous $561,500 for 10 weeks followed by $501,900 for six weeks in San Francisco. Troupe then swung east and the train was derailed in Wyoming, injuring Dione Costello and other members of the company.

Touring High Spots

In spite of the wreck, Goldberg got replacements for props, scenery, and personnel, and show only opened one day late in Denver, where it grabbed $58,500 for seven days. Des Moines with eight performances snagged $94,700 and in St. Louis the show did $134,300. Dallas was another highspot with $320,000 socked away in nearly three weeks. Show took away $60,800 from Omaha before going on to Minneapolis-St. Paul, as its final stand before the Windy City, and there registered $78,000.

Although Chicago admission price is $1 less than the Gotham counterpart, the Shubert here has 2,100 seats against the N. Y. Majestic's 1,650. Show here takes in $500 more weekly, but there are no standees permitted under Chi fire regulations, which adds perhaps about 500 admissions to N. Y. take. Theatre or Shuberts' weekly share runs about $13,250, or about $208,000 for the past 23 weeks. After all expenses, salaries, and royalties are deducted, Chi net profit runs about $11,400, which is about $1,000 more than the Broadway figure.

When the show takes to the road again in the fall, it expects to be out at least two more years. It will head east and south. While the gross is expected to swing up from the Chicago figure, extra travel expense is expected to keep the net profit down.

Al Woods

Continued from page 57

was followed quickly by "Queen of the White Slaves," "Secret Service Sam," "Dangers of Working Girls" and others. He later produced "Shanghai Gesture," with Florence Reed, and "Trial of Mary Dugan," with the then unknown Ann Harding.

Among his other shows were "Green Hat," in which Katharine Cornell drew attention, the Ben Hecht-Charles MacArthur hit, "Twentieth Century," and plays that brought prominence to such future stars as Douglas Fairbanks, Conrad Nagel, Francine Larrimore, Charles Ruggles and Helen Menken.

At one prosperous point in his career Woods owned the Eltinge Theatre, N. Y., and the Woods, Apollo and Adelphia in Chicago. His last successful production, in which at that time unknown Walter Pidgeon made a hit, was "Night of January 16th."

After various ups and downs over the years, Woods was flattened by the depression, going into bankruptcy in 1931. He never recovered his old position after that, and with failing health, finally retired.

He had been separated for many years from his wife, a former actress known as Louise Beaton, and her whereabouts are unknown. They had no children. Two brothers, his twin, Izadore and Martin, died several years ago. The only known survivors are his sister, Mrs. Fan Price, three nieces and two nephews.

Broadway

Emile and Cora Littler due in from London.

Morgan Hudgins, Metro publicist, being paged by the army.

Melissa and Milton Biow to Europe May 8 on the Queen Elizabeth.

Edward McCaffrey, Jr., son of VARIETY's circulation manager, enlisted in the Marines. He's 18.

The Herb Goldens (VARIETY) to Europe on their vacation, sailing today (Wed.) on the S. S. Liberte.

Clifford C. Fischer, in Paris with his star, Edith Piaf, recuperating following an influenza attack.

Barry Gray, WMCA-Chandler's midnight commentator, to the Coast on a week's quickie vacation by air.

The Harry Novaks (Universal head in Europe) postponed their return to Paris until May 5 on the Ile de France.

Nate (U prexy) Blumberg back from two-month European trip, via a Mediterranean cruise as part of a rest-cure for wife Vera.

Edwin H. Knepf, Metro producer, and his wife sail May 5 on the Independence for a vacation in Spain, France and England.

Bessie Clifford, yesteryear vaude headliner, back in the U. S. after residing 22 years in England where she had gone to visit her family.

Film attorney Irwin Margulies planed out over the weekend on a three-week business trip to Paris, Rome, Tripoli and the Near East.

In last week's VARIETY, the Rex Ramer full page advt. listed the Eddie Elkort-Lew & Leslie Grade phone number incorrectly. It is JUdson 6-4190.

Arthur Kober shifted his local diggings from Herman (back-from-Europe) Levin's apartment to Erik and Ludwig Charrell's East 63 St. duplex, including a garden.

The Charlie (Mocambo, Hollywood) Morrisons' third anni celebrated Monday (23) with a cocktailery at Gogi's LaRue here. Coast boniface cast scouting talent.

Clay Morgan, long chief of U. S. publicity for the French Line until he became executive assistant to NBC's Niles Trammell, is now press chief for Air France.

Cartoonist Peter Arno has bought two cottages on an eight and one-half acre property in Purchase, N. Y., for improvement as all-year residence and studio.

Judy Feiner, formerly with the Lynn Farnol publicity office and daughter of ex-Metro producer Ben Feiner, Jr., has joined Lester Lewis' TV package agency as a writer.

Phil Silvers, disappointed by the lack of hit tunes in "Make a Wish" but highly impressed by the new musical's sartorial investiture, cracked, "So all right, we'll go out humming the costumes."

Mrs. Irving (Jacqueline Susann) Mansfield staged a "phonograph record shower" Saturday night to unveil her new all-speed talking machine. Guests brought a platter for admission to the party.

Mrs. Spyros P. Skouras is chairman for the benefit concert for Greek war orphans, to be given by the N. Y. Philharmonic-Symphony Orchestra under Dimitri Mitroupolos at Carnegie Hall May 2.

Ed Serlin, Radio City Music Hall press rep, has finally moved into his new Frank Lloyd Wright-designed home in the co-op community of which he is one of the founders at Pleasantville, N. Y.

Marjane, currently at La Vie En Rose, may shift into Charlie Morrison's Mocambo, Hollywood, next August instead of Edith Piaf, whose first U. S. commitment again is back at the Versailles, local nitery.

Metro producer Armand Deutsch flew in for a week of private business in connection with the Rosenwald Foundation. He is the grandson of the late Julius Rosenwald, Sears Roebuck founder and philanthropist.

Fred Quimby, head of Metro's short subjects department and producer of M-G cartoons, arrives on the Mauretania today (Wed.) and hops to the Coast tomorrow. He represented the industry at the United Nations film conference in Paris.

The Picture Pioneers' board meeting tomorrow (Thurs.) in the Columbia Pictures' homeoffice private dining room may mark the finale for the eatery before its seasonal closing for the summer, since exec veep Jack Cohn, et al., are slated for a Coast visit.

Abe Lastfogel flew back to Hollywood over the weekend, after auditioning the new William Morris Agency offices (two floors) in the Mutual Life Bldg., and returns here in a week, on business and for the May 5 Eddie Cantor-George Jessel dinner at the Waldorf under Jewish Theatrical Guild auspices.

Extension of the patrol area of the N. Y. Police Dept.'s midtown squad was urged by the Broadway Assn. in a letter to Police Commissioner Thomas F. Murphy, in order that summer visitors could avail themselves of the "courtesy squad's" services, and also to rid the area of the many undesirable peddlers, fake charity solicitors, etc.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

John Paxton pacted for a Riviera scripting job.

Italian Opera at Theatre des Champs Elysees.

"Skating Vanities" garnering big grosses at Palais des Sports.

Supper Club on top of Boeuf sur le Toit opened by Inez Cavenaugh.

Casino de Paris getting a plug from TWA via cheesecaking the new sleeper service.

Jean Meyer, of Comedie Francaise, to run a new government-sponsored School of Dramatic Art.

Paramount's John B. Nathan on a long trip to Scandinavia and Lacy Kastner, of Columbia, to Italy and Greece.

Actor Francois Perier to join Yvonne Printemps and Pierre Fresnay as partner in the Theatre de la Michodiere.

French papers devoting more frontpage space to the Truman-MacArthur affair than they would to a fall of the French cabinet.

San Francisco

By Ted Friend

Gene Mann in town.

Beatrice Kay, songstress, purchased Nevada ranch.

Hart Smith, Mark Hopkins boniface, to L. A. to gander hotel, nitery biz there.

Bob Palmer, local Paramount Theatre exploitation head, to L. A. for conferences with Norman Siegle.

Odette Myrtil set for Peacock Court of Mark Hopkins, May 1, with Liberace following in on May 5.

Miami Beach

By Lary Solloway

Jack Haley in town.

Billy Rose in town at Roney Plaza.

Alan Gale reopening his Celebrity Club in mid-June.

John (Hickory House, N. Y.) Popkins at the Sea Gull Hotel.

Sandra (Ma) Berle recuping from recent illness at the Saxony.

Paramount Theatre's veepee Bob Weitman vacashing at the Grossinger-Pancoast.

The Erroll Flynns guesting with Saxony Hotel owner George Sax at the Shell-i-Mar Room.

Murray Weinger and Ned Schuyler installing legit presentations in the main room of Copa City in May.

Joan Brandon, magico, into Clover Club show. Stan Nelson Trio, Gomez & Beatrice follow in May 2.

Sid Kuller in town, preparing new routines for the Vagabonds, who will open their own nitespot in Miami.

Rome

By Helen McGill Tubbs

Mrs. Giuseppe Geloso of Milan visiting here.

The Bud Ornsteins to Paris to settle permanently there.

Eugene Castle, of Castle Films, here on 16m film business.

Stewart Granger in from Hollywood for film chore in Sicily.

"Viale del Tramonto" (Sunset Blvd.) in second month at Rivoli.

"The Happy Time," with all-Rome cast, at the Quirino Theatre.

"OK Nerone" to be Niccola Theodile's next all-Italian production.

Libby Holman at the Teatro delle Arte for one performance April 8.

Arnold Hoskwoth, talent scout for Warner Bros., off for Florence and Venice.

Richard Brooks to Sicily seeking locations for a Metro pic to be made there in May.

"Belle of Napoli," Willy Szekely's Italian-made production, opens in Bari this week.

Violinist Adolph Busch forced to cancel his concerts here because of an injury to his hand.

Tino Scotti to appear in film, "Millionairess from Milan," to be shot in Naples and Milan.

Johnny Meyers and his bride here on European honeymoon; leave for Madrid this week.

Lem and Shirley Ayers vacationing in Rome after production duties on "Kiss Me, Kate" in London.

Norman Deming, director of forthcoming Warner pic, "Crimson Pirates," off for location on Island of Ischia.

London

Markova & Dolin open a new Festival Ballet season at the Stoll Theatre May 7.

Anthony Asquith reelected Assn. of Cine Technicians prexy for the 14th successive year.

Sir Michael Balcon selected as one of judges for a poster display contest on the South Back Festival site.

The Bob Hope contingent travelled up to Manchester by road within six hours of their arrival in London.

Vida Hope, Megs Jenkins and Eleanor Summerfield inked for a Festival of Britain show at Battersea Park.

Mario Zampi donating the preem proceeds of "Laughter in Paradise" for the widows and orphans of journalists.

Rolly Rolls booked by Carroll Gibbons for a return cabaret date at the Savoy in June, and will double with the "Latin Quarter" show.

Mrs. Eleanor Roosevelt to cut three recordings for British Broadcasting Corp. programs, first of which will be aired next Sunday (29).

Philadelphia

By Jerry Gaghan

The Night Club Owners Assn., newly formed group, will hold its first annual banquet at the Latin Casino April 29.

Sally Rand, who opened at the Click (18), for a week's run, was signed for an extra three days after first night's performance.

Ronnie Steelman, local bass player and Curtis Institute grad, has been signed by the Cleveland Symphony for next season.

Alan Livingston, Capitol Records' head of artists and repertoire, planed in from the Coast for the opening of "Flahooley," at the Shubert.

Tom Moorehead, sports director of the Philadelphia Inquirer stations (WFIL and WFIL-TV) will be feted at a testimonial dinner in Kugler's (27) by the sports and civic notables.

Alec Templeton, Virginia McWatters, David Lloyd, Todd Duncan and Camilla Williams will be soloists in the four free concerts which the Philadelphia Orchestra will present under the sponsorship of the City of Philadelphia, at Convention Hall, May 9-12.

Washington

By Florence S. Lowe

Brian Donlevy and Ella Raines due in for Warner preem of "Fighting Coast Guard."

20th unit currently doing background shots for "Day the Earth Stood Still," in and around capital.

Catholic U's annual musical, "Come Out Swinging," starts a two-week run at the University Theatre Friday (27).

Philadelphia Civic Opera Co. planning fortnight Opera Festival starting June 10 at town's outdoor Watergate Theatre.

A Carter Barron Memorial Luncheon, in honor of the late Loew-Metro exec, is set for May 5 by local Variety Club.

Universal rep John Horton and frau Drucie, daughter of Secretary of Treasury John Snyder, currently in Hollywood on company biz.

Honolulu

By Mabel Thomas

Tats Matsuo imported a big show for the Firemen's relief.

Spike Jones troupe heading the 49th State Fair in May.

Joaquin Garay went over big on the Carmen Miranda show.

Honolulu Community Theatre presenting the comedy, "Fashion."

Ting & Tung, local brothers team, home for first time in 11 years.

Hal Mead's band and Betty Henri, vocalist, being held over for a record at Pearl City Tavern.

Las Vegas

By Bill Willard

Liberace topping Last Frontier show.

Joe E. Lewis in for three weeks at El Rancho Vegas.

Mimi Benzell into Hotel Thunderbird for two weeks.

Stanley Kramers at the Last Frontier for brief vacash.

Jack Benny show plays Nellis Air Force Base Sunday (29).

Eddie Smith Trio, Creme Dell, Taps Harris on current Club Bingo bill.

Big open house for Wilbur Clark's Desert Inn first anni yesterday (24).

Little Theatre readying for Tues. (1) opening of "Three Live Ghosts" at Village Playhouse.

Musical Dons added to Polly Possum, Joe Wolverton's Dogpatchers at Golden Nugget Saloon.

Clyde Baldschun, McConkey Artists veepee, in to ogle nitery version of Blackstone magic show at Desert Inn.

Bill Lawrence in from Hollywood to rehearse Blackstone, magico at Desert Inn, for impending 13 TV shorts to be filmed after he closes current run.

"The Las Vegas Story" RKO unit with Jane Russell, Vic Mature, Vincent Price, Brad Dexter shooting exteriors this week in and around town with Bob Stevenson megging.

Pittsburgh

By Hal Cohen

Mitzi Steiner making her nitery debut this week at Bill Green's.

Lenny Litman has booked Diana Barrymore into Copa week of May 28.

Herb Magidson, songwriter, and his wife, off for a three-month look at Europe.

Bill Hellers celebrated their 13th wedding anniversary and Sol Hellers their 5th.

Bing Crosby couldn't make Pirates '51 debut but is due in May 19 to see his team in action.

"On Your Mark" will use smallest cast of all the Playhouse's original musicals, only 15 people.

Paul Douglas, here making "Angels and Pirates," broadcast a few innings of National League opener at Forbes Field.

Heavy teevee schedule has forced Helen Wayne Rauh to resign from Playhouse Guild board and William Skelton replaces her.

Chicago

Chicago Horse Show bows here May 11 for 10 days.

Joan Crawford in town last week en route to New York.

Agent Audrey Wood in town visiting Joan McCracken.

Harold Lloyd checks in next week to gander Amateur Handball championships here.

Cornelius Vanderbilt, Jr., in town huddling with Bell & Howell prexy, Charles Percy.

Brian Donlevy and Ella Raines set for p.a.'s at midwest preem of "Fighting Coast Guard," May 2 at Roosevelt Theatre.

Charlie Dawn, Herald-American nightlife editor, will be feted next week by Publicity Club for 25 years on cafe beat.

"Peter Pan" producer, Peter Lawrence, in town ogling Joan McCracken, who replaced Jean Arthur as star last week.

Portland, Ore.

Hazel Scott set for concert at the Auditorium April 27.

Jantzen Beach Park opened its regular season last weekend (21).

Eddie Peabody headlining the Shrine Circus at the Portland Arena.

Jack Lawler has hypoed take at the Clover Club since becoming manager.

Beatrice Kay stopped off en route to engagement at the Olympic Hotel, Seattle.

Bob Hannon & Johnny Ryan and Vernon & Draper headlining at the Clover Club.

Hildegarde packed the Auditorium last Sat. night (21) in her initial appearance here.

Stan Kenton Orch set for two-nite stand at Ed Cheney's Palaise Royal Ballroom on weekend.

Lester Cole & Debutantes, Dawn Bros., and Paxton held for a second week at Amato's Supper Club.

Minneapolis

By Les Rees

Tommy Bauer at St. Paul Red Feather.

Terry Gibbs and Quintet into St. Paul Flame.

Hotel Radisson Flame Room has Mary McCarty.

Prom Ballroom has Sammy Kaye for one-nighter.

Edyth Bush Little Theatre presenting "Dulcy."

"Show Boat" is St. Paul Civic Opera Co.'s season finale.

The Weavers held over at Hotel Nicollet Minnesota Terrace.

St. Thomas College drama festival offering "Comedy of Errors."

U. of Minnesota Theatre launching season of foreign plays, opening with Spanish "A Romantic Young Lady."

Minneapolis Flame nitery has Launer Twins, Earl Morgan, George Moore, Arnold Walker and the Glorianna Dancers.

St. Olaf College, famous for its choir, produced original operetta, "The Heartless Troll," by two of its students who wrote the music and lyrics of the 22 songs as well as the book. Show had cast of 36 students.

Hollywood

L. D. Hotchkiss hospitalized with pneumonia.

Erio Pinza and family leave for Italy next month.

Maureen O'Hara bedded at home with a virus condition.

Samuel Goldwyns celebrated their 26th wedding anniversary.

Alan Ladd returned to work at Paramount after a week off with flu.

Marge & Gower Champion in from N. Y. for picture huddles at Metro.

Spencer Tracy to Tucson to visit his daughter before leaving for Europe.

Priscilla Lane sold her California home and is moving to New England.

Warner Baxter's condition reported satisfactory after a cranial operation.

Robert Merrill heading for Rome when he finishes his film role at Paramount.

Marie Wilson out of the hospital and preparing to start work May 15 at RKO.

Fred Astaire entering his string of horses in the Hollywood Park meet next month.

Linn Unkerfer accompanied the John Wayne party on a six-week tour of South America.

Late Jim Tully's 6,000-volume library of Americana was donated to UCLA by his widow.

Virginia Kellogg will deliver six lectures on screen writing at the University of Colorado.

Ted Galanter clippered to Honolulu to make arrangements for the "Go For Broke" preem.

Art Baker will emcee the Western Regional Barber Shop Quartet Contest here Saturday night.

Joan Crawford named Americanism chairman for the observance of National Public School Week.

George S. Kaufman in from Broadway to round up a cast for road company of "Guys and Dolls."

Y. Frank Freeman tossed a studio luncheon for C. G. S. Corea, Ceylon's first ambassador to U. S.

Court hassle between Frank Ross and RKO over "The Robe" has been continued to late summer.

Otto Preminger putting his household furniture and oil paintings on the auction block this week.

Arthur Freed awarded a silver medal by the Cymbidium Orchid Society for his entry, the Clare Armstrong orchid.

Sam Bass won the Art Directors Club Medal for Design at the 30th National Exhibition of Advertising and Editorial Art.

Veronica Lake and Andre De-Toth filed bankruptcy petitions in Federal Court, following the seizure of their home for unpaid income taxes.

Jack L. Warner, Samuel Goldwyn, Leo Spitz and Mendel B. Silberberg appointed honorary co-chairmen of the United Jewish Welfare Fund's film division.

Screen actor David Post recalled to active service in the navy as sonarman 2/c. Recently completed roles in "Secret of Convict Lake" for 20th and "Painting the Clouds With Sunshine" for Warner Bros.

Palm Springs

By Marjorie G. Pohl

Mayor Charles Farrell off on fishing trip in La Paz, Mexico.

Eleanor Parker and husband Bert Friedlob at Racquet Club last week.

"The Heiress" opened April 17 with Marrian Walters, Barnard Hughes, Helen Stenborg and David Bruce at Palm Springs Playhouse.

Fay Bainter, back from flying trip through Mexico, here for a weekend before starting work on new pic, "A Baby for Midge" with Ray Milland.

Allan Jones, who is thoroughly a Palm Springer that he served as "sheriff" for the Desert Circus, to star in road company of "Guys and Dolls" opening in San Francisco June 4.

Ireland

By Maxwell Sweeney

U. S. Air Force Band to appear at charity show here in July.

Johnny Butler orch out of Dublin for swing around provincial terperies.

Herbert C. McNally, RKO Irish manager, back after brief trip to Southern France.

Dutch soprano Greet Koeman in for longhair concert with Radio Eireann Symphony orch.

Irish Labor Court nixed pay hike demand by musicians at Olympia, Dublin vaude house.

Freddie Carpenter in from London to handle staging of Ivor Novello's "The Dancing Years" at Gaiety, Dublin.

Father Sylvester O'Brien, Catholic Stage Guild chaplain, back from England after giving o.o. to Stage Guild set-up there.

OBITUARIES

A. H. WOODS

A. H. ("Al") Woods, 81, former legit producer, died April 24 in New York. Details in the legitimate section.

MME. OLIVE FREMSTAD

Mme. Olive Fremstad, 83, former Metropolitan Opera diva, died at Irvington, N. J., April 21.

Mme. Fremstad had not sung before the public since giving a concert in N. Y. on Jan. 19, 1920. During the '30s, she interrupted her retirement to coach promising operatic singers, but in recent years, ill health had prevented her from taking an active part in musical affairs.

Her operatic career came to a dramatic climax on April 23, 1914, when she made her farewell appearance at the Metropolitan as Elsa in "Lohengrin." She is probably best remembered for her roles in Wagnerian operas.

Mme. Fremstad was married twice. Her first husband was Edson Sutphen. They were divorced in 1911. She was married to Harry Lewis Brainard in 1916. That marriage also ended in divorce.

Surviving are a sister and a brother.

CAROLYN HANCOCK

Carolyn Hancock, designer of scenery and costumes, and the wife of Lee Simonson, scenic designer and art critic, died in New York April 19.

In the early days of the Theatre Guild she was its technical director. She did the settings for many Broadway plays, including "Windows," "The Race with the Shadow," "They Knew What They Wanted," "Ariadne," "An American Tragedy" and other productions.

As a member of the Junior Group of the Theatre Guild, she was an organizer of the first production at the Garrick Theatre in 1925, the "Garrick Gaieties." Miss Hancock, who was scenic designer, also appeared in the show.

Miss Hancock was actively interested in the costume institute of the Metropolitan Museum of Art.

Her marriage to Simonson took place in 1927. Besides her husband, she leaves a son, Karl Simonson, and a daughter, Jody Simonson.

HENRY GOLDSON
April 26th, 1946
IN FOND MEMORY
Harry (Pop) and Al Goldson

SAMUEL ROTHENSTEIN

Samuel Rothenstein, 69, pioneer western Pennsylvania exhibitor, died April 12 in Pittsburgh. He had been in declining health for several years from a heart condition.

Rothenstein was a theatre owner in Aliquippa, Pa., for 35 years and in Evans City, Pa., for 15. He had opened a new house in the latter town in 1949. He was among the first to go into the old nickelodeon business, having operated one in New York shortly after the turn of the century.

In addition to his wife, he leaves three sons, Abe, West Aliquippa theatre owner; Martin, former Baden exhib, and Louis, Cambridge Springs, Pa., operator, and two daughters.

STANLEY C. RIDGES

Stanley Charles Ridges, 59, stage, screen and television actor, died April 22 at Westbrook, Conn.

Ridges, who was last seen on Broadway in 1940, in "Life With Father," had been playing leading parts in "Studio One" and "Suspense" on television.

Born in Southampton, England, he had been an actor for 30 years.

Ridges had appeared in the "Ziegfeld Follies," Theatre Guild productions and in some 50 motion pictures. His last plays in Broadway were "First Lady" and "Valley Forge."

His wife and a daughter survive.

MARGARET MOSIER

Mrs. Calvin Thomas, 44, former actress who had been known professionally as Margaret Mosier, died at Hawthorne, N. Y., April 18. She retired from the stage shortly after her marriage to Thomas, an actor, in 1927.

Prior to her marriage, she had appeared on Broadway in a number of legit shows, among them "Not So Long Ago," "Right Age to Marry," "The Old Country," "Slaves All," "Lady of the Rose," "Lightnin'" and "The Fool."

Surviving besides her husband are two sons, a sister and a brother.

HERBERT DENMARK

Herbert Denmark, 36, who with his brothers operated the Park Manor in Brooklyn, died in Brooklyn Hospital April 23.

Denmark served for four years in the Army, receiving his discharge in 1946. He is survived by his wife, Betty Bradley, recording artist, daughter, two brothers and sisters. He was the nephew of Julius Colby, advertising manager of VARIETY.

ARTHUR GROSSMAN

Arthur Grossman, 52, retired theatrical producer, and brother of Paul Small, talent agent, died after a heart attack April 20 in Hollywood.

Before his retirement because of illness three years ago, Grossman produced "Maid of the Ozarks," "Trio" and "The Legend of Lou."

His only survivor is his brother.

LUELLA TEMPLE VINE

Luella Temple Vine, former vaude performer, died in New York April 17. She had appeared in vaude with her husband, Dave Vine, under team name of Temple & Vine.

She was the mother of Billy Vine, vaude-nitery comedian, who survives in addition to husband and a daughter.

DAVID ROSENBERG

David Rosenberg, 78, father of showman Billy Rose, died in Miami April 20.

Rosenberg retired from the merchandising business in New York and moved to Miami Beach eight years ago. Two daughters also survive.

SAM MACEO

Sam Maceo, 57, Texas nitery owner, died in Johns Hopkins Hospital, Baltimore, April 17.

Survived by wife, the former Edna Sedgwick, an actress, two sons and a daughter.

Howard Grode, 53, former voice coach and television producer, died in Santa Monica, Cal., April 21. He was former husband of actress Virginia Field, and acted as voice coach for Ingrid Bergman, Marta Toren, Signe Hasso and other foreign actresses. A sister and brother survive.

William A. Fay, 45, film technician and father of Michael Fay, screen moppet, was killed April 13 in an auto accident in Wickenburg, Ariz., where his son was riding in a rodeo.

Berthe C. Chiverton, 48, Columbia studio film technician, was killed in a bus accident April 12 in Hollywood.

Brother, 53, of Shirley Frankel, secretary to Samuel Schneider, Warner Bros. veepee, died yesterday (24) in Brooklyn, N. Y.

Mrs. Ann Maxwell, mother of Marilyn Maxwell, screen actress, died April 19 in Santa Monica, Cal.

Father, 62, of Lester Spencer, member of Paramount's musical department, died April 19 in Hollywood.

Walter L. McWhinney, 38, sound recording engineer for NBC, died April 17 in Hollywood.

Fred Rickman, 76, oldest scenic artist on the Paramount lot, died April 19 in Hollywood.

Frank E. McLean, 74, former studio labor leader, died April 11 at his home in Hollywood.

MacArthur Keys

Continued from page 2

plans to cash in on the MacArthur boom, video picked up the marbles immediately.

Due to the unprecedented interest in the event, the webs had little difficulty in selling their coverage of the various parades and ceremonies to national advertisers. Fact that they decided to sell the time and the resultant success ratingwise of the telecasts indicates a new, lucrative source of income, which has hitherto been untapped.

Nets decided individually last week that, even though coverage of such events is usually considered to fall within the public service category, there should be nothing to prevent their selling the time so long as the commercials were presented in good taste. As a result, each of the webs had almost complete sponsorship of the entire MacArthur coverage, with the exception of his half-hour speech before a joint session of Congress Thursday (19). Networks decided that event should be handled strictly on a sustaining basis. But, remaining for sponsorship were Wednesday's films of MacArthur's arrival in San Francisco, which were flown from the Coast to Chicago and fed to interconnected stations from there; the parade in Washington Thursday; his arrival in N. Y. Thursday night and Friday's mammoth parade in N. Y.

Illustrating the profit potential of such events was the business racked up during the week by NBC. Since most of the ceremonies attendant to MacArthur occurred in the morning and early afternoon, the web was not forced to cancel any regularly-scheduled commercial programs. With Motorola bankrolling its pickups Wednesday and Thursday and American Oil stepping in for the Friday coverage, NBC picked up $150,000 in gross billings for the three days. Longines bankrolled all the CBS coverage, Life magazine sponsored the pickups on ABC and Collier's, United Airlines and Newsweek mag paid for DuMont's coverage.

Chi's Mac TV Socks

Chicago, April 24.

Balaban & Katz' State-Lake Theatre, in line with its policy of making capital of local and national events on big-screen video, piped in General MacArthur's speech to the joint meeting of Congress Thursday (19) and his New York welcome Friday (20).

Circuit racked up an estimated gross of $600 for the one-performance Thursday on the basis of 1,300 paid admittances at matinee prices. B&K reported Friday's gross at being slightly below the previous day. Nonetheless, attendance for both performances was substantially above par, circuit spokesman said.

Selznick Awards

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farra, New York Times; Barrett McGurn, New York Herald Tribune; Reynolds Packard, New York Daily News; Jack Begon, NBC; Elizabeth McKenzie, News Chronicle and INS; Michael Chinigo, UP, and Norman J. Montellier. Other juries will be announced from their respective countries.

Some of the judges of the final awards (not all have been selected yet) are Ellis Arnall, prez of Society of Independent Motion Pictures Producers; Dr. Ralph Bunche, of the United Nations; Gardner Cowles, president of Cowles Magazines; Rene d'Harnoncourt, director of the Museum of Modern Art, N. Y., and James P. Warburg, author and lecturer.

Hedda's Red Rap

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cooperation should be continued.

Feeling is that the industry is having plenty of troubles already with the House committee's disclosures on Communists in Hollywood, and there's no reason for a supposedly pro-industry columnist to force a prolonging of the agony. It's a long-range dollars-and-cents proposition to the studios, who have in the can valuable properties of some of those already mentioned and others on whom Miss Hopper's testimony might throw doubt.

Pub-ad toppers' attitude is that any such pix were made before allegations were made against the political affiliations of the actors, writers and directors named. Once these affiliations have been disclosed and, unless the person disclaims further ties, the studios have avoided dubious personalities. Thus, they don't feel they should be penalized for employees hired in innocence.

Although the pub-ad chieftains — and presumably company heads and other execs—are sizzling at Miss Hopper for further needling the Washington probe, probability is that there will be no concerted action to cut off her news sources or otherwise penalize her. Similar thoughts have arisen in the past concerning other columnists and have never worked.

Industry execs feel that not only Miss Hopper, but all writers whose living depends on Hollywood should take a cooperative attitude toward it and its people. They think the columnists are justified in pointing out wrongdoings, but that they should also take a positive approach to give an overall favorable picture of the film industry to the public.

Det. Civic Cancels

Detroit, April 24.

Plans for the 1951-52 season of the Detroit Civic Light Opera Assn. have been canceled because of "unsettled economic conditions" and last season's disappointing grosses. The association, which presented 10 operettas last season, will not disband. Plans will be made for 1952-53, and the possibility of establishing a scholarship program for dramatic students is being considered.

'Old Soldiers'

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Never Die" barracks tune resulted in an overnight revival of the number, which had been lying virtually dead in the public domain. Under the impact of the general's powerful plug for the tune, several publishers have begun to rush copies, with their own arrangements, to the market. Lineage of the tune is traced back to the 1850's, when it was originally written for an English army colonel. It was also popular among British troops in the first World War.

Carl Fischer Music, which has a band arrangement with the original lyric, was selling "Old Soldiers" at the rate of about 50 a year and had about 300 copies in stock. Since the speech, it has printed an additional 1,000 copies. Remick Music also owned a solo arrangement of the tune, with words and music by Frank Westphal, and was selling about 10 copies a year. Day after the MacArthur talk its stock of 2,000 copies was cleaned out, with the pubbery readying a new edition of 100,000. Southern Music also has come up with an arrangement by Russ Ward, the publisher claiming to have based its version on the original 1850 copy, which was radio-photoed to N. Y. from England early this week.

Columbia cut it last Friday night in Hollywood with Gene Autry, with M-G-M Records assigning Leroy Holmes' orch on the Fischer copy. Decca is waxing it with Red Foley while Coral has put Herb Jeffries and the Lyn Murray orch and chorus on it. RCA Victor is also mulling an expanded version of the original 16-bar melody.

COMPO Delegates

Continued from page 3

duction problems and try to come up with a solution.

Mayer said meeting should mark a "historic milestone" in the pix industry's progress as it will be the first time all three branches have sat down to discuss mutual problems. He said he believed sessions would result in a better understanding between those who produce pix and those who market them.

Agenda currently is being worked out between COMPO's New York office and the Motion Picture Industry Council on the Coast.

2d Albany Area Tent Maps Four Musicals

Albany, April 24.

"Song of Norway," "Finian's Rainbow" and two other musicals, probably "Showboat" and "Brigadoon," are tentatively scheduled for presentation during an eight-week season at a new Albany County strawhatter, The Musical Showcase, opening July 3, according to managing director Roger D. Terry.

Among those tabbed for appearance with the 45-member company at the Showcase are Marvin Worden, New York tenor, formerly with the Denver Opera Co.; Terry O'Donnell, mezzo soprano, who has acted in New Hampshire stock, and Steven Harbachick, 1950 soloist with the Yale Glee Club (of which Terry was a member). James Hewitt, of Atlantic City, formerly publicity rep for the American Theatre in Paris, is listed as promotion manager, and Paul Conrad, of Peotone, Ill., production manager.

Theatre-in-the-Lot

Continued from page 1

"users" on how to break the addiction, received no queries before or after the show.

Jackie Robinson, one of the sponsors, who was expected to take part in the production in the role of narrator, failed to show due to his labors in a 16-inning ball game between the Dodgers and Braves that afternoon. His role was taken by the Rev. J. Archie Hargraves, colored minister of East Harlem Protestant Parish. Other sponsors were Manhattan Borough President Robert F. Wagner, Jr., Nipsy Russell, Willie Bryant, both colored comedians, Tex and Jinx McCrary and the East Harlem Protestant Parish.

Scripted and directed by Maryat Lee, a white social research worker for the local parish, "Dope" is staged on a raised platform without benefit of scenery or props. The 40-minute one-acter tells the story of a young drug addict in vivid if not polished professional style. The central character is a heroin-user whose attempts to break away from the drug peddler's clutches is frustrated by an uncontrollable desire for more "junk." The denouement has the dope peddler fatally shooting the addict as the latter attempts to call for police aid. Written with the aid of neighborhood "users," Miss Lee's dramatization hits home. Neil McKenzie, of the New School's Dramatic Workshop, played the white addict convincingly with the rest of the cast, composed of neighborhood Puerto Ricans, Negroes and whites, in this theatre-in-the-lot venture joining in spiritedly.

At show's closing a petition was distributed asking New York's Mayor Impellitteri for revision of the current drug laws and the establishment of rehabilitation centers in the New York area.

MARRIAGES

Mary Cooper to Lester Polakov, New York, April 18. He's a legit scenic designer.

Pamela Archer to Audie Murphy, Dallas, Tex., April 23. He's a film actor.

Elsie Morrison to Ernst Kreuger, April 16, Hollywood. She's ex-Mrs. Charles Morrison, Hollywood nitery operator, and previously married to the late William Kent, musicomedy comedian; groom is non-pro.

Jean MacKenzie to Charles Hacker, Lexington, Mass., April 21. He's administrative assistant at Radio City Music Hall, N. Y.

Marie-Louise Eliane Honore to Richard Cushman Pierce in Enfield, N. H., April 16. Bride is a French actress.

Jayne Manners to Phil Lampkin, Miami, April 16. Bride is nitery and teevee singer; he's with the Chi William Morris Agency.

Anne Edwards to David Olsen, Santa Monica, April 16. He's office manager of Metro's music department.

Marisha Brukowicz to Henry Adam Weaver 3d, Los Angeles, April 21. Bride's a Hollywood fashion designer; he's a radio announcer.

BIRTHS

Mr. and Mrs. Robert Runnerstrom, daughter, Columbus, O., April 9. Father is WCOL commercial manager in that city.

Mr. and Mrs. George Faber, son, Chicago, April 16. Father is WBBM newswriter.

Mr. and Mrs. James Wehrheim, son, Chicago, April 18. Father is supervisor of the NBC Chi maintenance staff.

Mr. and Mrs. Walt Heebner, daughter, Burbank, Cal., April 19. Father is Spade Cooley's manager.

Mr. and Mrs. Harry D. Goodwin, daughter, Newark, April 15. He's general manager of WNJR, Newark.

Mr. and Mrs. Jesse Goldstein, daughter, Hollywood, April 15. Father is a radio scripter.

Mr. and Mrs. Harry Goodwin, daughter, Newark, April 15. Father is general manager of WNJR, Newark.

Mr. and Mrs. Russell Ernest Bannister, son, New York, April 21. Father is doorman at the Cort Theatre, N. Y.

Mr. and Mrs. George Hall, 2d., son, Kansas City, Mo., April 11. Father is manager of the Bellerive Hotel there.

Mr. and Mrs. Louis Blasco, son, Kansas City, Mo., recently. Mother is a songwriter; father is a music publisher in that city.

AMERICA'S MOST POPULAR FOLK SINGERS

The WEAVERS

• THEATRES •

Orpheum, Omaha
Capitol, Washington, D. C.
Strand, New York
SEVILLE, Montreal
Week May 10th
CASINO, Toronto
Week May 17th

• NIGHT CLUBS •

Shamrock Hotel, Houston
Thunderbird, Las Vegas
Ciro's, Hollywood
Riverside, Reno
EMPIRE ROOM
PALMER HOUSE, CHICAGO
(Starting May 31 for 4 Weeks)

• TV Appearances •

The Milton Berle Show
Colgate Comedy Hour
The Faye Emerson Show

• RECORDS •

On Top of Old Smoky
Across the Wide Missouri

The Roving Kind
The Wreck of the John B.

Goodnight Irene
Tzena, Tzena, Tzena

Exclusively
DECCA RECORDS

Currently
NICOLLET HOTEL
Minneapolis

Personal Management—PETE KAMERON
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